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# TRIVENI

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M.S. Subbulakshmi's was a life of many towering achievements and among them was her concert at the United Nations in New York, the first ever by an Indian. As her birth centenary is being celebrated today, there is no better way of remembering her than through her music.

**TRIVENI**  
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*Padma* (the Lotus) represents the purity of love, *Jyoti* (the Flame) the light of Wisdom and *Vajra* (Thunderbolt of Indra) the splendour of power.

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## TRIPLE STREAM

### MUSIC DIVINE

**D. Ranga Rao**

Man adopted music his mode of communication from the earliest times in his quest for self-realisation and attaining salvation seeking union with God. Music is the natural product of sound which is omnipresent in nature and the universe. We Indians believe that the cosmos evolved out of AUM(ॐ) sound which is of divine origin and that music is associated with God. Man vocalized his glorification of God through singing which no other living creature could do. Whatever religion a devotee practiced, the sole aim was achieving bliss, by singing HIS praise, music running as a link between man and his maker.

According to Indian thought Vedic literature is the main source of all knowledge. Vedic recitation is musical. *Samaveda*, the Veda of songs, is the earliest documentation of Indian music. Bhaskara's *Natya Sastra* is the most important source of information on Indian music.

It is interesting to note that the later Western thought on music very nearly echoes the primordial Indian notion that music has something to do with man, the universe and God. The Greeks and Romans too had their Goddesses of poetry and music. Plato envisaged that the character of man has

connection with his music. Aristotle thought that music has power to mould human soul. The Pythagorean theory holds that music expresses the harmony of the universe and the harmony of the human soul. Prophet Mohammad, we learn, had many musicians among his followers. All epic poets invoke the "heavenly muse" and God.

We know that the planetary system of the universe produces its own music, 'The music of the spheres'. Who is not enchanted with soulful music? Babies, animals and reptiles are charmed by music. Lord Sri Krishna, we read, told Maharshi Narada, "Narada! I do not reside in Vaikunta nor in the hearts of Yogins, nor in the Sun but I am present where my devotees sing".

Indian devotional music is of two types, the transcendental and the conventional. The musicians of the first type seek spiritual communication with God internally using sound in its subtle form. The appreciation of their effort is beyond the ken of common man. The second type are those who compose their songs extempore, metre and all, in an ecstasy of spiritual fervour, their expression being external. Thyagaraja, Tulasidas, Meera, Purandera Dasa, Annamacharya and the like

belong to this category. The first type of musicians are for the few and the conventional type are for the many. The Karnatic music retains the pristine quality of traditional Aryan music.

The brief observations made above on devotional music in general are in connection with the hundredth birth centenary of M.S. Subbulakshmi, the famous exponent of Karnatic music, which falls on 16<sup>th</sup> September this year. There have been many noted musicians in South India who rendered Karnatic music with deep religious fervour, scholarship and learning. But it is Subbulakshmi who reached world audiences mesmerizing them with her melodious voice and soulful singing. She became a household name all over the country and abroad.

Madurai Shanmukhavadiyu Subbulakshmi was born in a family of modest means but rich musically. Her mother and grandmother were musicians. The family lived in a small house in a narrow lane leading to the great temple. Little Subbulakshmi listened keenly to the music played by the temple musicians and the radio of their neighbour as the family could not afford a radio set. As a girl in pigtails, her *sruti* and *raga* were perfect and she sang effortlessly in her sweet voice, a divine gift. The *Vainik Vidwan* Karaikudi Sambasiva Iyer said to her, "Child, you carry a *veena* in your throat". As a child she was fed on the food of music. As an adult she gave more and more of it to the world. Initially her mother was her guru. Subbulakshmi was called Kunjamma at home affectionately.

When ten years old she made a gramophone record of her songs. At seventeen she held the music lovers of Madras spellbound at a major concert as a substitute when a stalwart singer could not turn up. Later as a confirmed singer she propagated *bhakti* cult inculcated to her by her father. She sang Thyagaraja, Muthuswamy Deekshitar, Shyama Sastri, Annamacharya *Keerthanas*, Narayana Teertha's *Tarangas*, Meera *Bhajans* etc., feelingly bringing out the moods in the compositions modulating her voice. She sang in Telugu, Tamil, Hindi, Kannada, Malayalam, as also Sanskrit slokas and English verses with equal ease, correct in pronunciation and diction. We should note that she sang to the deities as to the audiences about the glory of divinity and brought out the aesthetic value of devotion in her renderings, Her husband Thiagarajan Sadasivam's unstinted support helped in advancing her career as a musician.

