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Chief Executive:

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TRIPLE STREAM

REPORTS OF COMMISSIONS ON HIGHER EDUCATION ACTION?

I.V. Chalapati Rao

Education system should not be an academic lockstep. As a result there is a progressive deterioration, the weaker students dragging the better ones to their level of mediocrity. It is a challenge to teachers to do justice to both of them. It is possible. Recruitment of teachers is not based on merit and motivation. Quality assurance remains a challenge for India. In addition to these adverse factors there is increasing political interference. Moreover educational institutions especially those of higher education are caught up in the ebb of social decline and cultural blindness, particularly during the last three decades. Catherine Clement, a friend of India, said "India has no culture policy". We find ad hoc disinvestment in education and squeeze on promotions. It looks as though education is the last charge on the national revenues.

Today a brilliant spotlight is trained on higher education and sweeping changes are being introduced in the interests of improving the standards and stemming the rot. It is a good sign. There is an attempt to reengineer the processes by dismantling the creaking systems. Let us consider the latest proposals and reports along with the recommendations of the previous Commissions and Committees on higher

education. Often, going back to the past is a good step to go forward.

After independence the Government of India, on the initiative of our first Prime Minister, appointed the Radhakrishnan Commission (1947-48) consisting of eminent educationists, national and international, to make improvements "to suit the present and the future requirements of the country". The Commission redefined and vivified the aims and objects of University education and made very useful recommendations of all-time applicability. One who reads the Report will not fail to recognize its practical nature. Reports of the subsequent Commissions offered a few more useful recommendations. The Radhakrishnan Report even then stated "our Universities must be released from the control of politics.". Dr. Zakir Hussain, the former President of India said "Politics has a strong presence in education but very little education is found in politics." It is an open secret that the rumpus on the campuses today is due to politicization of education.

The report identified the goals of education, prescribed the qualifications of the faculty, discussed their role and explained the paramount importance of their professional development in the fields of teaching as well

as research. Time passed. Much water flowed down the bridges.

In 1968 Government thought it necessary to appoint another Commission under the Chairmanship of Dr. D.S. Kothari. It was another prestigious Commission. Its comment was "The present system of education which was designed to meet the needs of an imperial administration set by a feudal and traditional society will need radical changes, if it is to meet the purposes of modernizing a democratic and socialistic society." In its Report appropriately titled 'Education and National Development' it has stated that the principal object of higher education is 'to deepen man's understanding of the Universe, of himself, the body, mind and spirit, to disseminate understanding throughout society and apply it in the service of mankind'. It is very good but what steps had been taken by the Government?

The Kothari Commission, however, was good enough to say "Many of the things we say here have been already said before, notably by the University Education Commission of 1948-49. **The real need is action**". Manifestly it is a complaint that the Government on account of its democratic preoccupations and its own priorities took no action to implement the previous recommendations during the long period of sixteen years.

Then with the change in Government came the National Educational Policy Document of 1986, which admits that the recommendations of the Kothari Commission were included in the 1968 policy but "did not get translated into a detailed strategy of

implementation." In other words, what was lacking all along was implementation.

The New Education Policy Document contains an over view of the status of education and pointers to the direction of future initiatives. Among other things, the new Education Policy commented: "A preponderant majority of students are coming out of the educational institutions with very little capacity of self-study, poor language and poor communication skills, a highly limited world view, with hardly any basic range of social and national responsibility". "Teacher training is not planned and organized to develop the spirit of inquiry, initiative, and linguistic skills for effective speaking and learning". No action was taken.

This Report is bold enough to recommend 'delinking of degrees from jobs', a desperate remedy for a drastic malady!

Obviously, education is still at the cross roads because of Government's lack of action due to resource constraints, resistance to institutional change and above all lack of political will. A notable observation of this Committee was that education suffered from two evils - 'Politicization of education' and 'Criminalization of politics'. No wonder, today we find the portals of higher education becoming happy hunting grounds for self serving politicians who have different axes to grind.

When there was another change in Government, 'Acharya Ramamurty Committee' was appointed in 1990 to present its own report. It was a sort of mid-course review of the New Education Policy. The

report made a significant observation: 'It has been clearly within the perception of the Committee that much of what is contained in its report has already been dealt with by Commissions and Committees which were called up on to go into educational policy from time to time from the 19th century onward.' Implementation was the only problem. Therefore the Ramamurty Committee decided to suggest "Possible alternative modalities of implementation". We did not hear about these 'alternative modalities' afterwards.

As there was again a change of Government, a minor Committee was appointed under the Chairmanship of Sri N Janardhana Reddy, Chief Minister.

The New Education Policy Document of 1986 under 'the Role and Essence of Education' stated that 'Education has a cultural role. It should refine sensitivities and perceptions that contribute to national cohesion, a scientific temper and independence of mind and spirit'... In other words value orientation is an indispensable part of education. This has been put on the back burner under the wrong impression that values and secularism are mutually exclusive. The recommendations of Wardha Education Conference held under the Chairmanship of Gandhiji, Committee of Members of Parliament on National Policy on Education, Sri Prakasa Committee (1959), Sampoorananda Committee (1961) on value oriented education were not implemented. As a result of its neglect today we find rampant corruption and drastic decline in ethics.

Thus during these 66 years of

independence, the country has witnessed a plethora of Commissions and Committees which have produced good reports which are gathering dust in the lockers of the bureaucrats in Delhi. Our education is thus a clear case of Niagara of Reports and Sahara of action.

New winds are blowing across the corridors of higher education. The U.P.A. Government has set up National Knowledge Commission under the Chairmanship of Sam Pitroda. Its main recommendations are:

(1)Expansion (2)Excellence and (3)Inclusion

Apart from radical overhauling of the existing systems it is proposed to start more universities in the country and a Central University in each State. 1500 universities are proposed nationwide to attain a gross enrollment ratio of at least 15% by the end of 2015.

The following reforms are proposed:

- An independent Regulatory Authority for Higher Education (IRHE)
- 50 National Universities to provide education of the highest standard
- Reform of higher education
- Improvement of Research
- Restructuring under-graduate colleges/ cluster colleges, Autonomous colleges (some of them to be made universities along with I.I.Ts.
- Central Board of Undergraduate Education
- Ensuring access to all deserving students

It is now proposed by the Government to overhaul the system of higher

education root and branch by introducing sweeping changes. One important policy change is to invite foreign universities either by way of collaboration with Indian Universities or setting up their own campuses with their own faculties. It is good to open our higher education to foreign content and foreign players and the best brains of the world. It is a good idea that competition stimulates quality especially in the area of path-breaking research which is the principal weakness of our universities. There is nothing esoteric or sacrosanct about teaching and research. In spite of the expected opposition from the vested interests in university circles it is absolutely necessary for professors to accept external scrutiny of both teaching and research quality. Autonomy has nothing to do with it.

American professors including Philip G. Altback, Director of the Centre for Higher Education, Boston College, USA expressed their opinion that foreign experts cannot help India develop solutions for higher education challenges. Only those familiar with the Indian society can provide creative and specific ideas. Summit meeting of Indian and American professors and experts on 13-10-2011 held at the initiative of Obama and Manmohan Singh did not produce any concrete results. Some American professors frankly stated that their universities try for international involvement only to raise revenue and not out of philanthropic motives.

However while trying this experiment as a pilot project, we should prevent bottom feeders slithering into the country. Let us hope that good universities (not fly by night universities) will come accepting the terms and

conditions stipulated by the Government. Let us be optimistic. There are too many eggs in the basket, let us not count the chicken before the eggs are hatched.

As all the previous reports on higher education have stressed, nothing good can come from any reforms until and unless we pay top-priority attention to our chief defects (i) political interference and (ii) staff recruitment. Decades ago the All India University Vice Chancellors Conference respectfully suggested to the government to introduce a bill in the parliament with the consent of all the political parties to leave the universities alone and not to interfere in their functioning. Political realities and ethical principles are often seen as strange bed fellows. Students are being programmed by outsiders to fit into the wrong kind of society. Since our members of Parliament resolved on the celebratory occasion of completion of sixty years by the Parliament to enhance Government's accountability and to rededicate themselves to nation building, let us hope something will be done in this matter.

The New Education Policy Document (1986) strongly recommended the constitution of a National Recruitment Committee at the centre for appointment of Vice Chancellors and faculty members of Universities to avoid in-breeding and other evils. The Kothari Commission recommended the revival of I.E.S (Indian Educational Service) which existed before 1947 to replace the existing I.A.S for management of education because educational enterprise differs in some crucial ways from other types of administration. In fact, Justice Chagla, the former Union Minister for Education sincerely

tried to implement this reform but his efforts were torpedoed by vested interests. These two recommendations deserve implementation.

U.G.C. Academic Staff Colleges are doing good work. Many universities have been managing them only by appointing in-charge Directors who have to do other work. They are not able to pay undivided attention.

Staff development deserves top priority attention.

Republics to be long lived should invest in education. Let us hope the Government will take a holistic view and carefully consider the recommendations of all the Commissions, past and present, and take action towards their implementation instead of rushing through piecemeal reforms.

I LIVE WITH AN END

*Dr. P. Satyanarayana**

I consumed millet in my penury
Having nothing else to lay hands on
I tasted salt and tamarind soup
Calling them the elixir cherished
I drank cream less butter-milk
In a vain attempt to fill the belly
How tasty were the dishes all!
As the taste buds craved all the time
To prove my omnivorous nature!!

Now I remain diet-bound
With ground millet boiled into a paste
They stalled the salt and sour drink
Banned the butter and fatty milk!

I pine for tastes sans teeth
Once my taste buds have blown into flowers
'Enough is enough!' They say
It is time for me to abandon taste!
Lest I should wake up
The demons, nymphs of limbs
Whore bent upon torture in their name!

The sugar deposits in me
Like black markets galore
Throw me at the disposal of Law
For the punishment for my gluttony!

Yonder, I lived for endearing parents
Eating sparingly to save food for the wards
Now, I live for my easy 'end' an all time victory
To please my erstwhile dependents,
Busy bees of the beehive 'Young'!!

* Poet, Kazipet

Man is a tiny boat in a tempest raised in one moment on the foaming crest of a billow and dashed down into a yawning chasm next rolled to and fro at the mercy of his own good and bad actions, a powerless, hapless wreck on an ever-razing, ever-rushing uncompromising cause and effect, a little moth placed under the wheel of causation which rolls on crushing everything on its way and waits not for the widow's tears or the orphan's cry.

Vivekananda, Parliament of Religions, 1893, Chicago

ORATORY

Those who would make us feel, must feel themselves.

Churchill

It was said of Gladstone that no orator ever drew more from the moral sphere to quicken the political conscience of his countrymen. Fox, with whom he had constantly to cross swords in debate, was great only in reply, when his feelings were roused by the heat of battle. But Gladstone was as animated in un-contentious expositions as in the thick of parliamentary strife surcharged with controversial passion. He realised that, unlike great poems, great speeches cannot be made except in an age and place where they are understood and felt; and "the work of the orator is cast in the mould offered him by the mind of his hearers."

Oratory demands enthusiasm, which can spring only in an earnest soul; and neither beauty of composition nor graceful delivery can compensate for want of passion. To be able to interest people without tiring them is a prime test of oratory. It is a gift that may draw valuable aid from such natural advantages as a noble figure, handsome countenance, and pleasant voice. But there has been no lack of eminent orators of ungainly mien at any time. Few have equalled Sir Robert Peel in skilful management of the House of Commons, but he often assumed very undignified postures, standing with his hands behind his coat tails,

or thumbs buried in the pockets of his waistcoat, and threw one leg over the other in attitudes of nonchalance. The composition of his speeches was slovenly and they were noted for the disorder of their contents. Oliver Cromwell was one of the most influential speakers of his day, but he rarely wore clean linen and his voice was "harsh and untuneable".

The indispensable requisite of oratory is a mind well stored with knowledge and information, sound reasoning, wit and humour, vehemence, fire, and imaginative insight all conduce to enhance the power of eloquence, but the same speakers are not able to make the same impression in all places, nor secure the same effect at all times. The pinnacle of triumph in oratory is reached when a speaker is able to magnetise his hearers into thinking as he thinks, and feeling as he feels. When Sheridan had concluded his famous speech in Parliament on the "Begum Charge", so great was the excitement caused by it that the Minister concerned besought the House to adjourn the decision of the question, "as being incapacitated from forming a just judgment under the influence of such powerful eloquence."

It is clear that there is a rivalry between the orator and the occasion, and the dazzling effect of the moment does not always endure through later cool reflection. For the permanent consolidation of the influence of oratory, the scope for the exercise of counter-

* Courtesy: SIDELIGHTS (Articles by Khasa Subba Rao, the famous editor of SWANTRA. He wrote under the Pen name SAKA)

acting judgment for undoing its effects must be reduced to a minimum. High character alone can accomplish such a feat. Eloquence, according to Emerson, is "the best speech of the best souls".

The world moves in continual cycles of action and reaction, and the homage paid to speakers is followed by tests in the course of which there is unrelenting research as to what extent precept and example tally. When there is no wide gulf between the two, further speeches are listened to with increased respect. But nobody takes seriously the words of those who are known themselves not to believe genuinely what they speak; and eventual in consequence is the inglorious fate even of able and talented speakers when they stand divested of the virtue of sincerity before a disillusioned public.

The power of words transcends the skill with which they are used, and differs with the differences in weight attached to the characters of their authors. A supreme example of the magic influence of personality in enhancing the effect of speech is that of Gandhiji. He has none of the graces of bearing that adorn the reputed orators of our time. There are many that are his betters in intellectual vigour and debating ability. But where he excels is in the impression of perfect correspondence he is able to produce between conviction and exposition, with no veiled margins for the play of motives that do not bear scrutiny. The only technique he employs is that of resorting to a clean confession to dissolve the after-effects of error and fallacy. He has never shrunk from publicly saying disagreeable things about himself or others; and in the very process of discarding

popularity, comes to be admired for his faculty of courageous avowal. Even his opponents have learned to swear by his integrity. Here is a man, they all feel, who may be right or wrong, but there is no imposture in him. He is listened to everywhere with rapt attention. Vast crowds observe pin-drop silence when he speaks. The voice of skepticism is hushed.

In the mere art of speaking there are several that surpass Gandhiji. Sir S. Radhakrishnan, for example, is hard to beat for sheer rapidity of utterance and the consummateness of his evolutions and involutions of thought. But he leaves his hearers giddy at the flow of so much speed. They admire his aptitudes prodigiously, but view their exhibition as though it were a phenomenon of nature, and pass on minding their own business. The Rt. Hon'ble Srinivasa Sastri has won worldwide laurels for "silver-tongued" oratory, but his speeches are models of ingenuity rather than eloquence. There is less power than subtlety in them. He has the gift of holding the attention of an audience without tiring it, but he has an ingratiating way, as though he were about to disclose profound wisdom, which however seldom fails to end in some lugubrious lament. Dr. C. R. Reddi is a polished speaker whom it is ever a delight to hear, but the worth of his words is subjected to serious discount by a public unable to forget how facilely his great talents have been transferred from one camp to another, in the service of standpoints each conflicting with the other.

It was the eloquence of a simple monk that originated the Crusades. Mirabeau destroyed the French monarchy with the power of his tongue. The Russian Revolution

was wrought by Lenin with no other weapons except the words that poured out of his fiery convictions'.

O'Connell roused the national spirit of Ireland and won the sympathies of his countrymen, virtually becoming their dictator, mainly with the power of his oratory. From

the lives of all that have swayed vast multitudes, it is clear that integrity was the secret of their greatness. Others believed in them because they believed in themselves and what they preached. Speech without conviction may pass for a time, but it can never become a vehicle for enduring influence.

THE TITANIC DISASTER, ITS HEROIC COMMANDER AND GALLANT CREW

In this world of short memories the Titanic Disaster is remembered after hundred years not only as a tragedy of unparalleled magnitude involving the death of 1500 persons but also as a historic instance of the heroism and sacrifice of its commander E.J. Smith and its disciplined crew. The survivors' accounts confirm this.

The survivors agree that captain Smith acted most heroically to the end. He ordered that only women and children should get into the life boats. He showed his revolver to prevent men from getting into the boats. Several were felled before order was restored. As the boat was about to leave the ship, a man tried to enter it. He was shot in the body.

Just before Captain Smith was washed off his feet he megaphoned to the crowd to "Be British". Later he was seen helping the

strugglers in the waters and other officers, and the members in the crew nobly seconded his example.

A Canadian sculptor, named Cheveret, declared that there was absolutely no cowardice on the Titanic, "I take off my hat to the English seamen who went down with their ship." Those manning their boats were the most difficult to force into the boats.

A feature of Titanic disaster is that a number of rich persons were drowned while, all the poor women and children were saved. The millionaires Messers Widener and Harris died bravely after putting their wives into boats. Mr. Isidor Straus and his wife perished together, the wife successfully resisting being parted from her husband.