Gandhiji liked her music. Nehru called her the 'Queen of music'. Helen Keller, feeling her throat said 'She sang like an angel'. She sang before Queen Elizabeth II and won her acclaim. She sang at the U.N.O., at the Albert Hall in London and in the famous Halls in capital cities all over the world. She hopped around the U.S. from coast to coast singing her way "crossing the barriers of culture", as Nehru put it. *The New York Times* wrote that her music "transcended words". As awards came pouring in Rukmini Devi Arundale said to M.S. "Kunjamma, leave some awards to others". Sarojini Naidu told her that she was the true nightingale and not

herself. Bade Ghulam Ali Khan called her "*Suswara Subbulakshmi*". Subbulakshmi was the true cultural ambassador of India to the world.

What is the secret of her success? Constant practice, dedication, devotion, commitment, religious fervour, humility, modesty and humanity. These qualities carried her forward and won for her universal respect and admiration.

She was the first musician in the country to have been honoured with *Bharat Ratna*. Though she was the recipient of many prestigious titles and degrees, she remained her simple self giving away crores of rupees as charities to deserving agencies.

Young men and women who have an urge to learn and sing Karnatic music should emulate Subbulakshmi and parents should encourage their children to perpetuate the traditional Karnatic music not for fame but for its own sake.

\*\*\*

## TRIVENI

**Dr. Rajamouli\***

The confluence of three to flow a river:  
Art, culture and literature, all together;  
All unison to have one for three names  
Its flow incessant and its glow excellent  
With well-aimed goals for our acclaims  
Of its triple: encouragement, enjoyment  
And enlightenment, all nice three in one;  
It is a rare fountain of nectar to be won

---

\* Prof. English, Ganapathi Engineering College,  
Warangal

When we look at it we find them plenty,  
Ample choices to fulfill tastes in variety;  
It is a never-fading flower for fragrance  
It is a living river to flow for exuberance  
Always handy for our inquisitive glance  
Eager I am to see its glow for my chance  
To re-wear new leaves and petals, it sets  
After every ninety sunrises and sunsets  
And be with me, in my bag, by my side  
For I love it much and it loves me more  
I wish that it is welcome at every door.

\*\*\*

## J.H. COUSINS AND HIS 'THE RENAISSANCE IN INDIA' (1918)

Dr. Dilip Kumar Chatterjee\*

James Henry Cousins (1873 - 1956), a poet of the Irish Literary Renaissance, a powerful journalist, an educationist, theosophist and a literary and art critic of eminence, lived in India from 1915 to 1956, the most strategic period of India's national and cultural history. Although he is not at par with W.B. Yeats and AE (George William Russell), his consistent linking of literary and political concerns made him a key figure in the literary and cultural 'renaissance' of both Ireland and India in the beginning of the twentieth century. Cousins, like his elder compatriots, was deeply involved in the convulsive political debates of the day yet his approach to these discussions was mediated by his engagement with literary and cultural issues.

Cousins' seminal work, *The Renaissance in India* (1918), the first of its kind in Indian literary and cultural historiography, records the Irish poet's direct engagement with the literary, artistic and cultural issues of modern India in the first two decades of the twentieth century when India was passing through a stage known as national awakening or a 'renaissance' in the field of literature, art and culture with Rabindranath

Tagore, Sri Aurobindo, Sarojini Naidu, Harindranath Chattopadhyay, Abanindranath Tagore, O.C. Ganguly and others with whom Cousins interacted.

This work was written at a point when the experiences of the Boer War, of Easter Rebellion in 1916 in Ireland, of Russian revolution in 1917, coupled with the early stirrings of Indian nationalism, had begun to manifest themselves. Cousins' book is thus linked to political and ideological purposes and is an attempt not to prop up the so called official British view of India's national and cultural awakening during this period. The reason why Cousins' *The Renaissance in India* is representative is that firstly it affirms that Ireland's Literary Renaissance and the art and cultural 'renaissance' in India constituted the dynamic principle of literary and cultural change and their struggle would precipitate the move to an essential unity of them and their liberation from the colonial rule. Secondly it provides an anti-colonial discourse contesting the British notion about the absence of history in India and questioning the rationalities of their colonial versions of India's tradition and culture. This is a significant point, a well trodden path in postcolonial historiography, articulated by Cousins in this book.

---

\* Writer, Kolkata, West Bengal

Here he succeeded in securing an immediate attention of the Indian intelligentsia for his advocacy of decolonisation and some of the chapters of the book were even published in the leading Indian journals such as *The Modern Review*, *New India*, *The Calcutta Review* and *The Commonweal*. In most of the chapters of the book he made Indian-Irish nationalism the driving quest of his criticism of Indian art and Indian English poetry, the rise of which developed simultaneously with the nationalist ideology.

Here he dwells on the issue of Indian art and literature emphasizing the Indianness of Indian painting and poetry. This issue concerns him genuinely not only as an art and literary critic but also as an explorer of the larger areas of culture and nation itself.

The paintings of the Bengal School, the South Indian art and craft, the poetry of Rabindranath, Sri Aurobindo, Sarojini and Harindranath, according to Cousins, are not just expressions of isolated linguistic groups without any interrelation, but 'signs and tokens of a new life' and visions of a New India emerging in the beginning of the twentieth century. As a friend of India where he made his 'spiritual home', Cousins, thus hopes that poets and painters of the Indian 'renaissance' like their Irish counterparts should reflect the richness of inner cultural unity of India in their respective fields to combat the separatist ideology of their colonial masters. Here his scholarship is free from ethnic and racial considerations which are a by-product of collusive and hegemonic engineering of the

European power and knowledge.

Cousins' defence of India's Awakening or 'renaissance' in this book, his criticism of the poets and painters of modern India, their art, aesthetics, religion and culture make this work a unique document of literary and art history of the resurgent India. This book evinces Cousins' participation in the political ideology of an emergent nation and his groping toward an understanding of nascent issues erupting not only on the nationalist arena but on the global arena as well.

The book is significant in that it is both a cultural tract which rewrites 'true' history as against the 'authentic' historical accounts compiled by colonial historians, and also wrests the 'nation' from the aggressor by effecting a cultural revival through his emphasis on indigenous motifs in Indian art and poetry. A faithful history and a national awakening is indeed an effective strategy of Cousins for bringing together people of diverse linguistic group and life styles to demand home rule in India. Cousins' representation of India in the book is different from a vast variety of imperial representations of India, from Mill, Kipling, Forster to Archer, Kenyon, Valentine Chirol and Katherine Mayo who considered India as a backward and inferior culture and civilization persistently opposing India's right to freedom.

Cousins firmly believes that poets and artists of India's 'renaissance' and their 'spirituality' are akin to those of the poets of Ireland's Literary Renaissance and he

considers both these movements a new world phenomenon ushering a new age of 'the Great Renaissance of Humanity' including those who are yet under the colonial bondage.

His participant/observer view of India's 'renaissance' in literary and cultural fields is free from any 'complicity with the western projection onto and will to govern over the orient or India' as said and his followers often found in contemporary Indological studies of the European scholars. Here Cousins is successful in challenging the ideological strategies of 'containment' perpetrated by most western 'Orientalist' writers and their texts on 'other' peoples and culture.

He based his suggestions for cultural rebirth in The Renaissance in India on actual writers and painters of the moment. He understood this 'renaissance' as a decolonising, cultural movement in India, not a rebirth of Indian antiquity, which he, Sri Aurobindo and others asserted had never died under English or Mogul influence.

Cousins like the Irish poet AE and the Indian Tagore and Sri Aurobindo regard the Renaissance as a universal category in which even the colonized may find a new identity. His view of 'renaissance' thus acquires a deeper significance if it is seen in the context of contemporary cultural revitalizing movements of colonial countries like India, Ireland, China, Arab and Africa where the new animated spirit joined both to the purposes of nationalism and anti-colonialism.

Cousins started the book as a nationalistic project serving the Indian nationalist enterprise but ends with a larger vision keeping India in the nodal point establishing a spiritual kinship with all 'Humanity' or universal brotherhood of Man. Nurtured in the tradition of Irish and Indian nationalism he has moved with the current and risen well above it.

The book is a major contribution of Cousins to the literary and cultural history of resurgent India. Its significance and success are to a great extent rooted in its ability to capture the literary and cultural experience of the Indian intelligentsia of this period. Sri Aurobindo's appreciation of this work as he mentions in the opening of his own book of the same title first published in 1920, has much to suggest about its deeper significance but few took the cue. Despite its being a positive anti-colonial discourse and a considerable document of modern India's art and cultural history the book is buried in the oblivion and is yet to be explored.

Cousins' work seems dated. But its significance lies in the many ways it targeted cultural fragmentation. Cousins' vision, heavily influenced by theosophy, addressed Eurocentrism and directly responded to the divisive politics of colonialism, anticolonialism, nationalism, sectarianism and globalisation. His work aims to address cross-colonial issues and the role of the arts in decolonisation. His work can also be understood as early attempt to articulate what scholars have begun to term 'post-colonial aesthetics'.

## TRAVELOGUE AS A LITERARY GENRE

**V.V.B. Rama Rao\***

Travel writing is denoted by many names like Travel Book, Travel Guide, Travel Account and Travel Record. Some of these have relation more to history than to literature, since history in the past was sometimes culled from the explorer's and traveller's records. They are extremely valuable in spite of their not having high literary value. There is an encyclopedia of Literature of Travel and Exploration. Though these are called books and so literature, what makes a literary work is the unfolding or the revelation of the writer's feelings, personality, imaginativeness and fine turns of expression, to describe some qualities essential for literary compositions.

Nowadays all travel writing is included in the term Travelogue. KM George the compiler and editor of the Encyclopedia of Indian Literature included several entries from different languages under the head Travelogue. Broadly speaking Travel Essays may be just occasional pieces of writing of a comparatively transitory or ephemeral nature with no just claim to literary value. For example a Travel Guide, which is essential for a tourist has no literary merit as such. Much of travel-writing is not primarily intended as a literary artifact.