**Based on the Report in 'the Hindu'
dated 15-5-2012**

MAHAMAHOPADHYAYA PROF. K SATCHIDANANDA MURTY

*M.V. Krishnayya**

The Realm of Between: This is the title of one of Padmavibhushan, Professor K. Satchidananda Murty's books on the history of Indian religions. The "Realm of Between" (*sandhya sthana*) is the twilight state of existence where living human beings possess qualities that are half-human and half-divine. On 24 January 2011, Mahamahopadhyaya Satchidananda Murty expired, marking a day of sadness for his family, students, colleagues and friends but signifying for Professor Murty himself a journey beyond the in-between world. By all who consider Murty a true successor to Dr. Sarvepalli Radhakrishnan, he will be deeply missed.

Prof. Satchidananda Murty was born on 25 September 1924, into a humble yet enlightened agrarian family in Sangam Jagarlamundi of Guntur District. His family was not obsessed with material wealth. "Accumulation of money for its own sake and investing it in any other way than buying gold and more land was unusual for them," he once said. He was trained in Indian traditions and Sanskrit by his parents, and later received his Ph.D. from Andhra University in 1956. He married in 1942. From 1949 to 1984 he taught at Andhra University. He was head of the Philosophy Department in 1954 and later served as Chairman of the Faculty of Arts.

His focus was on Advaita Vedanta and

* Retd. Professor of Philosophy, Andhra University, Visakhapatnam.

he always mentioned that Indian philosophy is open and accessible to all. One can see Sri Ramanujacharya's influence, the great philosopher who announced from the walls of the Sri Ranganatha Temple the salvific mantra for the benefit of all. Of continuing concern to Professor Murty were four philosophical goals: 1. To lead to an awareness of "That" or "Suchness" which is inaccessible to common sense and illuminates the meaning of existence; 2. To suggest modifications and reformulations - or even abandonment and substitution - of our ideas, beliefs and values, after subjecting them to judgment and appraisal; 3. To give rise to the perception of the "Sameness," or the view that all others are like oneself; and 4. To lead to an integration of rationality and feeling, belief and behavior, in individual and collective life.

Among his most important books are Evolution of Philosophy in India: A Brief Sketch (1952); Studies in the Problems of Peace (with A.C. Bouquet 1960); Revelation and Reason in Advaita Vedanta (1954); Metaphysics, Man, and Freedom (1963); Indian Foreign Policy (1964); The Indian Spirit (1965); Readings in Indian History, Politics, and Philosophy (1967); Nagarjuna (1971); Current Trends in Indian Philosophy (1972); The Realm of Between (1973); Far Eastern Philosophies (1976); Indian Philosophy since 1498 (1982); and Philosophy in India (1986). Of his work R. C. Zaehner, Spalding Professor of Eastern Religions at Oxford

University, once said, "What an immense ground you manage to cover."

In his professional life, Professor Murty served as chairman of the Indian Philosophical Congress for thirteen years, and during that time he won the praise of colleagues around the world for his pioneering efforts to bring more attention to Indian philosophy. His leadership style was bold and imaginative, and he was known for his honesty and integrity and for his ability to resolve conflicts. He was instrumental in inaugurating the Indian Council of Philosophical Research in New Delhi. Prof. Murty served as Vice-Chairman of the University Grants Commission, and spearheaded the efforts to create academic study departments such as Women's Studies, SAARC Centre's, and Centre's for Scientific Humanism. He lectured around the world, from the UK to the USA to the USSR, and China, and was acclaimed as one of the leading experts in Indian culture and civilizations.

Professor Murty never minced words. He promoted the standing of University Professors, contending that academic staff should receive salaries equivalent to IAS officers. He was dismayed at the increasing commercialization of education with its emphasis on technical training and money-making but at the same time he called on philosophers to make their work more relevant to current problems. He always said to those around him that professors bore a great responsibility to their institutions. "This is not your money," he would say, "it is all the university's." It was in his notion of stewardship that Professor Murty most clearly exemplified the values associated with

Mahatma Gandhi.

He found fault with a university system that emphasized merely the production of doctoral dissertations: "The result is merely a descriptive and expository work embodied in 'potboiling' the contents of some books." He called on students to read widely and think deeply, and to avoid simply re-hashing the same ideas over and over again.

The awards and accolades showered on him were many; to name a few are the B.C.Roy Award, Award for Life Time Achievement from the Indian Council for Philosophical Research, Padma Bhushan, and Padma Vibhushan and honorary Doctorates from several Indian and foreign universities. Though he was the first and only one to receive so many honors after Professor Sarvepalli, he accepted them with humility and grace. Remembering St. Augustine's caution, he never forgot that glory was ultimately ephemeral. That was my mentor, Prof. K.S. Murty.

To recall Professor Satchidananda Murty is to be reminded of Lord Rama who was told at the moment of his coronation that he would be exiled to the forest for fourteen years. Rama exemplified the idea of equanimity in good and bad times. To be unruffled in happiness and sorrow: this was Professor Murty's way also. He was a true Avadhuta - one who has attained the highest state of Advaita.

Prof. K Satchidananda Murty was on the Advisory Council of our 83 years old TRIVENI for several decades till his demise in 2011.

Chief Editor

IMPORTANCE OF NATIVISM IN INDIAN ENGLISH POETRY

*Dr. V.V.B. Rama Rao**

Location and Time specificities are basic to literary artifacts. Any literature is produced in a geographic location and at a particular point or period of Time. The epithets parochial, local, regional and national connote and limit geographic extensiveness. The time in which a literary work is composed is extremely relevant for the understanding and appreciation of the text. The Ramayana and the Mahabharata are difficult to be assigned a pointed date in the time frame. Even so, all epics, no matter the language in which they are composed, have a time and space specificity in their conception and execution.

The Hindu (you can say Indic to exclude religious connotation) ethos permeates these epics and what is more, the two very clearly show the shift in certain behavioural patterns. Shifts notwithstanding, there are certain eternal values derived from the matrix of national ethos. Nativism is a concept that is derived from this broad concept of nationalism, which is the sense of belonging of a person to a outlandishness.

Literature at its highest and most inclusive goes beyond the parochial, local and regional interests. Nativism in literary masterpieces reflects the value system of the times and of the personae. It is the most

important aspect in terms of behavioural patterns cherished by the characters. Time does change, but the personae belonging to different times cling to the basic ethos: this is the central point of Nativism. Nativism is one of the principles, which is by no means new. As a concept it has come to draw the attention of our litterateurs to be placed topmost on our literary agenda, creative preoccupations and insightful priorities.

A broad understanding of the essence of the concept of Nativism helps us to appreciate the necessity to look into our texts afresh to evaluate our creative writers afresh.

Nativism is related to the broad concept of Nationalism, and as said earlier, does not refer to aberrant narrow parochialism, or self-seeking regionalism or short-sighted localism. It has come to be a literary category in Indian literary aesthetics. The emergence of this principle as a concept is a part of large-hearted and open-minded rationalism. The reading of a few of the statements culled from its exponents--mainly, Bhalachandra Nemade, the Marathi writer, and its explicators like G.N. Devy, Makarand Paranjpe, Anand Patil and Rajee Seth would be adequate to appreciate so far declared but premises of Nativism.

* Retd. Principal, ELT Specialist, a writer, translator, poet, hagiographer and literary critic, Noida, Delhi

1. *The native principle is fundamental to literature.*

2. *Nativism would recognize the uniqueness of the works of different regions.*
3. *Nativism is a response of the people to the past and also to the future. It is the lift style of a whole group, of past and future society's collective power of reflection and emotion as expressed through nativism.*
4. *The concept of nativism demands that we should refuse to receive standards other than those we have evolved ourselves. I think we Indians, being members of the oldest living civilization in the world, are the most eligible to establish the native principle as an essential and fundamental requisite of human existence.*
5. *Nativism means return to the roots. This is the call of the self-awareness of a country that remained a colony for long time ...*
6. *We need the grand narratives of emancipation and enlightenment which would be known as distinctly Indian master narratives. One way of this is to develop a new indigenous aesthetics of fiction.*
7. *Indian literary critics today are faced with a surfeit of intellectual choices.*

The idea of Nativism is rather an attitude, a movement or an outlook. It is difficult to extract a definite set of evaluative criteria for it, but it helps situate a work in such a manner that its cultural affiliations are revealed. Thus nativism emphasizes the locus of a work and enables the critic to place it vis-a-vis a particular country or society.

A YOUTH OF LABOUR

K.V.V. Subrahmanyam*

A youth of labour with an age of ease
When one can't be nonstop busy as bees
When tries to shield against many a disease,
And try to live in serene quiet and peace.

Many of these are easier said than done
Life is not all roses all the way and fun
Oft it's like the trigger point of a gun
Like the game of dice, it can be all or none.

Every morn teaches to take smooth and rough

* I.P.S (Retd.), Former Secretary, Home Dept. Govt. of Andhra Pradesh, Hyderabad

Learn to take paths weird,
unfriended and tough
Noting it takes all sorts to make the stuff
At one stage say 'enough is enough;

Religion and the idiot box are all in the game
Time consuming modes all the same
Mull over achievers with celebrity name
Etched for long in the hall of fame.

Thus we grasp there's neither friend or foe
Life's queries have neither yes nor no
For it's a nonstop review of show
For nothing can be done in one go.

THE REDRESS OF LIFE: MEENA ALEXANDER'S NAMPALLY ROAD

*Dr. Y. Somalatha**

But there is a discomfort in the inner life
I had not bargained for-----

In Kochi by the sea

Meena Alexander (1951) is primarily a poet with eight volumes of poetry to her credit. Her two novels were published in gap of six years. Her first novel *Nampally Road* (1991) is set in Hyderabad, India. It renders the struggle of a young woman to become a creative writer. Her second novel *Manhattan Music* (1997) moves between India and New York, USA. Alexander's attempts at writing fiction seem to be random compared to her consistency in writing poetry.

Meena Alexander's *Nampally Road* sounds so regional and very near to those who know Hyderabad intimately. But this should not prompt us to consider it local and of little value. The epigraph, a heavily loaded rhetorical question, "If fire is lit in water, who can extinguish?" is certainly ominous, staring at the reader from the blank page. Turn the page and move into the novel to find a whole path of inextinguishable fire of impersonal hatred, anger and absolute injustice. All this reflects the socio-political turmoil during the period of Emergency in the late 1970s. It could be a historical novel dealing with a particular phase in the history of Independent India. It could be a political novel portraying

shameful oppression and corroding corruption eating into the very foundations of Indian democracy. But for the writer of the present paper, its scope is all-encompassing. Its substance is made of human bondage.

The novel operates at two levels: the personal and the impersonal. But more often than not, it uses the technique of narration which fuses the two. The protagonist, Mira, is a thin, unnoticeable, yet educated, accomplished and thoughtful young lady of twenty five. She is knotted in a tender relationship with Ramu, a social activist. She is drawn into his dreams but not at all certain of realizing them even in the distant future. Being a direct witness to fraudulence and cruelty of power mongers, her vision of new India is very bleak.

At the beginning of the novel, she is yet to realize the depth of human suffering caused by man's blood-seeking thirst for wealth and power. She takes a considerably long, insufferable journey through life to arrive at an understanding of the need for caring and sharing. Mere fleeting good Samaritan thoughts would help none, including oneself. In the initial stages, her many responses to various situations are superficial. She ponders a flick of a second about the pain caused to

* Head, Department of English, Andhra University Campus, Kakinada

people around her. Her sympathy for orange sellers' peaceful march marred by violent crackdown by police is one such. Sometimes, she reveals a streak of cowardice as in the case of watching the boy with broken skull and his brain, bloody and infested with worms.

A graduate from Nottingham, England, on her return she takes up teaching literature in a college which is part of Central University, Hyderabad. She comes under the influence of two people, one is Ramu and the other is Durgabai, a devout doctor. In her intimacy with these two, her perspective about life radically transforms. She understands life is inseparable from suffering. The novel is all about the growth of Mira into recognizing the oneness of suffering humanity.

Staying in residence with Durgabai, whom she calls 'Little Mother' Mira grows fond of her. Her simplicity, dedication to work, deep social awareness and her simple dreams for others, influence Mira's thought process. For Little Mother with the birth of every child in her clinic "a new India is being born." After treating rape victims, she would say: "Then you have to build-up the woman's spirit so the shame doesn't last". Mira says "she wanted to show me life. As a teacher of literature, though Mira longs to create something of her own, every time her attempts to write are hampered, she says desperately, "I could not figure out a line or theme for myself". Further she has no belief that her writing might make a difference to the world. Writing is an activity which calls for clarity of perception and ordering of vision. At this point of time, for her, past is nothing but "a motley collection of events". She has not yet

assimilated her past and hence fails to bring order to her past.

Ramu considers her attempts to write inconsequential. For him writing is either vacant madness or the luxury of bourgeois privacy. Despite his disparaging remarks about creative writing, something vague stirs in her to pen down her thoughts and feelings. Her longtime loneliness often demanded a mood of relief in writing. Yet she could not sustain it for want of insight into things around her or herself. Neither her inward journey into self nor her outward journey into the world is rewarding enough to make her a writer.

In her student days in England, she had indulged herself in acts of defiance - eating with her left hand, drinking, smoking till the throat hurts, going out with a different male each time etc. Likewise, she perceives creative writing as an act of socio-political defiance. We are reminded of the Jewish American writer, Saul Bellow, who interprets the barking of a dog 'as the dog's protest against the limits of 'dog experience'. Mira's defiance, devoid of a proper medium may be like that of Bellow's dog without linguistic skill.

Mira's remark, "in any case my mind had grown stranger. I could live my life" reveals a sense of apathy rather than sensitivity which is the prerogative of a writer.. She has Wordsworth as her model. While for Wordsworth memory is pivotal, Mira could not draw much from her memory and thus falls short of establishing continuity with the past. Wordsworth could understand suffering. She is merely a witness to suffering. He had an intense desire to write that could

not let itself free till he wrote. For her, writing is not a systemic desire, but an escape from loneliness. Hence, notwithstanding her desperation to hold them together, words and lines collapse.

Mira attributes her failure to write to the turbulent times of Postcolonial India in which she lives. She is yet to understand that every generation has had its own turbulence and writers with inner compulsion and did write despite everything. Wordsworth, her model, did not escape the brewing violence of his time, the French Revolution.

Mira imagines Ramu and herself as two branches of the great peepal tree. The tenderness she feels for him itself is a prelude to a special kind of art. Here she begins her journey towards becoming a sensitive human individual.

The central episode in the novel sensitizes her towards suffering. A young woman, Rameeza, was dragged into police station by drunken policemen and was brutally gang raped. Mira's visit to the prison through a huge crowd of hoarse-shouting men and women is an experience in itself. Her touching the forehead of Rameeza, drenched in blood and mud, is an act of sympathy, support and solidarity. Mira wonders whether there is any space left for justice in the chaotic, ruthless world which makes no sense at all.

The next day she lectures to her students in monotone "mouthing unreal words". She feels that the world of reality is more palpable and searing into the bones than the world of words. So far groping for

outward connections in words, lines of verse, and language in general, she has failed to internalize her external experiences. The journey ahead is arduous.

Later, attending to Little Mother in her sick bed, she sees a vital connection of all human life through suffering. Sensing the melancholic disposition of Mira, Little Mother calms her by recounting her own life. Mira realizes that understanding pain and suffering "would help us all move forward". By now Mira has established empathy with human suffering.

The sight of a working class woman in a red saree lonely, proud and fearless traveling in an open speeding truck gives her not only the image of the new woman yet to shape, but also the idea of human dignity despite inevitable suffering. At this point of her transformation the bitterness of truth does not matter at all. It is no longer hard to bear. She has almost arrived at being a writer with true vision of life. She understands writing does not mean factual descriptions and lyrical notations. She abandons the pile of notebooks containing her immature and irrelevant writings.

Towards the end of the novel, Mira attends a political show-biz, a cardboard city built to celebrate the Chief Minister's birth day and achievements. She feels enraged. A little later finding a happy family passing by, she could not help her ache and loneliness, "I felt thrust out, evicted from joy". Righteous anger and loneliness respectively will ignite and give her scope to mould herself into a meaningful writer.

On her return she finds Rameeza waiting for her. They sit close to each other in unfathomable companionship. Mira recognizes her own openness stepping into the world of the dispossessed.

Mira, in course of time might transport this all-inclusive vision of the world into a work of art. Will she be able to find her true vocation in art?

THROW AWAY THE WEARINESS

*U. Atreya Sarma**

(Original composition in Telugu by Dr C Narayana Reddy, Jnanapith Awardee)

When we couldn't write what we should have
When we couldn't do what we should have
When we couldn't climb the steps
we wanted to
When we couldn't explore
the depths we proposed to -
We get weary.
Be what it may, that ennui shouldn't lead to
The abandonment of the task undertaken;
It should be just momentary, like a sigh.