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\* ELT Professional (Retd.), Maharashtra

Travel Accounts or Travel Literature needs to be looked at from the point of view of its purport, the manner of writing and the involvement of the writer's personality to be accorded the status of literature. Literary historians did not seem to be inclined to include travel writing as a genre or form of literature, both in our country and in the West. It is, however, not very easy to draw a clear line of distinction between literary travel writing and non-literary writing. But some travelogues easily stand out as remarkable literary achievement.

We can generally agree that a travelogue has a high degree of literary merit in conveying personally and informally the information relating to the journey, travel or peregrination involving spatial displacement. Travelogues, then, are primarily written in prose. It is helpful to agree that a travelogue, for our purpose here, is beyond recording observations without feeling or observations that do not arouse any feeling.

### **Travel Writing and its various Linkages**

Travel essays could be primarily informative, offering worthwhile information to readers who wish to be travelers or tourists just as a hobby. As travel guides they are purely intended to give information regarding

availability of food, facilities for accommodation, food etc., indicating distances from various points to destinations, modes available for travel, places not to be missed for sight seeing and such basic information.

Journey is a metaphor widely used in all literatures. It is used as a literary device in scriptures, epics and widely read literary artifacts. Travel is used in satire as in Jonathan Swift's *Gulliver Travels* or as a means of conveying information in an interesting manner. Or Joseph Addison's creation of a Citizen of the World are cases in point. There is a whole genre in English writers who produced travel accounts and travel-writing from a variety of professions, temperaments, ages and climes. They have been adventurers, explorers, diplomats, scholars, missionaries, professionals like doctors and clergymen or just travel enthusiasts. Travel writings have linkages with History, Exploration and Adventure in its non-literary exposition and in its literary exposition with Autobiography and experience-related personality revelation. In both the categories, travel, movement, journey and peregrination are involved in different degrees. Travel literature meaning travel writing can be classified in several ways according to its linkage. The travelogue - meaning literary exposition of travel experience - may conveniently be classified again as (a) fantasy described or given as exposition of fact, (b) literature of recorded fact and (c) literature of artistic presentation of recorded impressions and feeling during travel. The examples that readily come up to

our minds are R.L. Stevenson's *Treasure Island* of the 19<sup>th</sup> century, of foreign travelers to India like Megasthenes's *Indica* (of ancient times) and (c) *Scinde or the Unhappy Valley* of Richard Burton of the 18<sup>th</sup> century. Fantasy is a very popular literary genre and *Treasure Island* is still a great favourite with school children. The adventure and the suspense elements take the reader forward with ease as well as urgency to know what happens next. The place is imaginary but the adventures portrayed are fantastic. The introduction of characters, the conflict and the denouement are dramatized before the reader with élan. This novel has a high literary quality. Journalism and travel together yielded travel journalism, a special category wherein journalists travel and produce works with their intrinsic journalistic flair - from the point of a journalist. Sometimes as in Graham Greene's *Lawless Roads* or his *Journey Without Maps*, the writer's personality and the journalistic presentation of facts are brilliantly presented. These have high literary value again. Sometimes a tourist group consisting several individuals go on a long travel, for example on a pilgrimage to Kailash Manasarovar, the most important destination for Hindu religious enthusiasts next only Kashi (Varanasi, Banaras) or Rameshwaram.

Travel as a literary mode and an adjunct in literary writing is evidenced in literatures of almost all languages. Homer's *Odyssey* is an account of the travels of the hero Odysseus. Dante's *Divine Comedy* is an account of a travel through the different regions of hell. This device is used in our epics

and *kavyas* (imaginative literary poetic compositions), in Sanskrit and other *Bhasha* literatures in our country. In the title *Ramayana* refers to journey or travel of Rama. *Mahabharat* describes Arjun's pilgrimages, again travels. In *Bhagavatpuran* Balaram and Vidur take to travels for self-purification. *Kavyas* too exploit travel motif as in Kalidasa's *Meghsandesh*. In Hindi Rahul Sankrityayan (1893-1963), the culture icon, wrote several travel books of great literary value. In Malayalam Keshav Menon's *Bilayati Vishesham* published in 1930 belongs to the same category. In Gujarati Kaka Saheb Kalelkar wrote *Jeevanleela*, considered a classic and widely translated. Autobiographies record experiences, impressions revealing feelings, relating to certain incidents in one's own life. Such a work may also contain travel experiences and travel related information but these may either just be incidental or not of much importance.

### **Travelogue - The Fully Emerged Literary Genre**

Not very long ago, it has been the trend to consider travel writing as peripheral to literary writing. Academics considered this writing as not very valuable to be considered literary. Owing to the emerging trends of travel experience among the different categories of travellers and tourists, travellers with religious considerations like acquiring merit (*teerthayatras*) travels with journalistic motivation, travels for probing, understanding and reading histories with a new point of view, with personal, spiritual and philosophical

motives and aspiration, travelogues came in the limelight. Any systematic and aesthetic analysis of travelogue studies need to view the corpus selected for specified purpose with stress on the 'W's: who produced the discourse, where, when and how it is produced are all matters deserving study. We need to examine 'when' for broadly a travel discourse may belong to many categories, some of which readily could be stated. These categories do not purport to be exhaustive.

Ancient writing: Travel Records of foreign travellers in India, Megasthenes, Fa-Hien, Hiuen-Tsang, Al Beruni *et al.*

Medieval writing: travel Records in the medieval times: Marco Polo, Ibn Batuta, Nicolo Conte, Abdur Razzak, Dom Manuel *et al.*

Pre Colonial and Colonial writing: Scorer, Tavernier, Captain Basil Hall, Count Herman Keiserling, *et al.*

Colonial Writing: Robert Burton, Edward Gibbon, Hakluyt, Mark Twain, *et al.*

The characteristics of each of the categories listed above are bound to be different. Tourist places of interest, cultural or religious destinations are spaces where different cultures throng, meet, interact and share information and experience. They are thrown into the company of one another to form perceptions and exchange ideas and feelings. The visits and stay at destinations help forming, correcting and revising ideas and

perceptions for the better. To-day's tourists and travellers are a thick medley of migrant, neo-settlers, short time tourists and religious enthusiasts. Many a travelogue does contain literary merit and artistic excellence. Travel accounts as literature are widely varied. There is no homogeneity in this form though it is surely a genre. The purpose of writing may vary from writer to writer and from time to time. So too the degree of subjectivity in the writing. Travelogue in the hands of imaginative-artistic people charter fresh regions (fresh fields and pastures new) clearly demarcating, mediating, reconciling or harmonizing cultures through observation, understanding and mutual

appreciation. Widening horizons is precisely the purpose of a travelogue.

A historical study of various travel texts help us to understand our history as well as the personality of the individual travel writers, their attitude towards the life of the people they traveled among, the ways of governance in those periods among various other things. What those writers saw, felt and experienced and the degree of their subjectivity or objectivity in their writing can be studied. We have a huge body exclusively of travel literature to be studied and analyzed distinct from the mere factual details they recorded.

\*\*\*

## WHAT IS SPIRITUAL MATURITY?

Spiritual Maturity is when you

- stop trying to change others, ...instead focus on changing yourself.
- accept people as they are.
- understand everyone is right in their own perspective.
- learn to "let go".
- are able to drop "expectations" from a relationship and give for the sake of giving.
- understand whatever you do, you do for your own peace.
- stop proving to the world, how intelligent you are.
- don't seek approval from others.
- stop comparing with others.
- are at peace with yourself.
- are able to differentiate between "need" and "want" and are able to let go of your wants. last but most meaningful !
- stop attaching "happiness" to material things !!

**Source: Internet**

## ANDREW MARVEL AS A NATURE POET

T. Siva Rama Krishna\*

Andrew Marvel was the first of English poets to feel the charm of Nature with romantic realism and practical idealism. In his poems he records his impressions with an astonishing accuracy. In this he is the forerunner of Wordsworth. In his rich sensuous Nature-imagery he is the precursor of Keats. He finds a spiritual significance in varied natural scenes and phenomena. Mother Goddess Nature puts him in contemplative and meditative mood.

In the poem, *Upon Appleton House* we have detailed pictures of the flower-garden on Lord Fairfax's Estate, followed by equally graphic descriptions of the meadows, the river in flood and after the flood. These are followed by perfectly vivid pictures of the wood into which the poet withdraws into a contemplative mood. In this he describes the doings of the nightingale, the dove and the woodpecker and their songs. Thus he feels that he is one among them:

*Thus I, easy philosopher,  
Among the birds and trees confer.*

Here he can "through the hazels thick, espy the hatching throttle's shining eye". Here he enters into conversation with the singing birds. The trembling leaves in the wind are to

him Sibyl's leaves. To be covered with the leaves of trees is a pure delight to him:

*Under this antic cope I move,  
Like some great prelate of the grove.*

He calls upon the trees and plants to bind him:

*Bind me, ye wood bines, in your twines,  
Curl me about ye, gadding vines.*

He feels for flora and fauna. His intense feelings for their suffering are voiced with infinite gracefulness in his semi-mythological poem, The Nymph complaining for the death of her fawn.

Andrew Marvel's description of a dew drop in one of his poems is simply superb. The dew-drop lies on a rose-petal, it hardly touches the flower. In the opening line of the poem *The Word Orient Beautifully* conveys the sparkling quality of the dew-drop.