The breath that is taken in thereafter
If it passes straight with no knots
Anyone would then move ahead
With reinvigorated resolve
To achieve the contemplated goals.

The perennial river flowing
Ever since the beginning of time

*Editor, Muse India, a literary e-journal,
Secunderabad

Would never stop in its course
On a plea of fatigue.
When it makes turns
There could be some change in its pace.

The wind may, now and then,
Slow down a bit in its motion.
It means not, however,
That its nature of diffusion has paralysed.

Sometimes even the chair we sit on
Gets tired
And requests us to shift our posture.
But it doesn't mean
That it has disobeyed us.
Well before the ennui turns into resignation
Every progressive wishes to welcome
A fresh awakening.

(The original title 'Visugunu Visirey' is from pp 33-34 of Dr C Narayana Reddy's collection of latest poems, Naa Choopu Repati Vaipu, July 2011)

*Whatever the mind of man will conceive and believe, the mind of man will achieve
Napoleon Hill in 'The Law of Success'*

SWAMI VIVEKANANDA: A POET OF PROFOUND WISDOM

A. Meenakshi*

Most of the people are surprised to think about Swami Vivekananda as a poet, as he is generally known as a philosopher, a saint, a patriot, a singer and a humanitarian. He is a versatile poetic genius and a magnanimous personality. Within the short life, he wrote poetry not only in English but also in Bengali, Sanskrit and Hindi. As rightly said by Radhika Nagrath in her book *Swami Vivekananda The Known Philosopher The Unknown Poet*, "his life itself was a sublime poem of profound rhythm, expressing its creative energies in the most surprising and original manner"

As Charu Chandra Mishra says, to know Vivekananda from his eloquent speeches is to know him only a small measure of his true power and greatness. Vivekananda, the man of the world, the loving master, the affectionate brother and the desperate seeker of Truth comes out more profoundly in his poetic utterances. Vivekananda, who was recognized by his great master Sri Ramakrishna as a blazing sun of knowledge and a thousand petalled lotus, poured his profound wisdom in his rare poetry.

Vivekananda's greatest emphasis is on the essence of *Upanishads*, which are the spiritual discourses of the ancient *Rishies* and their disciples. To him, the *Upanishads* were

the highest form of poetic expression. Like the seers of the Upanishads, he expressed his spiritual intuition in the language of poetry.

Vivekananda feels the presence of God everywhere in his poem *Epistles* as it is described in Isavasya Upanishad. This Upanishad says *Isavasyam idam sarvam*, which means everything in this world is covered by God:

*When innocent children laugh and play
I see Thee standing by
When holy friendship shakes the hand,
He stands between them too;*

We can find Vivekananda's knowledge of truth and his view of harmony of all religions in his poem *Epistles*. In *Rigveda*, it is said *Ekam sat Vipra Bahudha vadanti*, which means God is one and the wise men (scholars) called him with different names. The same idea is reflected in the following lines.

*Thou wert my God with prophets old,
All creeds do come from Thee;
The Vedas, Bible and Koran bold,
Sing Thee in harmony.*

Such knowledge of spiritual truth holds a message for the present day narrow minded religious preachers and fanatics of various religions. Vivekananda's message in this context emphasizes the self illuminating aspect of religion.

* Lecturer in English, Pingle Government Degree College(W), Warangal

The following lines of his poem *To The Awakened India*, remind us of the great utterance of Brihadaranyaka Upanishad *Aham Brahmasmi*, which means *I am the Brahman*. This also supports the Advaita philosophy (Monism) of Sankaracharya, where God and Man are one and the same.

*This world's a dream
Though true it may seem
And only Truth is He the living!
The real me is none but He".*

According to Hindu scriptures such as the Upanishads and the Gita, man is bound by the Action (*karma*) he performs, reaping positive or negative result in accordance to his karma. This idea is expressed in his poem *The Song of the Sannyasin*. In the same poem he wrote that man is neither body nor mind, but the *Atman* (self/soul), which is free from all. This reminds us of the great utterance of Chandogya Upanishad *Tat tvam asi*, which means "you are that infinite one and not this mortal body". Furthermore he says:

*Who sows must reap', they say and cause
must bring
The sure effect; good, good; bad, bad; and
none
Escape the law. But who so wears a form
Must wear the chain. Too true, but far
beyond
Both name and form is Atman, ever free.
Know thou art That, sannyasin bold! Say
Om tat sat Om!*

Vivekananda fulfilled the purpose of poetry which is for the good of the world, *visvasreyah kavyam*. In the poem *The Song of the Sannyasin*, he says that the saint

should neither care pleasure nor pain but should help humanity in realizing Truth. The theme of this poem is freedom of the self from all the attachments of the world. It is attained by searching for the Absolute within and without. His immediate call is for the freedom from the sensual world and the search of the Absolute.

We find traces of rare touch of poetic sensibility in his poems such as *My play is Done*. Like Keats, he sees through the outward show of pomp and gaiety of this life and writes;

*Where life is a living death, alas! And death
who knows but it is
Another start, another round of this old
wheel of grief and bliss?
Where children dream bright, golden
dreams, too soon to find them dust,
And aye look back to hope long lost and
life a mass of rust.*

He considers his work in this world is done and prays God, Mother:

*My play is done, O mother,
Break my chains and make me free!*

Vivekananda is a living light of Indian spirituality. He considered spirituality as the backbone of India. Indianness is core of his poetry. Brahmachari Amal writes that Vivekananda was a spiritual giant who roused up sleeping India and began the process of her growth and regeneration. We can see his clarion call to the present generation in the following lines of *To the Awakened India*.

*Awake, arise and dream no more!
Be bold, and face
The Truth! Be one with it!*

In the poem *A Benediction*, Vivekananda wishes his disciple Sister Nivedita to be the friend of the future citizen of India with a character of strong will.

*The mother's heart, the hero's will...
Be thou to India's future son
The mistress, servant, friend in one.*

Though a great patriotic fervor abounds in Vivekananda, as a saint and liberated soul, he sings the freedom of each and every land. His poem *To the Fourth of July* written in the anniversary of American Declaration of Independence in 1898 reveals his philanthropic and cosmopolitan love. He prays God selflessly for the blessing of freedom and joy all over the world for every man and woman in the following lines.

*Move on, O Lord, in thy resistless path!
Till thy high noon overspreads the world,
Till men and women, with uplifted head,
Behold their shackles broken, and
know, in springing joy their life renewed!*

STEP IN STEP

*Dr.J.Bhagyalakshmi**

When I met death
In a distant land
In the neighbourhood,
Or at door step
I got acquainted
It was only nodding acquaintance
Recognising the presence
And awed by it
Yet keeping distance

The significance of Vivekananda's poetry lies in its relevance to his own as well as our times. As he was the final answer from the East to the religious and cultural challenges of the West, there is a lot of influence of his cultural values and moral philosophy on people. He made it possible for Indians to take the best from the west, without giving up the spiritual heritage of India. His life which he holds out for the harmony of eastern and western worlds glorifying the freedom, equality and dignity of human beings invites a fresh reading of his poetry.

Vivekananda is a true poet when we see him with the Vedic conception of poet. According to Vedas, *kavayah satyadrastarah*, a poet is a seer of Truth and a master of himself. As Blanche Partington, a young woman from the San Francisco chronicle once wrote in a letter to the editor of Prabhudda Bharatha, "Swami Vivekananda is more than a teacher, a philosopher, he is a poet from the land of poetry"!

Your departure made all the difference
Now I feel her presence
When I look over my shoulder
She is my travelling companion
A relentless follower
Silent but omnipresent
Always with watchful eyes
She is no more a stranger
We often exchange icy smiles
While walking step in step and side by side.

* Poet & Translator, New Delhi

YOGA IS COMMUNION WITH GOD

Sri Aurobindo

Yoga is communion with god for knowledge, for love or work The Yogin puts himself into direct relation with that which is omniscient and omnipotent within man and without him He is in tune with the infinite, he becomes a channel for the strength of God to pour itself out upon the world whether through calm' benevolence or active beneficence. When a man rises by putting from him the' slough of self and lives for others and in the joys and sorrows of others; -when he works perfectly and with love and zeal, but casts away the anxiety for results and is neither eager for victory nor afraid of defeat; -when he devotes all his works to God and lays every thought, word and deed as an offering on the divine

altar; -when he gets rid of fear and hatred, repulsion and disgust and attachment, and works like the forces of Nature, unceasing, unceasing, inevitably, perfectly; -when he rises above the thought that he is the body or the heart or the mind or the sum of these and finds his own and true self; -when he becomes aware of his immortality and the unreality of death; -when having thus abandoned whatever he is, does or has to the Lord of all, the Lover and Helper of mankind, he dwells permanently in Him and becomes incapable of grief, disquiet or false excitement, -that is Yoga

**Courtesy: Sri Aurobindo's Action
Feb. 2012**

WITHOUT RHYME OR REASON

*Dr. Suresh Chandra Pande **

Five years have passed
Five winters
With five long summers
Still I hear
The raucous voices

Around the town
Some Cacophonous
Others' coquettish
All a whopping mortality
Without rhyme or reason.

Not here, Nay!
Not far away

In a land of sweet vibrations
And a world most unworldly
I hark!
Hear in my inmost ear
In sylvan solitude
A hoary humming.

Ah! a pair in wedlock
Enconced in ecstasy
On a SRAWAN swing
Tied to KADAMBA bough
In stiff silky strings
Swinging to and fro
Breathing immortality
A wholesome entity
In love - DIVINE.

* Dept. of English, Govt. College, Phool-Chaura,
Anandpur, Nainital, UP.

MULTICULTURALISM IN AMERICA

*D. Ramakrishna**

Large groups of British settlers came to the New World in ships under Christopher Newport in 1607. English Calvinists called "Pilgrim Fathers" also came to Massachusetts in a ship called Mayflower in 1620 escaping persecution by the King. They had a tough time settling in the wilderness.

In the seventeenth century the Negro slaves were brought by the White settlers mainly from the west coast of Africa. By the end of the century, when the monopoly of the Royal African Company was ended, the trade was controlled by several firms and individuals both American and British. In course of time the Negroes attained freedom and became naturalized citizens. But tensions between the Black Americans and Whites and other races exist even today.

The wars of White settlers with Native Americans resulted in the killing of large numbers of the natives. The Whites, the frontiersmen, constantly encroached on Indian lands resulting in wars. As Allan Nevins and Henry Steele Commager say, "the inexorable westward thrust of the whites was the principal cause of the many conflicts. The most bloodcurdling wars were with the Creeks in the South, where Andrew Jackson won a bloody victory; with the Seminoles in the Florida Swamps and thickets and with Tecumseli's followers in Indiana." As centuries

passed, unlike the aggressive Blacks, the American Indians remained submissive and they are smaller in numbers.

The Frenchman Hector St. Crevecoeur initiated the concept of "Melting Pot," looking at America as a society with a new culture produced by the amalgamation of peoples of multiple nations like the English, Scotch, Irish, French, Dutch, German and Swedes. The concept was popularized by Israel Zangwill.

The statute passed by the first Congress in 1790 and subsequently revised in 1802 authorized uniform naturalization procedure to assimilate the foreign-born. Allan Nevins and Henry Steele Commager tell us that in the times of early settlement in America, many English and continental craftsmen paid for their passage by giving bond service. Some escaped from the Fleet Prison in London by assisted emigration. Convicts were often transported for trivial offences as it happened in the case of Australia later. In hard times some Britons would commit small crimes to get sent to America.

It was clear by the beginning of World War-I that assimilation would not be possible. Alarmed by the situation, the older Americans started the Americanization movement resulting in the Immigration Act of 1924 which virtually stopped all immigration. It subdued the agitation against foreigners by the natives.

* Retd. Professor, Kakatiya University, Warangal,
Visiting professor to Australia and USA.

In the 1960s, powerful movements challenged the concept of "Melting Pot" and maintained that America was a mosaic or salad of diverse peoples. The new immigrants developed social and cultural pride without the need for abandoning their language and native customs. Nevertheless, due to prolonged stay in the American society they would develop the accent, mannerisms and work culture of the White Americans.

The immigration law passed by the U.S. Congress in 1965 admitted new comers on the basis of their skills, and to reunite families. After the repeal of the national origins plan, many immigrants have been identified as both Americans and members of an ethnic group. Each ethnic group is shaped by place of origin, area of settlement, time, circumstances and relations to others. In order to become naturalized citizens the immigrants need not give up their religions, languages, customs. As Arthur Mann says, "The process of acculturation, therefore, left room for different antecedents and ethnic affiliations while upholding the values of a common civic culture." The several ethnic groups settled in America were recreated as something new but still identifiable groups. As Nathan Glazer and Daniel P. Moynihan maintain, "The assimilating power of American society and culture operated on immigrant groups in different ways, to make them, it is true, something they had not been, but still something distinct and identifiable." Both the native culture and the culture of the country of settlement would be present in the immigrant even beyond the first generation in view of the family traditions and customs practiced at home.

Before World War-I, there were around sixty different ethnic groups in the U.S. In the 21st century, there are over a hundred groups. While the earlier migrations were largely from Europe, in the 1960s, there were more from Asia and Latin America. In the next decade, the arrivals from Asia and Latin America outnumbered those from the Old World four to one. The multiculturalist movement began in the 1970s to replace America's mainstream Anglo Protestant culture with other cultures linked mainly to racial groups. In the 1980s and early 1990s the new movement achieved preeminence.

As Samuel F. Huntington says, "Religiosity distinguishes America from most other Western societies. Americans are also overwhelmingly Christian, which distinguishes them from most non-Western peoples." Nevertheless, on account of religious tolerance, the ethnic groups are free to practice their individual religions. Drawn by religions, political and economic forces, people of diverse races came to the United States in search of permanent home. The massive waves of migration added 37 million foreign born to the population of America from the 1820s to the 1920s. In the subsequent decades there were large numbers of Latin Americans and refugees from Southeast Asia. The 1980 Census showed that out of the total national population of 226.5 million, there were 11.7% Blacks, 6.4% Hispanics, 0.6% Native Americans, and 1.5% Asian Americans including Indians. By the 21st Century, America is multiracial, with 70% Whites, 12% Hispanics, 12% Blacks, 4% Asians and Pacific Islanders and 3% others. Also 63% are Protestant, 23% Catholic, 8% other religions. Whites in America are

concerned about their declining numbers in recent years. By 2010 Asians are said to be around 43%, the Chinese and Indians increasing in population. As Samuel P. Huntington says, "Race and ethnicity are now largely eliminated: Americans see their country as a multiethnic, multiracial society." Despite religious tolerance, on account of the Christian majority, the Anglo-Protestant culture persists in the United States. The "American Creed," initially formulated by Thomas Jefferson, was popularized by Gunnar Myrdal in *The American Dilemma* (1944). Referring to the racial, religious, ethnic, regional and economic homogeneity of the United States, he argued that Americans had "something in common, a social ethos, a political creed." The Creed was the product of the distinct Anglo-Protestant culture which has been central to

American identity for over three hundred years. The principles of equality and individualism too are central to the American Creed.

In a multicultural situation in America or Australia, when there are ethnic groups with long historical ancestry, like the Indians and Chinese, others of less historical backgrounds can find new identities as citizens of the country of their settlement. In the second generation of the ethnic groups and more in the third generation, the distinctive language, customs and culture are generally lost. However, nostalgia for the land of their ancestors may persist. **When cultures fuse after generations of settlement, as it happened in India since the ancient times, new cultures may evolve in new nations.**

TO MY CLOSE FRIEND

*Sri Hari Krishna Mocherla **

Right from our childhood,
we are so close and dear
You have such a good influence,
to dispel my fear
You are my coach, cheerleader,
mentor premier
I feel immersed in childhood thoughts dreamier
As they are refreshingly fresh
to stay in my mind,
To rejuvenate and influence as I always find
Your confidence in me gives me
much confidence
I always win with you in thoughts
of no diffidence

Your success flows from art,
not by chance or voice
Voice is just biological,
but words come by choice
I deem it my privilege to have
a friend like you
I can't spell success or enjoy it without you
as I win laurels with the feelings of
elation and jubilation.
Everything happens only with your contribution
Friends are God's apology for relations
I strongly believe you as one of His creations.
I love you and wish to be with you forever,
even in our next life whatsoever.

* Retd. Bank Officer & Writer, Hyderabad

THE STONE THAT SPEAKETH (VOLUME 3)

History of Andhra Mahila Sabha

*Dr. Roddam Prabhakar Rao **

Knowing my limitations I have never ventured to pen any literary writing. I had the good fortune of knowing Sri I.V.Chalapathi Rao Garu when I was a fledgling S.P. at Karimnagar, who was Principal of the Govt. college, at a meeting, the legendary litterateur Gnanapeeth Awardee Sri Viswanatha Satyanarayana Garu had presided. The students were thus twice blessed. However, I was more keen on playing tennis with him than getting better educated with his guidance. Over the years, I realized his qualities as a teacher, mentor, chronicler, educationist, and biographer par excellence. The occasions I have interacted with him are few and far between. Yet his affection has drawn me to him and I cherish every moment as an educative experience.