In *An Horatian Ode* we have the picture of a falcon to convey the idea of Cromwell's obedience to the commons in spite of his fierce nature. There is the behaviour of the falcon in returning from the sky and perching on the branch of a tree in response to the lure is depicted marvellously. In *Eyes and Tears* - there are two clouds dissolving

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into two rain drops; two fountains trickling down, and two floods overflowing the banks of the two rivers.

And there are beautiful examples of Marvell's sensuous Nature-imagery in the *Garden and Bermudas*. In the garden, ripe apples drop about the poet's head, the luscious clusters of grapes squeeze their juice upon his mouth, the nectarine and the peach reach his hands of their own accord; he stumbles on melons; and he is ensnared with flowers.

In *Bermudas* we have bright oranges shining like golden lamps in a green night; the pomegranates containing rich jewels more rich than sparkling rubies are found in Hormuz; the figs meet the mouth of the visitors. The visitors find the melons thrown at their feet. There are excellent apples. The cedars here have been brought from Lebanon. Roaring waves on the sea shores proclaim the presence of ambergris. The whales are imagined as lifting the sea upon their backs.

### **Spiritual Significance of Nature:**

This beautiful and bounteous nature puts Marvell in a contemplative and meditative mood - "green thought in a green shade" while his body lies somewhere close to the fountains and the fruit trees, his soul glides into the branches and sits there like a bird singing and combing its silver wings in order to prepare itself for a longer flight. This is the pristine glory of nature. In the poem *On a Drop of Dew* - Marvell says that the dew drop is like a soul - which is ever ready to go back to Heaven:

"How girt and ready to ascend". Marvell prefers wild nature to artificial gardens.

### **Nature Inspired By Religion Or By Love:**

In *Bermudas* Marvell imagines that he hears a puritan refugee from the Stuart tyranny singing praises to God as he rows along the coast of an island in the Bermudas. Sometimes Marvell returns to the pastoral - giving a new emphasis of truth and of realism. In the short Idyll *Ametas* and *The Styles*: there is the touching complaint of Damon the Mower who, working beneath a burning sun, laments his Juliana's hardness of heart. In *the Mower to the Glow-worms* Marvell gives us a delightful picture of the light shed by the glow-worms and concludes with reference to the Mower's disappointment in his love for Juliana. The fanciful picture of the nightingale studying late into the night and composing her matchless songs (recollecting emotion in tranquillity) is very pleasing. In *the Fair Singer* the wind-and-sun image leads to the required magnitude to the overpowering appeal of the eyes and the voice of the beloved. Likewise the image of the lovers - as poles apart imparts the necessary magnitude to the situation in the poem, *The Definition of Love*. The mention of the Indian Ganges and the English Humber in *To His Coy Mistress* enhances the humour of the opening passage.

In the manner of Horace, the Roman poet, Marvell encamps his mind among trees and gardens and he has nothing to do with the outside world. In the Garden, he throws himself into the very soul of the garden - like

Shelley in the *Ode to the West Wind* in its delicious solitude. Nature is a world of quietitude and innocence, a refuge and refreshment. Thus Nature inspires, enlightens and ennobles us in sublime manner in life and letters.

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### THREE MONKS

M.G. Narasimha Murthy\*

<p>Morning sunbeams danced on the ripples Sparkling on the majestic flow of Mother Ganga. Noisy crowds of pious pilgrims from all corners, Pestered by ash-smear'd, bargaining priests, Rushed towards the sacred waters for a holy bath, In a hurry to wash off their numerous sins And save themselves from Yamadharma's wrath. Three solemn-looking monks in saffron robes, Moved briskly past the motley crowds, Looking for a less noisy, cleaner spot. At a distance, they saw a colourful launch, Carrying pilgrims across the vast expanse, When, all of a sudden, the launch tumbled And scrambling pilgrims, in panic jumped Into the river flowing fast over hidden rocks. Seeing their desperate struggle, the surprised monks Took a hasty plunge and swam towards</p>	<p>the sinking launch And pulled some of them towards the sandy shore While one of the sturdy monks carried on his back, A woman clinging to the side, breathing hard And left her after she recovered composure. Resuming their walk along the river bank, Two of them appeared rather grim and cold. Breaking their solemn silence, the frowning monks Called their companion a big sinner For he had carried a young woman on his back. Unperturbed, the robust monk said with a smile, Although he had carried the drowning woman on his back, He had left her safely on the river bank While the scolding monks carried her still in their minds And hardly knew what detachment meant! Startled and rudely awakened, the two monks Prostrated before Vivekananda, the awe-inspiring saint!</p>
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\* Principal (Retd.) Hyderabad

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## REVISITING TORU DUTT

Dr. V. Rama Devi\*

In today's fluid world marked by a flow of knowledge and culture, cultural interaction is taking place continuously manifesting in a myriad ways in the lives of people. Intimation of cultures leads to different phases of immersion, displacement, assimilation, and marginalization and this is reflected in literature. This process, though appearing modern, is ancient and can be traced back to Toru Dutt the poetess who was born in the age of East West encounter.