His association with Andhra Mahila Sabha has been long and deeply involved. When he takes up the task of recording the steady, unadvertised growth of the revered institution, he brings to bear on the same the authenticity, the admiration, and the exemplifying impact of this pioneering and powerful experiment in social reconstruction.

This is the third volume of "The Stone that Speaketh" edited by Prof. I.V. Chalapati Rao. The first two volumes were penned by Smt. Durgabai Deshmukh herself. It is futile

* IPS -D.LITT (Hons) Director General of Police, AP (Retd).

for me to write about Durgabayamma's personality and work after Sri Chalapathi Rao's tribute in this book-- "A Garland to the Illustrious Founder"-- the most eloquent tribute to her. She was truly a gentle revolutionary who waged a relentless life long fight against society's injustices to women. Her weapons were immense courage, daring initiative, dogged determination and relentless pursuit of building institutions which are citadels of succour, and temples of learning. "It is not hard to do a bit of good. What is hard is to do good all one's life and never do anything bad, to act constantly in the interests of the masses, ---- and to engage in the arduous struggle for decades on end" (Mao). For her, freedom was the true emancipation of citizens from the limitations of their own greed, and to make them go forth sharing and caring.

Yes! Such a stone speaketh. It speaketh beyond Madras and Hyderabad even in the national capital. Durgabayamma herself has explained how in Volumes 1 and 2 in which she has listed such stones in great detail. The cornerstones of the Sabha buildings will echo the astonishing story of growth of nearly nine decades since 1922-- "The Sabha struck roots as early as 59 years ago. The seed was sown nearly 800 miles away somewhere in Kakinada and the resultant plant has flowered and fruited in Madras and later in Hyderabad covering almost 12 districts -" (Vol. ii page vii-- 1979).

Volume 3 records how it continues to grow, thanks to the efforts of many dedicated persons of eminence inspired by Durgabayamma's example which commanded their commitment. The rich details in Volume 3 highlight the fact that the tiny lamp lit by Smt. Durgabayamma continues to shed brightness and has been lighting many more lamps of Knowledge, Health Care and Women's Empowerment.

Each stone laid to commemorate Golden Jubilee (1987), Deshmukh centenary (1995), Diamond Jubilee (1999), Birth Centenary of Durgabayamma (2009) tells us that her spirit continues to give us renewed strength to take her grand agenda forward. The "Literacy House" can trace its origin to the founding days of AMS in 1937. It has enlarged its activities into research in Adult Education and skills development of children. The "Milk Distribution Center" of 1950 has grown into modern multispecialty hospital with facilities from pediatrics to geriatrics. The "Mahavidyalaya" with four students in 1940 is now a multidisciplinary vocational training center with hundreds of women qualifying for job opportunities and so is Obul Reddy Vocational Training Institute. The "Tourist Hostel" of 1962 now has state of the art facilities. The Asraya, Obul Reddy Senior Citizens' Home (1992), and Dr. A. Venkatappiah Home (1992) shelter inmates with care. The Mahavidyalaya at Hyderabad is now a well established C. Ramachand Girls High School in its new premises opened in 1989. The Nursing Home started in 1962 with just 15 beds is today The Durgabai Deshmukh Hospital and Research Center with over 200 beds. It has all the updated facilities for treatment and training of doctors, nurses and

Para medics. The D.D. College of Physiotherapy (1999) and The D.D. College of Nursing (2005) have been established and have been conducting Post Graduate Programmes too. The Arts and Science College for Women (1968) and The College for teacher Education in Hyderabad (1971) have earned high recognition as the premier institutions in women's education. Durgabayamma's desire to establish a vocational training center in A.P. was fulfilled in 1982 during The International Year of the Disabled. It was rightly named after the great Lady. Specialised Care has been established at the G.Narayanamma Pulla Reddy Home for mentally challenged women.

The College of Arts and Science for women started in 1969 progressed to add on Business and Information courses and The Andhra Mahila Sabha School of Informatics was set up in 1999. The College of Fine Arts and Media Education established in 2005 fulfilled yet another vision of Smt. Durgabayamma. She had first started Andhra Mahila Sabha in Chennai with Music and Hindi classes and was herself proficient in playing Veena. The College covers a wide range of cultural education up to Post Graduate level.

Apart from recognizing education as the key for finding self reliance by women, the importance of adequate legal support was identified as a necessary tool for empowering them to live with dignity. Durgabayamma's own traumatic experiences while in prison had convinced her that women have to be educated and empowered by the needed legal assistance. The AMS Legal Aid Center was started in 1983 and The College of Law for Women in 1991. Many eminent judges and

legal luminaries have guided the progress of these institutions, creating awareness and instilling courage to fight for their rights.

Smt. Durgabayamma had all along striven to perpetuate the memory of the source of her inspiration - Mahatma Gandhi. As part of Gandhi Centenary Celebrations Durgabayamma had initiated the establishment of Gandhi Bhavans all over the state. Gandhi Centenary High School was founded in Sanga Reddy. The Gandhi Vedika and Gandhi Satabdi Bhavan in the campus are sentinels of Gandhian ideals to guide us. It is unfortunate that the scheme has not been implemented in some districts.

In the first two volumes Smt. Durgabayamma has given many accounts of her trials and tribulations and the part played by many well known personalities. In this volume, Sri Chalapati Rao's immense vathsalya for the teachers and students of the various educational institutions is reflected in the great pride with which he has listed out the ranks, distinctions, awards and prizes won by them. His deep concern for the disadvantaged and the differently abled citizens

is shown in the real life episodes quoted. They show how the relief provided by these noble institutions in health and legal care has helped many women in distress. Volume 3 of "The Stone That Speaketh" trilogy comes as a natural corollary of the first two volumes authored by Smt. Durgabai Deshmukh herself. It has the same feeling, the same commitment to detail and the same purpose - not to boast, but to inform, educate and inspire.

At a time when Medicare, Education, and Citizen assistance Services are being overwhelmed by exploitative greed, the saga of humane services flowing from the passionate commitment of the Andhra Mahila Sabha Institutions is indeed like the selfless love of a mother---Mother Durgabayamma! Our debt of gratitude to her can be redeemed only by doing whatever we can to assist the Andhra Mahila Sabha institutions to fulfill the responsibilities they have undertaken. Perhaps then we will get a taste of the ecstasy of serving the less endowed.

As Mahatma Gandhi has said "The best way to find yourself is to lose yourself in service of others".

Just a few days before her death, Durgabai calls up the then Municipal Commissioner. "I am told by my doctor that I don't have much time left. I want to find whether the electrical crematorium is working," she asked the Commissioner, recalls former principal of Gandhi Medical College. Pradeep Deshpande, who was the personal doctor for Durgabai Deshmukh and C. D. Deshmukh.

"C. D. Deshmukh and Durgabai had a pact. Whenever one of them held a government post, then the other one will take a salary of only Re. 1. They never used government facilities for private purpose. To attend a function at my house, C. D. Deshmukh requested for private transport," he said.

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HUMOUR, THE ELIXIR OF LIFE

V. Chiranjeevi*

The smile is the index of the mind. "Your smile is the yardstick of your character as it is your autograph". Men have varied styles of smiling. The toothless grin of a babe, the guileless smile of lovers, the disarming laugh of the gullible and the sinister sardonic sneer of a Machiavelli - they are all the variegated manifestations. Smile, chuckle, laugh, grin, guffaw, sneer, horse laugh are the variations and they are like the billowing waves of the ocean of humour.

A sense of humour is as essential to man as a palate for good food. Humour is a stress reliever and a catalyst for mental relaxation. It paves the path for a smooth and enjoyable life. To modify the lines of Shakespeare a little .

'He that has no humour in him, nor no concord with humour is fit for stratagems, murder and treason'.

One who can't react cheerfully to humour is as good as dead. It is only the hearty laughers rather than the weeping philosophers that make this world a better place to live in.

Even the most sullen and gloomy fellow can't but laugh heartily confronting a humorous situation or listening to the cracking of a joke. At least for the moment the clouds

of pensiveness disappear and the rays of the nascent sun break through, for humour is such a powerful archery and a wonderful magic spell.

'Who is there with soul so dead and devoid of humour that responds not with a smile to a wisecrack or a witty repartee'.

Of all the 'nava rasas' (nine emotions), (*hasya*) whose culmination (*'sthayi bhava'*) is laughter, has its own unique place. If hope is the sustainer of life, humour is the elixir of life and an indispensable ingredient. This explains why the kings of old had the tradition of the 'court jester' who was at once the conscience keeper of the king and the entertainer of the courtiers. Even poets of yore made it a point to intersperse their writings with an element of humour to regale the public and curry the favour of the rulers.

Humour is the off spring of a fun loving mind. Humour is ever to be unsullied by vulgarity. Just as licence can't be liberty, vulgarity shouldn't masquerade as humour. Wit, witticism, repartee, retort, rebuff and irony are the various sources of humour, apart from situational and mannerism- oriented origin.

Wisecracking, another name for a joke, should neither hurt nor embarrass the person who is the target, but should be enjoyable even by the butt of ridicule. There are in this

* Head, English Department (Retd), C.S.R. College, Ongole

world good humour sports who can crack a joke at others with as much ease as they can poke fun at themselves.

When somebody is asked, 'Is there anything false about you?', that somebody quipped, 'There is nothing false about me except my teeth.' Bernard Shaw, that great wit always had a ready retort for any dig at him. Once a 'plump corpusculum' derided GBS, 'Looking at you, it is obvious that there is famine in your country'. Pat came the reply. 'It is equally obvious that it is because of people like you'.

A lady proposed to GBS 'Let us get married. Our children will inherit my beauty and your intellect', to which GBS coolly replied, what! if our children get my beauty and your intellect?'

When Oscar Wilde, the famous novelist and short story writer was questioned at the airport, 'Have you anything to declare?', he replied without batting an eyelid that he had nothing to declare except his 'genius'.

A lady remarked to Winston Churchill, 'Two things I don't like about you, one your politics and the other your moustache.' Churchill didn't hesitate even for a moment and retorted, 'Madam, don't worry, for there is no prospect of you coming anywhere near them'.

Laugh heartily for you have nothing to lose except your blues. Such repartees as the foregoing ones have a universality about them, for they transcend the barriers of time and space. They are ever increasing, each day more and more being added to them. If

sharpness of wit is one thing, spontaneity is another quality of humour. The whole world is a treasure trove of humour. Only one should have the perceiving eye and penetrating intellect.

There are many interesting saws about laughter and its salutary effects.

- *He who laughs loudest lasts longest*
- *Laughter doubles your happiness and halves your sorrows.*
- *If you laugh, the whole world laughs with you, but if you weep you weep alone.*
- *It is better to laugh with others than to laugh at others.*
- *Laughter is the panacea for all ill-physical mental or psychological.*
- *Laugh and laugh and let laugh' is my motto, A principle which I pursue in toto.*
- *A man without humour is a beast without love*

The medicinal benefits of laughter are greatly realized. Hence, there have sprung up many 'laughers' clubs' like 'walkers' clubs' and 'anglers' clubs'. Laughter keeps the facial muscles in good trim and gives a healthy look to the face. A never fading smile on the lips is an ornament, particularly for the fair sex, as it behoves their beauty and dignity.

In fine, unadulterated and unalloyed laughter is a cleansing agent as it purges the mind of impure thoughts. It is only the person with a clean heart that can smile enchantingly. To be able to laugh heartily is a blessing and a gift of God. So let us all laugh and be merry today for tomorrow may not be ours.

CULTURAL SIMILARITY BETWEEN AFRICAN IBO TRIBAL SOCIETY AND ANDHRA PRADESH WITH REFERENCE TO ACHEBE'S *THINGS FALL APART*

*K. Srilakshmi**

The modern Linguistic research has shown that languages can, in fact, be grouped in families, and that many which now appear widely divergent in vocabulary, pronunciation, grammar etc., are traceable to a common ancestor in remote times. The parent language had been named as Indo-European. Sometimes I feel even such a similarity has existed, in the form of a few traditions, rituals, festivals, celebrations, and beliefs, between different cultures in our world. Such a similarity I have traced out with the *New Yam* Festival of the Ibo tribal people in Africa to that of the *Sankranthi* of Andhra Pradesh.

Things Fall Apart, Achebe's first novel, was published in 1958 in the midst of the Nigerian Renaissance. It tells the Story of an Ibo village and one of its great men, Okonkwo, who had achieved much in his life. It provides a vivid picture of the Ibo society at the end of the nineteenth century. It also focuses on his three wives, his children, and the influences of British colonialism and Christian missionaries on his traditional Ibo community during the late nineteenth century. It is one of the first African novels written in English to receive global critical acclaim. Achebe, the Nigerian writer depicts the Ibo as a people with great social institutions. Their culture is rich with traditions and laws that

place great emphasis on justice and fairness. A Yam Festival is usually held in the beginning of August at the end of the rainy season. The *Yam* Festival is so named because yam is the most common food in many African countries. *Yams* are the first crops to be harvested. People offer yams to gods and ancestors, first, before distributing them to the villagers. This is their way of giving thanks to the spirits above them. The *New Yam* Festival consists of prayers and thanks for the years past. Men and women, young and old, look forward to this festival because it begins a new yam season.

Achebe portrayed the *New Yam* Festival in the fifth and sixth chapters of the novel. It is celebrated on the same grounds of the famous festival *Sankranthi* in Southern India. Here in Andhra Pradesh, *Sankranthi* is celebrated, for four days: *Bhogi*, *Sankranthi*, *Kanuma*, and *Mukkanuma* respectively, after a grand harvest. Even Ibo tribal people celebrate the *New Yam* festival, after the harvest, for three days. This festival is a joy throughout the village.

The *New Yam* festival must begin with tasty, fresh yams. It starts on the first day night with the occasion of the disposal of the yam seeds of the previous year just as *Sankranthi* festival starts with the disposal of the old furniture on the early morning of the first day (*Bhogi*).

* Lecturer in English, Dr. C.S.Rao P.G. Courses, Sri Y.N. College, Narsapur

The second day of the *New Yam* festival is a day for a grand feast in order to respect the ancestors and the local deities, after having offered the new crop to the Gods and Goddesses. All cooking pots, calabashes and wooden bowls are thoroughly washed, especially the wooden mortar in which yam is pounded. People draw various patterns on their stomachs and backs in different colours. The women are busy preparing variety of dishes. *Yam foo-foo* and vegetable soup is the chief dish which people liked to eat. A large number of guests are invited from far and nearby wealthy farmers. Palm-wine, kola-nuts and other edibles are consumed by the members of the party to their fill. *New Yam* and palm oil are offered to the ancestors to get their blessings for a happy life. This festival not only caters to the needs of eating, drinking and merry-making but develops intimacy among the Ibo people. It is an occasion where people get an opportunity to exchange their views for a better understanding. The celebration is followed by various cultural dances with the display of masquerades from different clans or groups. This usually lasts till very late night. Similarly in Andhra Pradesh a feast is arranged among the kith and kin but it is not as grand as in the case of the Ibo tribal people. The chief items are *pulihora* (lemon rice), boorelu, ariselu, sunnundalu, dappalam, etc. Guests are invited and especially the newly

married daughter and son-in-law are invited and some valuable gift is presented. A big fair is arranged near the temple. Many cultural programmes and celebrations are conducted in the fair.

On the third day of the *New Yam* festival wrestling matches are conducted between the neighbouring clans in every village playground for which a great number of people attend. As oxen are used to cart plough for cultivation, they are decorated and special prayers are performed on the third day of Sankranthi (at present prayers are performed for the machinery or equipment used for cultivation). Finally a race is conducted between the decorated oxen (*edla pandalu*). Besides this in many areas of Andhra Pradesh cock-fights (*kodi pandalu*) are very famous during this festival.

Thus the above two festivals are parallel in their tradition and the reason behind them is similar. The advent of the white men caused decline of the traditional society of the Ibo community. The effect of colonisation in India is less when compared to that of Africa and hence Sankranthi is still celebrated in a grand manner throughout Andhra Pradesh and as well as in a few more states with different other names, say, *Pongal* in Tamil Nadu.

Knowledge and Wisdom

Information contains good and bad. We have to filter and screen it to get knowledge. Knowledge is greater than information. Even knowledge is not enough, because it is neutral. It can be constructive and destructive. It can produce an atom bomb as well as a life-saving drug. Therefore, it should be guided by wisdom.

Dr. H.D. SANKALIA **A DOYEN AMONG ARCHAEOLOGISTS**

*T. Sivarama Krishna**

Archaeology is a fascinating and adventurous field of study of the past. Indian Archaeology is a vast field commensurate with the country's size. Verily, India is an archaeological paradise, so to say. It is quite true that Archaeology (History-Heritage) is as much on the earth as beneath it. Dr.H.D. Sankalia had a great passion and fascination for Archaeology. He had enriched the field of Indian Archaeology, perhaps more than anyone else after Marshall and Sir Mortimer Wheeler, the great pioneers in this field. His historical sense and research coupled with his intimate knowledge of our Sanskrit classics helped him to re-construct the past of India enshrined particularly in the Itihasas and Puranas.

Hasmukh Dhirajlal Sankalia was born on December 10, 1908 in Bombay. His mother tongue was Gujarathi. He studied Sanskrit and English. He learnt Marathi as well as Hindi. Dr. Sankalia says that in his early days he used to listen with interest and attention to stories from the Ramayana and anecdotes of the Mahabharatha as told by his father and this naturally created a longing in him to see the ancient locale and to know how the ancient people lived. He also understood at an early age that the key to an understanding of ancient history and culture lies in the knowledge and wisdom of our divine Sanskrit.

As a student at the University of Bombay, he was guided by Fr. Heras and obtained his M.A. Degree in I Class in the subject of Ancient Indian History in 1932. Earlier, in 1931 he had done his LL.B too from Bombay University and went to England where he did his Ph.D. in Archaeology at the University of London in 1937. He got married in May, 1938. After his return from London with his Ph.D. Degree Dr. Sankalia appeared before the Public Service Commission twice in Delhi and in Simla. But he was not selected on both the occasions. But, somehow, this proved to be a blessing in disguise. Then he started explorations on his own.

However, soon after his marriage, early in 1939, he was offered the post of a lecturer first, then that of Professor of Proto-Indian Ancient History and then Joint Director and Director at the Pune Deccan College and P.G. Research Institute. He retired on December 10, 1973. After that he was made an Emeritus Professor of Archaeology. Thus he stuck to the Institution till the last.

Dr. Sankalia started as a Sanskritist, then as historian and finally as an archaeologist of international repute. There also he specialised in pre-History and Proto-History. As such he has to his credit a large number of exploration and excavation expeditions all over India.

* Lecturer in English (Retd.), Writer, Kakinada, A.P.

In recognition of his splendid work, both as Professor and an explorer, he was awarded the coveted title Padmabhushan in January, 1974. Earlier, he had received a number of Manapatras and similar other distinctions from various societies and public Institutions. He led the simple life of a hermit and remained modest despite his awards, honorifics and achievements.

Dr. Sankalia was so self-sacrificing that he rejected some lucrative offers and opportunities, once when he was offered the post of Director of Archaeology in Jaipur and later when he was offered the post of professor of Archaeology at the Maharaja Sayaji Rao University. He always thought that the Pune Deccan College was the ideal institution for study and research. Under his guidance and direction the college became a shining example as an All India Institution.

He trained a band of brilliant pupils in the field of Ancient History and Archaeology and to all of them he gave a supporting hand to imbibe the spirit and habit of research. It may be of interest to note that Dr. Sankalia's better-half also accompanied him on many of his expeditions.

The following are some of his notable works that contain the records of his discoveries in his explorations and expeditions:

Born to Archaeology : This Autobiography is a veritable text book of Archaeology, of his life and work, full of experiences and reminiscences. From the list of his literary contributions given at the end of the book, one finds that during 1955-1977, he contributed as many as 27 articles in Hindi,

during 1951-77 as many as 55 articles in Marathi and during 1933 to 1976 as many as 44 articles in Gujarati and during 1938-1977 as many as 194 in English in addition to some more of popular interest, touching archaeology and national problems. Besides these there are his books, booklets, excavation reports and what not.

Pre-History and Proto-History of India and Pakistan: In this book, from Kashmir to Kanyakumari, stone artefacts of the old Stone Age Mesolithic Age and New Stone Age -- are described in detail and their cultural significance analysed. In Indian Archaeological literature proto-history has come to include all the Indian Cultures from Pre-Harappan days down to the advent of the historic period. The first human skeleton of the stone age of man was discovered by Dr. Sankalia in close association with Dr. Irvati Karve on Feb. 29, 1944 in Gujarat. Dr. Sankalia conducted experiments with old stone age tools and says that the early stone age man had no need to cut large trees and that stone cleavers were not suitable for cutting trees.

Dr. Sankalia focusses our attention on the most important and significant discoveries that have brought to light a pre-Harappan civilisation of town or village planning and stone and mud brick fortifications wall round the inner settlements, besides, of course, fine wheel or handmade pottery and exquisite figure sculpture in the round. And that place is Kalibangan in Rajasthan where a remarkable discovery of a ploughed field has also been made. He has given us new facts about pre-Harappan Culture and Civilisation.

Dr. Sankalia argues that the reasons adduced by Sir Mortimer Wheeler that the Aryans destroyed the Harappan Civilisation are no more valid. According to Rajaguru, Dr. Sankalia's most important contribution to the field of environmental archaeology is the study of sea level changes and pre-historic sites in Sourashtra and Konkan. The stimulus he provided resulted in many pioneering contributions to the study of the Quaternary environment of Western India.

Dr. Sankalia made his researches into the Indian pre-history and proto-history solely with the aim of finding the traces of the Vedic Aryans and testing the historicity of legends about them which occur in our epics and puranas.

Pre-History of India: In this, Dr. Sankalia's main thesis is that almost all the cultural manifestations in India, including the *Neolithic* and the *heliolithic* ones and beginning from about 2500 B.C. are to be regarded as Colonization. By the term Colonization he means that many of the basic ideas or techniques in the development of material culture are pre-historic. India had their origin or earlier beginnings in Western Asia and Europe. From those origins either the ideas or sometimes the bearers of those ideas gradually came to India. Such Colonization is no foreign to the Indian tradition as preserved in Vedic and puranic literature.

Dr. Sankalia points out that India is one country where the most ancient past lives with the present. For instance, Pargiter holds that the Aryans were indigenous to India.

Pre-Historic Man in South India:

Mesolithic and pre-Mesolithic industries - from the excavations at Sangankallu, Bellary - This deals with excavations conducted at the site by Dr. H.D. Sankalia, with a view to assessing the relationship between the microlithic and painted flake industries of the site. It was found that people using microlithic tools about 3000 B.C. inhabited this area before the Neolithic people and the first mentioned were preceded by people using paginated flake tools.

According to Dr. Sankalia the change in Industrial equipment and the consequent change in the life of the people are due to the change in climate and arrival of new influence.

Ramayana in a New Light: In this book Dr. Sankalia opines that the locale of the entire Ramayana Story was in the Gangetic Plain and confined to Madhya Pradesh and that Valmiki was a stranger to South India, Lanka was only a Plateau in Central India and the sea dividing it from India which *Nala* spanned by a bridge was only in that region. The trees mentioned in the epic as used by the Vanaras to make the bridge do not grow in South India and are found only in Central India. The weapons used by Rama and Ravana indicate that the date of the story be far from the commencement of the Iron Age. In the disposal of the dead the cremation of Vali described by the poet is a typical *Aryan* Custom, which has come down to us from Vedic times.

Rama is a historical figure belonging to a ruling dynasty - and vanaras and rakshas were tribals of *Dandakaranya* region. Dr. Sankalia places the date of the Ramayana Story to about 800 B.C.

Aspects of Indian History and Archaeology: This book contains a series of essays -- studies in Historical Geography and Cultural Ethnography of Gujarat and Western India -- from inscriptions -- the Aryanisation of Gujarat and the introduction of Sanskrit in Gujarat were also by the Aryans. And soon it became the court language there. Kshatrapa Rudradaman's rock inscription in verse rank as the earliest Sanskrit inscription in India.

Pre-Vedic Times to Vijayanagar: Here we have a running commentary of the story beginning from the proto-historical sites of Harappan and Mohenjodaro to Vijayanagar Empire (2500 B.C. to 1300 A.D). He briefly dwells upon the intervening periods - dynasty wise -- Mauryas, Sungas, Sakas, Pahlavas, Kushans, Andhras, Parthians, Bharasivas, Vakatakas, Guptas, Maukharis, Hunas, Harsha, Pallavas, Gurjaras, Palas, Senas, etc.

The titles, Monuments of the Yadav period in the Poona District, Jain Monuments from Deogarh coins and glass seals from Maheswar will show the variety of topics covered by Dr. Sankalia.

Morphological evolution of Nataraja in Art & Literature : Dr. Setter of Dharwar maintains that in the early phase of his career Dr. Sankalia was more of an art historian than an archaeologist and to support his view he cites Sankalia's writings on Indus Valley Artists. He discusses the concept from a morphological angle, the cow in History.

Kundamala and Uttararama Charita: Dr. Sankalia concludes that

Bhavabhuti's Uttara Rama Charita is based on and is an improvement upon Dinaga's Kundamala.

In his article on Antiquity of the name of Sri Lanka Dr. Sankalia says that in ancient times, for long, the island was known in Indian documents as *Simhala* and *Tamraparni* (copper red place) -- (Greek-Taprobhane). And that the local name of the Island was Lanka and not Simhala is definitely proved by *Dipavamsa* and *Mahavamsa* - two, Pali Chronicles from Ceylon dated it to 3rd Century B.C. Simhala or Amradesa are not local or indigenous names. The word Lanka is probably a *Mundari* word, means - an island or a solitary place on a hill. It is in this sense that the *Korkus* in Bastar (*Dandakaranya*) still call Ravana's residence Lanka or Lakka. But the name Lanka was applied to any island or a solitary hilly place, and hence applies to Goa also - Konkan - Western Coast. There is nothing special about the name - Lanka. The name Ceylon was an anglicised version of *Simhala* during the Portugese and British rule. The Republic changed it as Lanka -- (the name was found in the most ancient records). But because of its association with Ravana (for which there is little evidence) the word Sri was prefixed to Lanka.

In conclusion, Dr. Sankalia was an institution by himself and served the cause of Indian Archaeology for over fifty years and has uplifted it from the mere process of digging to that of social, historical and cultural understanding of ancient India (its ethos and echoes) and made it a fine art as well as science. Truly, he is a Doyen among Archaeologists.

MARIO VARGAS LLOSA'S *THE BAD GIRL*, THE STORY OF A GRAND PASSION

*Ms. G. Sailaja**

Mario Vargas Llosa is a Nobel Laureate. He is a modern day Renaissance man. He won the 2010 Nobel Prize for Literature for his "cartography of structures of power and his trenchant images of the individual's resistance, revolt and defeat." He is a novelist, playwright, essayist, art, film and literature critic. He is perhaps best known as one of the handful of novelists who have brought contemporary Latin American literature to the forefront internationally. His works vividly examine the perils of power and corruption in Latin America. Peter England, the permanent Secretary of the Swedish Academy says, Mr. Llosa is one of the great Latin American storytellers - a master of dialogue who has been searching for the elusive concept known as the total novel, and who believes in the power of fiction to improve the world.

Vargas Llosa lived as vividly interesting a life as the pictures his stories paint. In France he worked as a Spanish teacher, journalist for Agence-France-Presse, and broadcaster for Radio Television Francaise in the early 1960s. He also worked as a visiting Professor to many American and European Universities.

He is known for his prolific writing that includes comedies and murder mysteries.

* Research Scholar, Sri Krishnadevaraya University, Anantapur.(A.P.)

His most powerful novels have contained commentary on historical and political conditions in his native Peru and other parts of Latin America. Winner of many accolades, including Spain's Cervantes Prize and the National Book Critics Award, he is not shy about offering his penetrating insights on everything from literature to politics. In a one-off direct involvement in politics, Mr. Llosa unsuccessfully ran for the Peruvian presidency race in 1990. He has written more than thirty books which include novels, plays, and essays.

The Bad Girl is the most recent work of Vargas Llosa that appeared in 2006-07. It is primarily a love story. It is an account of the narrator's obsession with a woman he encounters first in his teens and then intermittently over the following four decades in different countries and in different identities. As in his other novels, the Peruvian Capital of Lima is central to this plot.

Ricardo Somocurcio, the narrator of *The Bad Girl*, is an unambitious man. His sole wish, ever since his childhood days, is to live in Paris. He studies hard at school and on arriving in Paris, after university education, learns languages and soon makes enough money from working as a freelance interpreter to stay in his chosen home. He has a mild concern that he is simply drifting. But in fact his lack of aspirations is nothing worse than the result of being a balanced, civilized

individual, happy if he has a reasonable income and enough time to enjoy reading and socializing.

Ricardo is a teenager when he first meets Lily, a bad girl, a dazzling newcomer in the Miraflores district of Lima, claiming to be a Chilean. She turns out to be lying about both her name and her nationality, but by the time Ricardo discovers this, he has already fallen under the spell of her 'mischievous laugh' and the 'mocking glance of her eyes the colour of dark honey.' She keeps reappearing in different cities and in various incarnations, assuming new names, wardrobes, passports and lovers whenever Ricardo enters a new section of society. She torments him, calling him a 'good boy' and a 'little puissant,' and dismisses his confessions of love as 'cheap sentimental things.' But every time he sees her, he is consumed by love for her who makes life seem less like a 'series of monotonous routines,' and their sporadic affair continues. She rejects his declarations of love, and scarcely vanishes from his life.

After a decade she reappears in Paris with a new identity. She is now a revolutionary activist, codenamed 'Comrade Arlette.' In reality she is non-political and merely joined the communist cause so that she could travel. She and Ricardo restart something approximating a relationship, but for thirty more years she disappears when a rich man comes along. She goes off to Cuba and resurfaces as Madame Robert Amoux, wife of a diplomat. But soon her face, 'where mischief was always mixed with curiosity and coquetry,' works its familiar magic on Ricardo, and the two resume their affair until she disappears again, breaking his heart and

emptying her husband's Swiss bank account. Later she reappears as Mrs. Richardson, wife of a wealthy Englishman and then Kurio, the mistress of a sinister Japanese Crook. Every time their liaison rekindles Ricardo's love, she reluctantly depends on the only unconditionally kind person she has ever known. But every time she goes away, she returns looking dreadful having been cruelly abused. The eternally gentle Ricardo puts her back on her feet, and a peaceful journey towards old age with the bad girl seems to be his reward. But things are never peaceful with the bad girl. Thus, *The Bad Girl* is the story of a grand passion, nursed for several decades by its protagonist and narrator, Ricardo Somocurcio.

Mario Vargas Llosa who is now in his eighth decade has achieved a brilliant success with this novel. Its narrator Ricardo is that rare type of fictional character, namely one who lives off the page as well as on it. It is difficult to believe the truth that he is created and therefore exists only in this novel. He is bright, witty and aware of his inability to turn away from the bad girl, but we never feel sympathy for him. He explains about his life to his friend thus: For many years I had been in love with a woman who came and went in my life like a will - 'o' - the - wisp, lighting it up with happiness for short periods of time and then leaving it dry, sterile, immune to any other enthusiasm or love.'

Most impressively of all the characters in the novel, the bad girl herself commands our affection. She is caught between her mercenary instincts and the inconvenient fact that she genuinely does care for Ricardo. She has an indefinite quality that magnetises men

and allows her to manipulate those around her to her own social advantage. Hardship has taught her ruthlessness. She proceeds single-mindedly through a series of advantageous marriages in pursuit of wealth, but her appetite for adventure always leads her to seek out the next conquest. Ricardo's spaniel-like devotion survives repeated cruelty and abandonment until, in later middle age, her beauty ruined and near to death the bad girl finally needs him. As the novel progresses she possesses an honourable streak and a tenderness for Ricardo, that can only be love. Alyssa McDonald aptly says: Rather than moralizing, Vargas Llosa just unfolds their story; and, as a result, *The Bad Girl* is both provocative and oddly satisfying.

Among the ways of reading *The Bad Girl* is, of course, to see it as an alternate autobiography - Vargas Llosa imaging the man he could have become. The dates and some of the details match, as Vargas Llosa's life is mirrored, to some extent in Ricardo's. Is this Vargas Llosa's story of a man he didn't become? One of the interpreters of the novel remarks thus:

THE ANCIENT TREE OF POETRY

Dr. H. Tulsi

Deeply rooted trees can never be slain
 Beheaded though they be by super storms
 with roots in tact, the stumps
 will sprout again
 Erelong the trees regain their former forms.

From stubs spring out the
 hydra-headed shoots
 which boughs become as, gradually they grow
 Revived and raised afresh by robust roots
 In time the leaves, flowers and

The novel contains serious criticism of Peru's treatment of its poorer citizens. It is also a clever homage to Flaubert, of whom Vargas Llosa has often written admiringly. Its narrator makes regular reference to Russian literature, which cannot be accidental, since this is a work written in the Tolstoyan mode. It addresses moral and philosophical issues, but does so within an immensely moving story, rather than within a novel of ideas.