Toru Dutt was born in the age of Indian Renaissance, when contact with the west brought in a fermentation of intellectual activity. A section of the society was deeply influenced by western culture and adopted it. Toru was born on March 4, 1856 in the illustrious Dutt family which was educated and westernized. Her father Govin Chunder Dutt was a linguist and poet and contributed to the Dutt family album. Her mother Kshetramani was steeped in Indian culture and introduced Toru to Indian culture in her childhood itself. She also knew Bengali and English. The three children of the Dutt family received English education and the family embraced Christianity. Thus the process of adaptation to western culture, assimilation of its life style, language and religion took place.

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After the death of their brother Abju Dutt, the two sisters Aru and Toru Dutt took to reading Milton's Paradise Lost which offered a consolation to the bereaved sisters. The family then shifted to Europe where they came into direct contact with western culture in the western environment. Initially they lived in France and the two sisters went to a French school. Toru and her sister learnt French and acquired proficiency in it so much so that they started translating French poems into English. Later they went to England and studied there for two years in Cambridge after which they returned to India.

The four year stay in Europe offered an opportunity to immerse themselves in western culture. Already they had embraced Christianity. French romantic poetry nurtured Toru's creative genius and she took to literary expression. As Sir Edmund Gosse says in his introductory memoir to the *Ancient Ballads and Legends of Hindustan*, "She loved France best, she knew its literature best, she wrote its language with more perfect enlance". She along with her sister translated the poems of nearly one hundred French poets into English and this was published as *A Sheaf Gleaned In The French Fields* which gradually won acclaim. While some critics appreciated the work of art, some found fault with the turn of expression. But for Edmund Gosse "It is a wonderful mixture of strength

and weakness, of genius overriding great obstacles and of talent succumbing to ignorance and inexperience." He finds it an extraordinary effort for a teenager to attempt such a task. The book *Le Journal de Mile D'Arvers*, is an attempt to portray modern French society. Interestingly Gosse finds that the characters have nothing French about them. He finds the description of the people characteristically Indian, more like Soma or Surya from Hindu mythology. He senses the underlying current of Indian sensibility in her.

Along with their immersion in western culture and assimilating it, Toru and family also experienced alienation from the native culture, place and religion. Back in India, after the death of Aru Dutt, Toru along with her father turned towards Indian culture. Both started learning Sanskrit and began reading Indian mythology. This marked a return to her roots and to her Indian inheritance. This can be said to be an attempt to bridge the cultural gap. The tales from Indian mythology which form the substratum of Indian life provided a fertile soil for Toru's creative genius to set forth in full bloom. She planned a companion Sheaf gleaned in the Sanskrit fields. This is not to say that there was deculturation and she abandoned western culture. Her heart craved for the snow mountains of the west. But at the same time she was drawn towards her native culture. Toru died even before this Sheaf was published and this collection was published by her father posthumously as *Ancient Ballads and Legends of Hindustan* which is a rendering of tales from Hindu mythology.

In this process we see the emergence of Toru's identity as an Indian. Her ballads are not only a narration of the Indian myths and legends but also a rendering of these stories in accordance with the spirit of the age. Her *Savitri* for instance is not only a woman with wifely devotion but also a person who valued independence. This was in keeping with the spirit of the age. Similarly Sita's voice is shown loud and sharp in *Laxman*. Her ballads portray the Indian concepts of *dharma*, renunciation, asceticism and so on. But all of these are rendered not in an Indian language but an alien language English. This process of retaining the best of both the cultures marks the processes of acculturation.

The poem *Lotus* is the best example for such an acculturation. In this poem the *God of Love* goes to Flora asking for the queen of flowers. Was it the rose or the lily? Flora creates the lotus which is as delicious as the rose and as stately as the lily. This poem is totally western in imagery. But the sensibility is essentially Indian. Toru glorifies the Lotus which occupies an important place in Indian life, rituals and religious practices. It is also a symbol for the Indian concept of non attachment. Toru's poetry is also, like the lotus, Indian to the core but whose expression and colours are western like the rose and the lily. Her poetry shows the fusion of the east and the west.

Toru therefore created an identity of her own in which she exhibited the best of both the cultures, the east and the west. Her upbringing was western, the languages she

wrote were both French and English, her religion Christian, her art showing the influence of romantic poets. At the same time she was essentially Indian in her sensibilities upholding the Indian values of life, yet making them relevant to contemporary life, thereby serving the true function of myths.

Through her works, Toru created for herself a space in the English, French and

Indian literary cannon. She can be said to be the first Indian poetess to return to one's native tradition and expressing that tradition in English. Unlike her predecessors, she graduated from imitation to authenticity as said by the critic M.K. Naik. Toru was a product of Indian renaissance and her life and works stand as a testimony to the process of acculturation.