Vargas Llosa succeeds not only in conveying the bad girl's attention but also in pulling us into Ricardo's cycle of hopefulness. By mirroring Ricardo and the bad girl's tug-of-war with the tug-of-war between democracy and totalitarianism that concurrently roils the world, and especially their native Peru, Vargas Llosa's novel becomes an allegory for the undaunted desire not just for love but also for freedom. Over and over again, the world dashes our hopes just as the bad girl disappoints Vargas Llosa's narrator - and yet we love it and keep hoping for the best anyway.

fruits too follow.

No different is the age old poesy tree
 With roots that tightly grip tradition's soil
 By Fashion's force although it broken be,
 like springs its roots uncoil and recoil.

and farming spring boards,
 catapult much higher,
 Its phoenix branches Spreading like
 boiled fire.

Courtesy: Editor *Metverse Muse*

SEVEN HYMNS FROM THE RIG VEDA

*I.V. Chalapai Rao**

Rig Veda is the oldest compilation of the Indian race. It contains reverential hymns to personified Forces of Nature and Environment. They show how our ancestors cared for Nature and environmental protection.

1. May the Sun, the divinity and the dispeller of darkness grant us joy. May the Wind, carrier of rain, grant us joy. May O Thunder and Clouds sharpen our intellect and may all the Forces of Nature be favourable to us. (Book 1, Hymn 122 (3)).
 2. May those splendid timber trees, which the God-loving forest dwellers have firmly planted in proper places, and which they have also trimmed with their axe, bestow upon us affluence and children. (Book III, 8(6)).
 3. The auspicious opulent Dawn, as if the pride of the far-penetrating Sun, sheds the darkness like a garment and proceeds forth - spreading her effulgent light and promoting the sacred worship. She spreads her brilliant light throughout the
- frontiers of Heaven and Earth (Book III 61(4)).
 4. Singing hymns, seeking water, dancing and praising, the Clouds provide water as if from a well. Some of them move secretly like thieves, but only for our good, some of them are splendid to behold (Book 5, 52(12)).
 5. O Ye Cloud-bearing Winds! You lift the water up from the oceans, charged with moisture, you pour down the rain. O Destroyer of foes, your milch cows are never dry. May their chariots always move onward for our welfare (Book V, 55(5)).
 6. Winds burst forth, thunder rumbled, lightning flashed in the sky, the plants stood up and the firmament is covered to the full. The Clouds fertilize the soil with its showers and the food springs up in abundance for all living beings (Book V, 83(4)).
 7. O Ye Clouds kindly send us the riches from the Heaven, distilling rapturous joy with plenty of food to sustain us all (Book VIII, 7 (13))

This English translation is mainly based upon Rigveda Samhita published by Veda Pratishthanam with marginal changes.

* *Chif Editor, Triveni*

*Things fall apart, the Centre cannot hold. Mere anarchy is loosed upon the world;
The Best lack all conviction, while the Worst are full of passionate intensity.*

'The Second Coming' by W.B. Yates

MULK RAJ ANAND (Conversaion between two scholars)

Dr. MA Waheed¹ (MAW) and Dr. Gulfishaan Habeeb² (GH)

Mulk Raj Anand is considered a pioneer in Indian - Anglian literature. Do you agree with this or would you prefer to consider him a pioneer in Indian Writing in English?

MAW: No, Mulk Raj Anand is not considered a pioneer in Indian-Anglian literature. I would prefer to consider him a pioneer in Indian writing in English

GH: What according to you is the distinction between Indian-Anglian literature and Indian English literature or Indian writing in English?

MAW: Basically there is no distinction between Indian-Anglian literature and Indian English literature or Indian Writing in English but the former one is not altogether a happy expression due to its mixed connotation whereas the latter one is new voice in which India speaks in Creative Writing in English. Of Course, it is Indian Literature in English by the Indian born writers

GH: Mulk Raj Anand along with R K Narayan and Ahmed Ali was among the first India based writers to achieve international fame. What do you think catapulted him to international recognition?

MAW: It is true that, Anand's life in Europe from 1925 to 1945 with Progressive Literary Movement and later from 1945 with Gandhi's movement for freedom struggle brought him International recognition

GH: Do you think Anand's education in England contributed to his creative talent?

MAW: Yes, it contributed to his creative talent of writing. In 1925, he graduated from Punjab University with Honours in English literature. He received a scholarship for research in philosophy under Professor Dawes Hicks in London. Here, he started creative writing. He was awarded PhD at the age of 23 years. His dissertation was on the thought of great philosophers: John Locke (1632-1753), George Berkeley (1685-1753), David Hume (1711-1776) and Bertrand Russell (1872-1970). Then, he was associated with T S Eliot's literary Periodical "The Criterion". During his life in London, he came under numerous literary, political and social influences. These gave him sources of synthesis of Marxist and Humanist thought. He was already influenced by the Progressive Movement in Literature that flourished in thirties in London.

GH: I know he had acquaintance with the Bloomsbury group. Did it help him in any way?

1. Professor of English (Retd.) Hyderabad
2. Associate Professor of English, Directorate of Distance Education, Moulana Azad National Urdu University Hyderabad

MAW: This group existed from 1905 to 1941. Their philosophy of life included love, aesthetic experience and the pursuit of knowledge. He must have been influenced by them to some extent.

GH: Anand's first novel *The Untouchable* presents the account of the life of Bakha published in 1935. Do you think the castration of his aunt for having shared her meal with a Muslim had a bearing on the plot?

MAW: No doubt, Anand was disturbed with the death of his aunt Devaki. Among other things, Anand cites this incident as the origin of an anger that was to last through his life. That resulted in the plot of the novel

GH: Would you say that Gandhian philosophy was the shaping influence of the novel?

MAW: I wouldn't say exactly that because Anand presented other things like poet Iqbal Nath's idea to introduce flush out system and colonel Hutchinson's efforts, to convert untouchables into Christianity. Thus, Anand presented three solutions to shape the end of the novel.

GH: Tell us something about the plot.

MAW: The novel *The Untouchable* has no story of interest. It is just an impassioned plea for the social cause of untouchability and its various aspects - social, moral, psychological and religious. It provides structural unity to the plot. The plot is hailed by critics as one of the compact and coherent plots in Indian English fiction

GH: What narrative technique does Anand employ in the *Untouchable* and is it successful?

MAW: Mulk Raj Anand has employed the narrative of James Joyce. It is successful in the sense that we have flashback, reverie, reminiscence, instinctive awareness of reality and intuition.

GH: Is the characterization realistic and synchronous with the times depicted?

MAW: Yes, Bakha, Lakha, Sohini and the priest Kalinath are of the flesh and blood of the times. They are life-like.

GH: What place does *The Untouchable* occupy in the literature for the freedom movement?

MAW: Gandhi's concept of freedom movement was based on non-violence, non-cooperation, truth and love. Anand's *Untouchable* also occupied an important position in the literature because Gandhi during his public address at Golbagh suggested to untouchables not to accept remains of food from the high caste Hindus through non-cooperation and he declared that untouchability was the greatest blot on Hinduism and said that it is bad to seek freedom from the grip of foreign nation by crushing our millions of fellow human beings for centuries. This impression appealed to upper caste Hindus to be considerate towards the untouchables. Besides this, Anand lived with Gandhi at Sabarmathi Ashram.

GH: What is the contribution of Mulk Raj Anand to Indian Writing in English?

MAW: His fiction is rightly labeled as "literature of protest" - a kind of literature which strikes hard at the root of class conflicts. His creative writings express protest. Anand as Humanist wanted to do justice to the downtrodden. In my opinion he is the major figure in the field of Indian English Literature along with Raja Rao and R K Narayan. He is versatile. He wrote not only novels, short stories but also on Indian art and public affairs. His autobiographical

novel *Morning Face* (1970) won the Sahitya Akademi Award.

Excerpts from an interview on Mulk Raj Anand's Novel 'Untouchable': This interview was held on 4th Jan 2012 with Dr M A Waheed by Dr Gulfishaan Habeeb, Associate Professor of English, Directorate of Distance Education, Moulana Azad National Urdu University (MANUU), Hyderabad at MANUU.

AN IDEAL LEADER

*Dr. Emmadi Pullaiah**

An Ideal Leader is he
Who is Mr. Clean and Virtue-personified,
Blessed with positive attitude
And high profile, like an open book, living life
He is ever armed with
the weapons of honesty, horse sense
and integrity impeccable,
turning Nelson's to the tenet of
bullet for bullet, eye for eye, tooth for tooth.

Cynosure is he of all eyes
With chirpy demeanour and
a motto of fragrance of service,
an inner urge and a mission divine
with a question ever reflecting
"what's my life if not useful to others?"

* Reader in English (Retd.), Social Worker,
Hanmakonda (Warangal)

He's a community benefactor
Specially for upliftment of the deprived
and succor to the starving brethren
with a broad-minded inclination
"They only live who for others live"

A relentless crusader is he
Fighting tooth and nail for the triumph of
his path-breaking humane works
despite summer storms and winter winds,
"adding life to years, not years to life"

Shalln't we aspire to be leaders ideal
Who don't do things different
But same things differently,
ever endeavouring to carve a niche
for our nation to be proud of
taken as a model by the globe entire ?

Remember that all through history the way of truth and love has always won. There have been tyrants and murderers and for a time they seem invincible but in the end, they always fall -- think of it, ALWAYS.

Mahatma Gandhi

DEATH PENALTY

*Dr. C. Jacob**

The highest penalty prescribed by the Indian Penal Code is death. A great deal of discussion has been going on whether death sentence should continue and be on the statute book in the modern age.

The object of penal laws is fourfold - deterrence, prevention, retribution and reformation. These four canons of justice in criminal jurisprudence are to be borne in mind in punishing a criminal. Every accused is not an offender or a criminal. When once an offence is proved against an accused then only he is punished.

Let us examine the import of the four canons of justice. Deterrence is to create fear in the mind of the offender that if he commits such offence again he would be punished. Prevention is to make others know that if they commit such offence they too would be similarly punished and thereby prevent them from doing such wrongs. Retribution is to make the victim of the offence feel that the assailant has been suitably punished by a court of law. He must have the satisfaction that had he taken law into his own hands he would have given the same punishment. It is human nature to react and retaliate when one is hurt. Suppose the offender is not punished by court for want of sufficient evidence by reason of witnesses becoming hostile on being bribed or threatened with dire consequences or the judge is influenced in one way or other, the

* Retd. District Judge, Narsapur

aggrieved man tries to take vengeance against the offender by taking law into his own hands. So also when the offender is not adequately punished. Punishment should always be proportionate to the gravity of offence committed. Not more or not less. If it is less, the victim still bears grudge against the offender and waits for an opportunity to wreak his vengeance. If it is more, the offender bears grudge against the victim and waits for a chance to revenge. In cases of this kind the victim and the offender and the public lose confidence in courts. Strictly speaking retribution is such an instinct to innate passion in man (in some animals also) that if the hand of a man is cut off by another man, he will be fully satisfied only when he cuts off the hand of the other man. Even if the court punishes the offender and sentences him to 10 years R.I. or life imprisonment he would not be satisfied. To be more direct, if your only beloved son or daughter is brutally murdered by any person, you will not be satisfied or retributed unless and until that person is hanged to death or you yourself kill him.

Coming to reformation theory, the object of punishing an offender is to make him realise, repent and reform himself, in other words, turn a new leaf, help himself and his fellowmen and contribute something for social harmony.

The Indian Penal Code prescribed death sentence in four kinds of offences namely waging war against the State (sec.

121) Murder (sec.303) and murder coupled with dacoity (Sec.396). These are the gravest offences envisaged by the jurists and law-makers. But now-a-days more and more horrible and heinous crimes are being committed. Say gang rape coupled with murder and theft. Do you apply reformatory theory to the offenders? If it happens in your own family do you advocate this noble theory? Law in fact is not so harsh and heartless. The framers of law are also human beings. Therefore in criminal law some concessions are provided. In the case of offences committed by old people, children, highly educated and sane people in normal life or when the offender confesses the offence, law is kind towards them. Punishment may be reduced or the offender excused and released on bond for good behaviour. In the case of a hardened criminal, he being a menace to the society he should be eliminated. Therefore punishment should range from Jesus Christ's pardon to the highest penalty of death. This moral is advocated by William Shakespeare in his drama 'Othello'. About Iago: 'His pernicious soul may rot half a grain a day'.

At present there is a hue and cry that death sentence is barbarous and should be abolished. The Supreme Court of India in recent times has ruled that death sentence may

be awarded in the rarest of rare cases but has not defined what is the rarest of the rare or the worst of the worst cases. If the only child of a couple is kidnapped and murdered for ransom, can the entire world restore their child or adequately compensate the loss? Is it not the rarest of the rare as far as the couple is concerned?

There is a misconception in the people that life sentence means 14 years jail. In the legal parlance life punishment is life punishment. But if a person commits many offences in a single transaction, the court has to punish him for each offence. In computing the total sentences life sentence will be treated as a period of fourteen years. For good conduct and for political concessions persons undergoing life imprisonment may be released on completing 14 years jail period provided the jail rules permit.

Finally what is to be borne in mind is, the brute in man has not yet died. As long as man is brutish, selfish and nasty, death sentence must last. In this context it is worth remembering what R.L. Livingstone in his book 'On Modernity' has observed: "Modernity is a question not of date but of outlook. Adam remains the same though he changes his clothes".

Different Perspectives

The Minister travelled for days by train, car and boat to one of the furthest islands in the nation. As he surveyed the bleak but inspiring landscape, he turned to a local villager and said: "You are very remote here, aren't you?" She responded: "Remote from what?"

LITERARY CRITICISM & MARXISM

*Dr. Arbind Panjiara**

Relationship between Literary Criticism & Marxism is a tough and intractable terrain hardly trodden or explored. The general conception about literature is that it is an imitation or reproduction or representation or communication, whereas Marxism says that it is reflection - not a mirror reflection but a product of intricate and involved process of interaction between man and his surroundings. Normally, literary criticism has been undertaken from various angles but none has judged literature as literature. There are textual criticism, academic criticism, historical criticism, sociological criticism, psychoanalytical criticisms, analytical criticism, cultural criticism, psychological criticism, impressionistic criticism, comparative criticism and a host of other criticism. In fact, there is no single correct method of evaluating literature and not even the greatest critic has been able to pin down and spotlight all kinds of significance and value. It is true that literature should be valued as literature and nothing else. But hardly there is any critic who has followed this precept in practice. Ben Jonson, Dryden, Dr. Johnson, Coleridge, Arnold, T. S. Eliot, F. R. Leavis, I. A. Richards et al. are great critics but they have valued literature in terms of the ideal which they hold dear.

Primarily, Marxism has been established as an economic doctrine or a political creed which works as an instrument

of cognition and its method and its ambit is material world. Marxism becomes splendidly relevant to literature when its tenets are applied to literature resulting in literary criticism. Marxist literary criticism is multi-dimensional, multi-faceted and multi-layered. It is not a fixed and frozen formula. Had it been so, literary criticism would have been the easiest thing to finish. As there is no royal road to success to embark on a road of literary criticism is to commence an arduous journey towards the unknown.

Referring to Marxist Criticism, David Daiches in his *Critical Approaches Literature* writes: "Marxist criticism has been content either to explain literature in terms of its social origins or to account for a writer's attitude in terms of his position in the class structure or to pass judgement on a given work or writer in accordance with the tendency it or he displays to favour the political and economic cause favoured by the critic."

Thus Marxism investigates and exposes the social conditions which gave birth to lit rapture. It relates the author's attitude to the class from which he hails. And judgement passed, it has to conform to the political and economic cause which is supported by the critic. If the work approves of and applauds the economic doctrines and political tenets held in high esteem by the critic, it is good and valuable and if it goes against the critic's ideas and notions it is bad and valueless. In short, we have it on the authority of David

* Head of Department of English, T.N.B. Law College, Bhagalpur, Bihar

Daiches that Marxist criticism is concerned with social conditions, class outlook, economic stand and political credo and thus it applies criteria which are not only superficial but also extraneous and alien to literature. Again David Daiches writes: "Marxism, being a theory of history is more appropriate to literary criticism as a genetic explanation of social origins of work of literature (as it is in Candwell) than as an evaluative tool." Two generalizations have been made here about Marxist criticism. The first is that Marxism is a theory of history. The second is that it is not a tool of evaluation. It merely throws light on the origin of work of art or of the writer's attitude. Marxist literary criticism fails to take note of value or excellence that inheres in a work of literature. It means that we must take into account the time and place in which the literary work or the phenomenon was created. The historical connection underlying it must constantly be kept in mind.

Hence if a literary work has to be understood and its worth or value elicited, it cannot be done on the strength of abstract academic and abstruse principles or doctrines. It must be examined in its movement. We must study the conditions, circumstances and factors that brought it into being. We must study the phases through which it passed. Value is implicit in the totality of its connections and relations. Literary criticism is not a final or finished product. It is a process. There is a chain of propositions. There are links in the chain; some links are trivial, some are crucial. The literary critic must point the main and crucial link. psychology, sociology, culture, philosophy, ethics, politics, economics, history - all these are found in varying degrees and dimensions in a literary work. philosophy,

psychology, ethics, politics, sociology, religion, law - all are links in the chain which literary criticism is. A man of literature produces a novel, a poem, a play or a short story but he cannot make it just as he pleases. The circumstances under which he composes a poem or writes a novel are not under his control. They are not of his choosing. Literary criticism, too, is a science and there is no easy and royal road to it. It requires patience, persistence and perspicacity. In 1865, Arnold published his *Essays in Criticism*, 1st series and first essay is 'Function of Criticism of the Present Time'. At the Present Time is the right expression. It implies that function of criticism varies with time i.e. different functions are discharged by criticism in different ages and circumstances and different functions, whereas Marxist literary criticism does not offer recipes and prescriptions. It does not supply norms and canons. It has brought about revolution in the field of criticism. It contributes to the resolution of ideological conflicts. It explains the direction which artistic development follows. It is true Marxist literary criticism is less systematic than economic theory or philosophical stand point in the works of Marx, Engels and Lenin but it does not mean that there is no clear cut teaching in this sphere. It is they who have given theory of reflection which, along with material conception of history, forms the firm foundation on which the multi-layered, multi-dimensional and multi-faceted fabric of literary criticism can be erected. On the contrary, Marxist literary criticism looks for objective reality in a creative work. It wants to discover the necessary uniformity and regularity behind and beneath the manifestation of facts. It wants to unfold and unravel the essence.

THE PHENOMENON OF CHANGE

*Khadrihal Venkata Rao**

The only thing constant in this world is change. The message conveyed by the two planets, sun and moon, is that we should accept change and mould our lives accordingly. Human beings, however, who stand at the highest level in the evolution process, have lost the natural characteristic of accepting change. Not only that. They acquired the unnatural trait of not being able to accept change. This mental state is the root cause for many problems that man faces. Human beings desire a comfortable life. Man, accustomed to a particular way of living thinks that this alone gives happiness. He does not agree to deviate even slightly from what he is accustomed to. Man acquires by birth the skill to adapt to change even facing difficulties. If Mother Nature has not equipped man with this ability, he would have remained in the lap of his mother and would make no effort to move forward.

In the childhood, turning over a few months after birth, crawling, walking, blabbering something before uttering words, etc., take place naturally. We can reflect on how with each change, we achieve success and move forward. But man, who has the capability to change, after attaining certain age, is reluctant to accept change. Is this not strange? Whether in a family or in an organization, when a small change is proposed, some kind of fear and resistance develop.

He is afraid that the change may involve him in some danger.

Whenever the Government announces a new policy, at first the employees resist it. The reason for resistance to change is the fear that it may impose additional responsibility or increased workload. In most cases, change benefits all over a period of time in terms of better working life. In spite of this, change is not accepted quickly.

It is true that certain adjustments become necessary following change. It is the mindset consisting of an imaginary fear that makes one resist change. When the authorities remain firm and the employees realize that change is inevitable they accept it. Even when the rationale for change is explained, objections and adverse comments are advanced by those resisting it. When it dawns that change is inevitable, they however agree though reluctantly. In personal life too, people reconcile to change as they find no other alternative. Most of the time, it is the lack of mental preparedness which is the root cause for not easily accepting change. It is necessary to come out of the feeling that there is only one way. As long as one mistakenly holds this view, he can never accept change willingly. Management specialists tell us that there are always several ways of resolving a problem, and whichever one is chosen, it does involve some change. There can be no solution which is best at all times. So, a solution has to be

* Former Professor, Hyderabad

selected which is considered good for a certain period of time and accept the concomitant change which that solution involves.

ELEMENT OF RISK: The main reason for our inability to accept change is the fear in our mind. There is risk in every task that man undertakes - whether walking on a road or travelling in space. Science would not have advanced if the people sat quietly without taking risk. The life of human beings would not have been comfortable. Everyone should remember that some good can happen in taking risk.

Suppose four friends working in an office are unhappy with their job. Three of them are afraid of leaving the present job while the fourth one takes risk and ventures into a new job. After sometime, he may rise to a higher position earning fabulous salary. It is no doubt true that everyone may not succeed. In life, those who do not make mistakes or encounter obstacles and difficulties are few. Life can become better when challenges are faced and accepted.

It is observed that the personality of those who take risk changes completely. They cultivate a mental attitude of facing challenges boldly. Even if they fail at one time they do not hesitate to confront new challenges and succeed eventually.

PAST IS PAST: Those who wish to move forward should not look backwards. In the same way, when change is desired, one should get rid of the past. Decisions taken in the past and mistakes committed in the past are irrelevant to the present. The lesson learnt

from the past alone is important. Living in the present is as much an art as forgetting the past. Those who can achieve these two can easily accept change. If one strongly desires change, he should forget the past.

When one aspires for change, he should be prepared for making some sacrifices. If a person wants to have sufficient sleep, he should give up watching late night television programmes. A student who wishes to secure high marks should devote more time for studies, cutting short visiting cinemas and errands with friends. Every key decision taken involves certain amount of sacrifice. If a person wants to improve his health, he should give up smoking and drinking. Distinct change can come only from firm and clear cut decisions.

The question that arises now is how to construct the present independently. That the future depends on the present is not completely true. We have to shape the present depending on how we would like the future to be. This is the formula to be followed for the right kind of change. Those who are good at sensing the future and are prepared for it will be the successful ones.

There is no doubt that the past has an impact on the present. But we cannot alter the past. We can, however, plan for the future based on the present. Today we can dream about a certain kind of future. To-morrow we can dream about another kind of future. In order to realize that aim, the actions that we undertake in the present will be the foundation for the change.

ACCEPT CHANGE: Many people believe that before welcoming change, one

should know the purpose of change and the likely benefits and then start actions for bringing about the change. They are firmly of the opinion that change is not possible unless one has an understanding of the future scenario. Those who argue that they are prepared for change only when they are able to clearly visualize the future, can never change. Such persons can never take appropriate actions. Postponing change for as long as possible, thinking that steps can be taken only when change becomes necessary or inevitable, will not bring the desired change. When we desire change we should be prepared to change our attitude and behavior. For the mind to accept change, one has to make strong effort for the change to take strong roots in the mind. Change has contagious effect.

Change sometimes causes friction in relationships. Differences may arise in some cases between those who are close to one another. This aspect of change cannot be brushed aside. Those who are making sincere effort for a change must be prepared for criticism, accusation, ridicule, humiliation, non-cooperation and so on.

PATIENCE: Patience is necessary for successfully achieving change. Those who seek change have to put in lot of effort in practicing in the same way as those engaged in sports or in singing. It is also necessary to recognize that change cannot come with one-time effort. Sustained and continuous efforts are necessary to strengthen and maintain change. So it is good to sing the hymn of change.

JAY HO SAAKSHAR BHARAT

*P. Purnachandra Rao**

To all "Alpha" knowledge
Reaching out to all, all acknowledge
To everyone, it is every one's

No more is it oligopoly
3 R's common sense
Inclusiveness is its essence
Alpha knowledge nectar, all shall taste

Gird up your loins
Oh! Learned Brothers and sisters, step out
From every lane and by lane
From every village and villa
To build Bharat full of knowledge

In the gigantic task
Of lighting the light
With letters and allow it glow
Let all of us be 'WICKS'
And offer tributes to
'GODDESS' of knowledge
Voluntarily, of our own volition

It's time now and only now
Awake, arise, stop not
Until the goal is reached
Allow no more time loss
Stir and steer and trigger knowledge spread
Animate, activate all
Say not no, and know
To keep pace and say not
'Adieu'

* Former Principal, IIMC / Secretary, Andhra Mahila Sabha & Arts & Science College

THE CALL CENTER ORDEAL

*S. Ramnath**

One of the main outcomes of the Information Technology Boom is the springing up of the BPOs and Call Centers which are meant to assist people in getting the required assistance 24 hours a day seven days a week and 365 days a year. You name it any bank or company will direct you to contact a 1800 ... number which always is a call center away from the place where you are staying. The persons working in call centers are only heard and not seen. Every time you ring up you speak to a new person and there is no continuity and you have to reveal your date of birth, Your registered cell number etc. More often than not, it is seen that they end up either furnishing no information or hang up with the standard reply "We are sorry for the inconvenience caused to you or for complaints please ring up 1800xxxxx" and the rigmarole goes on. I narrate one such experience with a call center.

I had a heavy day at the office and came home late as usual, coolly having forgotten that I had to take my wife out for buying provisions for the month. After a wash I came and sat at the dinner table. My wife angrily came and thrust a bowl of curd rice and mango pickle and said in a terse voice here is your dinner. My angry retort was 'what curd rice for dinner!'. I thought I shall show her that I can get dinner of my choice. I picked up my cell and rang up the helpline of a famous Udipi restaurant called 'Annadata' hoping that with a name like that they would be only too

* Chartered Accountant, Hyderabad

glad to deliver my dinner at home. I rang up their helpline number 1800xxxxxx. This is what happened in the next half hour.

Call center: Trng Trng a sweet recorded voice answered "Welcome to hotel annadata, hotel annadata aapka swagath hai, and in telugu" It continued "for English press one, Hindi me Jaankari ke liye 2 dabayen, telugu kosam 3 nokkandi".

I press 1 and the answer comes back in English.

Call Center: If you have annadata membership press 1, If you want to know about the day's menu press 2, to know about annadata services and products press 3.

I press 2 and ask for the day's menu, in the meantime my hunger pangs having crossed the levels of sanity lest I go mad and start throwing things around and get thrown out of the house for creating a ruckus, I slowly started nibbling at the curd rice placed before me.

Call center : Day's menu. For Idly press 1, For Vada press 2, For Dosa press 3 , for Puri ...etc.

I press 2.

Call center: Dosa sub menu. For plain Dosa press 1, for Masala Dosa press 2 for Cheese Dosa press 3 for Vegetable Dosa etc. ... to go back to the previous menu press ... etc. I again press 2 for Masala Dosa.

Call center: If you want to pay by Credit Card press 1, if you want to pay by Debit Card press 2, if you want to .etc.
I press 1.

After an endless wait and entering my 16 digit Card number and 3 digit PIN and Card expiry date, the call center after repeating everything asks me to enter my one time pass word "OTP", which I dutifully do, the call center instructs me not to disconnect while my transaction is being processed.

Finally the reply comes "transaction failed" please try again. This process almost takes half an hour. I again ring the call center and this time I speak to an executive.

Call center: 'Hello Mr. Ramnath this is annalakshmi how may I help You' in a tone

which is faster than a turbo jet and politely asks for my identification i.e. my date of birth my registered phone number, in short my horoscope (as if I am looking for a matrimonial alliance) and also informs me that this call may be recorded for quality purposes. I put forward my complaint and she replies.

Call center: I am sorry for the inconvenience caused to you sir I am forwarding your complaint to the complaint cell, please wait till I give your complaint number and you will receive a reply within seven working days. I reply thank you Annalakshmi I have run out of talk time and have finished my curd rice. I resolve not to order anything online.

Moral: A bowl of curd rice on the table is worth eating rather than going hungry by ordering from Hotel.

THE BOMB BLASTED

*Dr. Subhakanta Behera**

When I was still asleep
not caring for my morning tea on the balcony,
my thirteen-year old daughter
whispered to me-
a bomb has blasted
in the busy, bustling bazar of the town
where she hangs out with her friends,
I turned the side
called the servant to bring today's newspaper.
He came in a stupor without any fault
But I still scolded him as rascal and idiot;
my wife shouted at me
for my laziness and sleeping so late
I was supposed to go to the bazar
as for the lunch her relatives

have been invited
to our two-room flat
where we squeeze everyday on each other
to make place for ourselves
and where I stealthily check my bank account
lest the wife will nag
how much amount is left.
A bomb has blasted, my daughter confirmed
with a shadow of darkness
descending on her innocent face,
the servant rushed to search for
a confirmation or evidence
so that I cool down,
but I myself slipped under the blanket
to escape from my wife's
words and demands hurled at me.

* Consul General of India, Melbourne, Australia

TAGORE, THE POET OF INDIAN RENAISSANCE

*I.V. Chalapati Rao **

"I shall be born in India, again and again. With all her poverty, misery and wretchedness, I love India best" said Rabindranath Tagore when roses were strewn in his way in Europe and America in the first days of his vogue under the magic spell of *Gitanjali*. He was crowned before the whole world with the Nobel Prize for Literature and his own country awoke to his greatness as poet, philosopher, social reformer, educationist and patriot. He took the western world by storm. Sir Tej Bahadur Sapru hailed him as India's High Commissioner to the world at large. If Mahatma Gandhi is the architect of Indian independence, and if Aurobindo is the prophet of Integral view of life, Rabindranath Tagore is the high priest of Indian renaissance of art and literature. His *Gitanjali* made a sensation. Not since Fitzrard's Omar Khayyam took the Western world by surprise, has any Eastern poem had such reception. Under the magic spell of *Gitanjali* an English poet said " He is a great poet, greater than any of us". Another English writer said "This epoch has been Tagore's as emphatically as that of Dante was his and far more decidedly than Shakespeare's was his. He had no Benjonson".

Tagore's genius was multi-directional but his approach was poetic. Replying to felicitations on his seventieth birthday, he said "I am not a philosopher or a learned teacher

or leader; I am a poet; I am nothing else". Santhiniketan, the first International University with Vedic background and western features, is itself a poem. He said "When I brought together a few boys and girls, one sunny day in winter among the warm shadows of trees I started to write a poem ... but not in words".

As a writer he never deliberately stepped into the role of a reformer. Yet he was not a visionary Messiah or a Bengali Shelley "beating his pinions in the void". The fabric of his philosophy as far as it stands revealed through his works, has been delightfully interwoven with the triple strands of national Renaissance (pulled into shape by Mahatma Gandhi), literary revolution (led by Bankim Chatterji) and religious reform (brought to flower by Raja Rammohan Roy and Keshub Chunder Sen). The best features of these movements can be seen in Tagore's poetry, plays, novels and short stories. Besides, we find the influence of the Vedic Writers, the *Vaishnava* poets, Keats, Shelley and Browning and the great Kalidasa. Between them Tagore and Kalidasa exhausted all possibilities of Nature-description and the theme of love. The former is the poet of rivers and the latter is the poet of mountains. In the presence of the Nature his whole body used to drink in overflowing light and peace of those silent hours.

Tagore read Dante, Heine and Goethe In the original. His solid scholarship and the classical perfection of his poetry and drama

* Chief Editor, *Triveni*

become beacons of light in this age of cheap translations, erotic prose-fiction and the mass-produced books that may be classified as Railway Literature.

Tagore plunged into politics but soon withdrew. His letter to Lord Chelmsford renouncing knighthood and denouncing the British Policy in India is a classic comparable to Johnson's famous letter to Lord Chesterfield on Patronage. He never believed in narrow nationalism and parochialism. The Non-cooperation Movement left him cold on account of its negative teaching and the narrow aggressive lines on which it was conducted. His essay Nationalism presents his views on the subject. He laid emphasis on social reform, sanitation and village service. In a letter to C.F. Andrews he said "Do not mind the waves in the sea, but mind the leaks in your vessel; it is criminal to turn moral force into a blind force". His catholic mind revolted against bellicose nationalism. His *Dharma Prachar* is a play which shows his admiration for the Salvation Preacher who is attacked by fanatical Hindus. Gora, a character in the novel of that name, says "Today I am an Indian. I harbour no enmity within me towards any society, Hindu, Christian, Mussulman. I belong to every caste of India". It is like the declaration of Socrates "I am neither an Athenian nor a Greek but a citizen of the World".

He condemned asceticism and rejection of life in *Sanyasi*. He often speaks of the completion and fulfillment of that only a Sujata could give to a Buddha, a Martha or Mary to a Christ. He believes that even the tapasya of Shiva was secretly homesick for the tender solicitude of a Parvathi. Tagore declared freedom in a thousand bonds.

Tagore sincerely strove to reconcile the East and the West. He welcomed the advancement of modern Science and Technology but condemned slavery to the Machine. His political play *Mukta Dhara* hailed by Edward Thompson as the best of his prose-plays, shows "his deep distrust of all government by machinery and of prostitution of science to serve violence and oppression and his scorn of race hatred and of all politics which seek to make one country dependent upon another". West is scientific. East is human. The two must be reconciled.

Before he was 18 he published more than one thousand poems, and two thousand songs, nearly seven thousand lines of verse and a good deal of prose. His output is estimated at 1,50,000 lines where as Milton's was less than 18,000 lines of the nearly 100 short stories written by him, about 50 were translated into English by eminent writers like C.F. Andrews, W.W. Pearson, Amiya Chakraborty and Jadunath Sarkar.

The freshness and beauty of the mornings, the unspoiled sunsets, the rains, the clouds and the moonlight are the chief glory of his poetry. *Morning songs, Evening Songs, Sharps and Flats* and *Kshanika* delight the reader with a delicious description of Nature. His *Torn Letters* is a delightful correspondence showing his love of nature and human nature. *Chatali* (Last Rice) is full of bright-green fields which yielded a splendid harvest. Unlike Wordsworth he was familiar not only with the benevolent aspects of Nature but also with Nature 'red in tooth and claw'. *Manasi* contains description of a terrible storm which caused devastation. "Sky and sea revel in mighty union". He merges his characters

with landscape. Subha the dumb girl of Mashi and other stories is another illustration.

Tagore's plays can be performed with better effect in the open air, court yards and street corners than on the modern picture-frame stage. They depict common life and the popular legend of Indian gods and goddesses. In spite of their symbolism, they captured the imagination of the people.

Chitrangada and *the Post Office* are the most popular of his plays. *Chitrangada* continues to be very popular in China even today as we read the newspapers. They translated it into Chinese. *Kabuliwala* is another ever-popular play.

One will be surprised to know that he took to painting when he was 70! Yet he produced 3000 pictures within ten years. He was an innovator.

The poet condemned child marriage and the shameful matrimonial market of Bengal. His *Loving Conversation of a Bengali Couple* is a satire on child marriage. A *Woman's Letter (Strir Patra)* exposes a woman's social wrongs. *Home and the World* reveals his attitude to women and their place in Society.

As Dr. Radhakrishnan observes "He lived and worked for freeing the mind of man.... While he fought against the exploitation of India by foreigners, he fought equally against the inward slavery of the Indian mind". His *Natir Puja* is an indictment of caste system and other decaying social institutions which exalt some people and degrade others.

Rabindranath's greatness lies in the fact that although he had written poetry since he was seven, he was still making new experiments in verse when he was seventy-seven. His *Rabindra Sangeet* is the product of his experiment. His vitality and zest for life should be a source of Inspiration to the youth of the country. His name will be enshrined in the hearts of people as a universal poet, the interpreter of the East to the West, the founder of the first international university and arbiter of taste in literary and cultural matters.

In August, 1940, the University of Oxford conferred on the poet the honorary degree of Doctor of literature. It was a rare occasion when a convocation was held outside the University Campus of Oxford and the ceremony was held at Santiniketan by Sir S. Radhakrishnan and Sir Maurice Gwyer. It was conducted in Latin, the ancient language of European learning and Tagore's response was made in Sanskrit, the ancient language of oriental learning. It was a happy day and was symbolic of the poet's mission in life. The poet of *Urvashi and Gitanjali* was not a man but an age, and when he made his way to Eternity, an epoch had passed into history.

Tagore was the Leonardo da Vinci of the Indian Renaissance of Art and Letters. His pen has done for the cause of world peace and international amity what the UNO has been trying to do with its expensive paraphernalia. The poet's message to mankind may be summed up as Unity in Diversity and Federation of Faiths. He has beautifully phrased it as THE FUEL DISPLAYS ITS DIFFERENCES BUT THE FIRE IS ONE.

Dr. ABID HUSSAIN: *A Homage*

KVV Subrahmanyam*



Dr. Abid Hussain was a bureaucrat, diplomat and more than anything else a sensitive person with high human values. He always radiated cheer. There can never be a dull moment with him. It is no exaggeration to say he was a role model for the steel frame, yes difficult to be copied or emulated. He was a leader whose charm, personality and persuasiveness charged the batteries of those around him. Bureaucrats are known for their vanity and exclusiveness. But Abid has a simplicity and capacity to interact with even the lowest rung of the hierarchy with a natural and easy mien. There was no artificiality in him. As a leader, he essayed his role not in an authoritarian manner but just putting it across. He was an avid and keen listener. His eloquence was spell binding but not ratiocinating or boring. Some speakers never finish their speeches but Abid

knew when to put a full stop. He was always relevant and never meandering.

When it came to personal likes and dislikes, Abid was an agnostic yet he has regard for all religions and never denigrated or poopooed them as the so called rationalists do. His dharma was to do what he considered best in human values. He was selected as Special Assistant to S.K. Dey, Union Minister and acted as Foil and Counselor. When Zilla Parishads and Panchayat Samithis were formed then he was earmarked for a U.N. Assignment in Teheran. After his stint there, he was Collector and District Magistrate, Visakhapatnam from 1963 to 67. During his tenure there was lot of turbulence in the Steel Plant agitation. This scribe was a cog in the wheel of policing and Abid Hussain stood by him through fair weather and foul. To work with him was an education, a learning process, by just watching him. He could extract water out of rock. Most troublesome subordinates whom others feared to handle, he tamed them by saying 'I want to pick your brains'. They implicitly carried out his instructions with lot of enthusiasm whether it be peon or attender or other rungs of the hierarchy. He treated them with a human touch.

After his stint in Andhra Pradesh, he rose to dizzy heights, became Member of the Planning Commission and Indian Ambassador to the US. Thereafter he was

* I.P.S (Retd.), Former Secretary, Home Dept.
Govt. of Andhra Pradesh, Hyderabad



Dr Abid Hussain delivering a memorable speech to the gathering at ASCI Hyderabad on 2nd September, 2011, during the release of Triveni Publications

deeply involved in the Rajiv Gandhi Foundation, as chairman of IIM Bangalore and recently as Head of the Administrative Staff College of India, Hyderabad. A tireless worker whose very presence radiated warmth and fellow feeling. An avid reader of development economics and general literature, he wrote on Faiz Ahmed Faiz and Gandhiji and their relevance to contemporary scenario.

Singularly lacking in ego, in all his lectures he never referred to any of his achievements (they were legion) or personal interactions. His talks were known for deep insight into concerns and issues, yet never boring. He had an uncanny knack of keeping the audience enjoying every moment of his lectures. He always reminded me of Auguste Comte, the Positivist Philosopher and the Duke of Arden who found 'Tongues in trees, books in the running brooks, sermons in stones and good in everything'. That was why

he was able to extract the best out of everyone wherever he worked and leave an indelible stamp on those around him. He exemplified the Shavian dictum 'This is the true joy of life, the being bred for a purpose recognized by yourself as a mighty one, before you are thrown into the scrap heap, instead of being a feverish, selfish clod of ailments and grievances, ever complaining that the world will not keep you happy'.

It will be very useful and appropriate if a chair is established in any premier academic institution in the country, in his name.

Triveni Family condoles the sudden demise of Dr. Abid Hussain on 21st June, 2012. We express our deep sorrow to the bereaved family. May his soul rest in peace.

Chief Editor

BOOK REVIEW

Dasopanishdchandika (in Telugu Verse) by Dr. Chereddi Mastan Reddy No. of Pages: 260, for copies: R Chennakesava Rao, 12-10-28, Prakashnagar, Narsaraopet.

The durability of any literature depends mainly on its innate strength and truth value. That the Upanishads survived for over five thousand years speak of their unmatched insightful thought content, valid for eternity. While Science and Technology, mostly the contribution of the West, opted for the empirical and experimental route to Reality, and placed immense power in the hands of man but without the requisite wisdom to handle it purposefully, Upanishads opted for Yoga or spiritual discipline as the route to Reality but with adequate accompanying wisdom to apply knowledge of the reality for promoting Universal Brotherhood. If the western science and technology is tempered with the catholicity of thought, tolerance and wisdom of the Upanishads, we will have a different world - a world of material wealth and divine love. It is in this context the Upanishads are more relevant to modern times than to the times of their birth.

The Ten Upanishads chosen by Sri Adi Shankara to comment upon are regarded as the Principal Upanishads. Their reach in the society is limited because they are in Sanskrit language known only to a miniscule section of scholars in the society. Added to

this, the terse and obscure expressions in the Upanishads yielded a variety of interpretations.

In this scenario to expound the Upanishads even in prose is a difficult task. While so, to embark on expounding them in poetry not only requires a scholarship and poetic talents of a rare order but also insightful understanding of the Upanishadic thought. Yati, Prasa and Gana are daunting limitations in expressing abstruse philosophical doctrines in Telugu poetry, as sometimes the tyranny of prosody negates the employment of an oft used technical word and calls for a serious search for an equally appropriate alternative word which generates the same appeal and feeling. Dr Mastan Reddy successfully overcame these limitations and accomplished the hard task of rendering the Upanishads into flowing Telugu poetry, without at the same time compromising with the central theme and profound philosophical purport of the Sanskrit text. He has purposely and rightly chosen simple diction and poetic style unlike the esoteric style of the ancient poets. His poetic rendering of Brihadaranyaka Upanishad is a challenging literary feat for which he should be specially congratulated. The description of the nature of Brahman and the means to attain it as taught to Nachiketa by Lord Yama in Kathopanishad and the process of creation in Aiteraya Upanishad have been ably translated. *Advitic* vision permeates the translation. Earlier one Sri B.Papaiya Chetty (1939) and later Sri Charla Ganapathi Sastry

translated the Upanishads into Telugu poetry. Their books are not available now. Dr Mastan Reddy's translation of the Upanishads into Telugu poetry is therefore timely and fills a void in the Telugu philosophical literature and helps seekers of spiritual knowledge. It enables the reader's soul to soar high in the arid and inhospitable regions of transcendental philosophy and ethics that Upanishads offer, but with ease and joy that Telugu poetry alone can facilitate. This book needs a wide circulation.

K S N Murthy, Hyderabad
Former Law Secretary, Govt. of AP

Golden Lotus(Selected Poems) by Sathyanarayana, Deepti Publishers, Nellore

In the collection of his poems the poet has not left any current topic untouched including philosophy and politics. The varied topics covered, most of which are burning topics of the day are made interesting by the poet with his own style of expression. In his "We Defy Barriers" he seems to be digging at the malpractices in the medical profession, while discussing the extensive research going on in the field of medicine. He talks of the apartheid of the yester years and the reforms of Obama.

In 'Forbidden Fruits', the author condemns, rightly so, the present day vulgarities and obscenity drawing a clear demarcating line between beauty and vulgarity.

Though I felt some of the words may not fit into the selection of poems which talked of living like lotus 'Sthitappagnya' (Live Like Lotus) still I take it as the expression of the poet's anguish and his conception of beauty in 'Beauty'.

Crimson Tears what a way to call for peace, not by guns, not by malevolence, but to use love and kindness.. "The Farewell" touches your heart. His sympathy, compassion and soft corner for the plight of the farmer and a dig at the State's servants, have been expressed in a beautiful way in "The Honourables". You will be touched by it.

Freedom at Midnight Our forefathers will turn in their graves and wonder as to why they fought for the freedom of the country if this is what is going to happen.

Deadlock Kashmir a skeleton in the cup-board... Kashmir that killed many innocents, a blunder by our forefathers, yes rightly so, an issue un-resolved for many generations still with no solution in sight. What can a mother do but shed tears till her eyes get dried up? I find there is a little bit dignified romance in his 'Rendezvous'. The war, the destruction, the chaos, the anarchy be it in a dream or a reality send a shiver through my spine when I read the 'Big Brother's Syndrome'. A simple wish, a visit to the village he lived and loved is well described in his 'My Village'. The 'Professionals' describes the politicians and the dynasties of the modern day very aptly.

On the whole '*Golden Lotus*' does have many golden petals worth enjoying the fragrance. I wish the author all the best in his future endeavours.

C. Ramakrishna, Secunderabad

PCK Prem. Of This Age and Obscurity and Other Poems. New Delhi: Gnosis Publications, 2011. Price: Rs. 125/- pp. 105. ISBN: 978-93-81030-22-6.

The obscurity, the vanity of human hopes, and the quandary of the contemporary age invigorate the sensibility and vision of the poet, PCK Prem.

The collection brings together thirty seven poems segmented into four different sections namely Of Summit and culture, Fossilized Lores, Of This Time, and True Memories. All the poems are responses to the complexities of life. The poet probes deeper into the essential nature of human mind, the philosophical aspect of existence as an outcome of the material interaction. Therefore, the modern human mind seems to be in a constant state of flux as they are baffled by the entwined fundamental problems relating to the nature of existence, values, knowledge, reason etc. with respect to the external reality. The first poem 'Of Peace' is about the predicament of man in the reining anarchic era of barren feelings and goodwill. Subsequently, amidst the lost unity in the world of strife, the poem 'Summit' laments at the execution and hollowness of the G-20 Toronto summit.

On the contrary, the next section, Fossilized Lores, includes poems that portray the simple equations of life. The mind attempts to decipher the beauty of life and the Unknown. The segment is a quest for peace, hope and faith.

The crisis of the age perturbs the mind of the poet in the third section. The poems are ironical and one observes a shift from the previous state of illumination to uncertainties, violence and social, political, cultural and religious deformities.

The last section ends with incertitude, despair, and chaos. In 'True Memoirs' he expresses his inner chaos as "A Chaos inside a frail body sits/ with fingers crossed, / and nervously stands to look on, / a washed out life in a desert with a spirit/ to live a life of total waste" (98) Next, the speaker defies the potential of religious philosophy and God in sustaining the human race.

PCK Prem's *Of This Age and Obscurity and Other Poems* is marked by a sense of obscurity, thereby denoting the complex perception, intricacies, and maturity of the poetic mind which has evolved since the previous collection *Rainbows at Sixty*. The book will prove to be of great concern to readers interested in the psychological and philosophical understanding of life.

Jayshree Goswami, Indian School of Mines, Dhanbad, Jharkhand.

READERS MAIL

A Moment to Cherish with Abid Hussain:

A few years back Mr. Abid Hussain was addressing an elite gathering at ASRC, OU Campus. He told the gathering that when he was the Indian Ambassador to United States, he visited many American universities and enquired from the Presidents of the universities as to how the Indian professors were doing. They all informed him that they were all good scholars and hardworking. Then, in a lighter vein, Mr. Abid Hussain said "My dear countrymen I appeal to you to treat India as a foreign country and work hard!"

Prof. V. Nageshwara Rao, Hyderabad

I have the honour of publishing my three articles in your esteemed journal. Triveni has helped me to gain knowledge and inspired me to write articles. I have also benefited from the articles on ancient Indian culture and heritage. **Dr. S.Rukmini, Visakhapatnam**

Your essay on Mirza Ghalib is very informative. **Rafat Farzana, Warangal**

The April-June issue of TRIVENI contains really soul-stirring articles. Dr. Sarvepalli Radhakrishnan's 'Secularism is Chief Weakness', Dr Parvati's article on India's Robin Sharma's great writing The Man Who Sold his Ferrari, the Editor Sri IVC's two pieces on Tagore's ideas on education and Miraza Ghalib's achievement and Swami Sivanada Saraswati's Inward Process of Yoga provide delectable expression and understanding of ideas to the readers. May

the TRIPLE STREAM ennoble and illuminate us all as always.

Dr V.V.B.Rama Rao, NOIDA (UP)

About the articles in the journal, particularly article on Rabindranath Tagore pertaining to Tagore's views on Education, I must say that I am very much impressed. I may add that the essence of the Indian Evidence Act (167 sections) is by Tagore in one simple sentence "Truth lies not in facts but in harmony of facts".

Dr. C. Jacob, Narsapur

I hope you are fine and enlightening with your profound ideas and insight. Congrats. Your last issue of Triveni raises the poems and articles to a higher level. Thanks.

O.P. Arora, Paschim Vihar, New Delhi

As always it gave me immense joy - the reading of your editorial on Tagore! your ability to give the essence of Tagore's thought - in this issue and in general of whatever you speak or write is marvelous. I specially wait for this quality feast.

Prof.(Dr.) Parvathi, Visakhapatnam

Thanks for the April-June issue of Triveni. Dr C. Jacob's poem 'Trees' translated from the poem of G. Narasimha Murthy, was of high quality. This poem touched me to the heart. It was educative, informative and entertaining. Animals, trees and some unknown powers had partnership along with us in this world. Triveni has been maintaining its standard consistently all through.

G.Muralidhar, Machilipatnam

New Members

The following is the list of Members who have joined the TRIVENI family during Apr-Jun 2012. The TRIVENI FOUNDATION welcomes them.

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Dear Readers,

We are glad to inform that all the back volumes of **TRIVENI** from the year 1928 to 2008 have been digitized and are placed on Internet for free reading. They can be accessed by clicking the Triveni link provided on the web site: www.yabaluri.org

- Editor

*I have spent many days stringing and unstringing my instrument while
the song I came to sing remains unsung.*

Rabindranath Tagore



TAGORE IN DEVOTIONAL TRANCE

*[A picture from “Gurudeo in my Vision” album by S.N. Alandker, G.D. Art
(Bom.)Nutan Vidyalaya High School, Gulbarga.]*