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## CRY

**Hiranya Aditi Godavarthy\***

So what if you sometimes cry?  
The tears wash away the pain,  
They hold your face and with warm lines  
Say "It'll be alright, though it hurts now."

Is it only weakness if a child cries?  
The tears show they're sad,  
Or something felt unjust,  
A wet reminder for right action.

Can't I cry to show I applaud life?  
My tears say the glass is actually more  
Than half full. Happy endings happen,  
And something beautiful can't keep  
my eyes dry.

So what if anyone cries?  
The tears say there's fear  
And they're vulnerable like a babe,  
The tears ask for kind help.

So what if the mature cry?  
Is being a 'grown up' man or woman  
A good excuse to be ice cold to yourself  
And hide your heart from feeling?

So what if everyone has had a cry?  
Each tear is unique, like a snowflake,  
Telling a powerful story or moral,  
Or simply for a clear vision.  
What's the shame in a drop of water?

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\* Young Poet & Biotech Graduate, Hyderabad

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## HUMOUR AS A TEACHING AID

**Prof. G. Surender Reddy\***

*Humour is mankind's greatest blessing*  
- Mark Twain

There are perhaps many among us who share Mark Twain's sentiments in the quote above. Charlie Chaplin said, "A day without laughter is a day wasted." The question then arises, does humour belong to the classroom, where supposedly the serious business of teaching and learning goes on. The classroom is not typically associated with laughter or humorous interaction. Education has traditionally been thought of as a serious undertaking. However, scholars are increasingly recommending that teachers should incorporate humour into their classrooms.

In any survey asking "What do you like about your teacher?", a sense of humour is always up there in the top five qualities. It is not the telling of jokes necessarily, it is more the awareness and ability to know when to lighten up, to see things in a humorous light and to initiate healthy laughter. Humour has been reported to increase motivation, enhance the retention of new information, advance problem-solving skills, encourage creativity and critical thinking, facilitate a positive learning environment, and decrease exam anxiety.

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Morrison, author of *Using Humor to Maximize Learning*, writes, "We're finding humour actually lights up more of the brain than many other functions in a classroom. In other words, if you're listening just auditory in a classroom, one small part of the brain lights up, but humour maximizes learning and strengthens memories."

Of course, for humour to have all these effects, it has to be the positive and healthy kind. Not all humour serves the same purpose or creates similar outcomes. Indeed, one of the most important factors is whether instructor humour helps or hurts the education process and whether students feel the humour is appropriate. One way to see how this works is to examine the clearest findings regarding instructor humour: the classroom environment. When instructors use positive and appropriate humour, students report feeling that the classroom is a more interesting and relaxed environment, and they report more motivation to learn and more enjoyment of the course. Conversely, when instructors use negative or aggressive humour aimed at students, a more anxious and uncomfortable learning environment, increased student distraction, and less enjoyment of class are reported by students. Some useful guidelines are:

- Never, under any circumstance, make fun of someone (other than yourself), or tell a joke at someone else's expense

- In the same vein, do not give students nicknames or make fun of their names
- Be absolutely certain that your humour will not be perceived as offensive - there are obvious themes to avoid (sex, stereo-types); yet, other less-obvious subjects may also be taboo; know your audience
- Humour related to course material is preferable to unrelated humour (which can be distracting)
- Don't use humour (just) as "filler;" use humour strategically to promote specific learning goals

In order to maximize the positive effects of instructional humour, research suggests a few strategies. First, educators should use humour with which they are comfortable. A teacher does not have to be funny to be effective. Not everyone is funny, and there are few things worse than an unfunny person trying to be humorous. Second, the research is clear that the only appropriate humour is the type of humour related with positive perceptions of the instructor and the learning environment. To build feelings of warmth and closeness with students, instructors should avoid negative or hostile humour, especially humour that isolates students from the teacher and class, or makes fun of students for their ignorance, inappropriate behaviours, or failure to grasp lecture material. Third, instructors need to be sensitive to their students' age and the setting when incorporating humour. Younger children may fail to understand irony, exaggerations, or distortions common to humour, and so, they may mistakenly learn incorrect or inaccurate

information. Fourth, if the goal of instructional humour is to increase learning and students' ability to remember course material and not merely to lighten the mood, specific steps should be followed. The instructional humour should illustrate a concept that has just been taught, and instructors should then summarize the material again after the laughter subsides.

There are many different types of humour that have been identified and explored in research. They are humour related to class material, funny stories (hopefully related to the content), humorous comments, self-disparaging humour, unplanned humour (spontaneous, unintentional), jokes, riddles, puns, funny props, and visual illustrations. Humour related to course material, funny stories, and humorous comments are almost always appropriate. Other kinds of humour are appropriate depending on the context. And some kinds of humour are never appropriate, such humour that manipulates, denigrates, ridicules, or mocks others and offensive humour that is sexually based.

The technique of using humour in the classroom dates back to an ancient Babylonian Talmud. Rabbah, a Talmudic sage who lived 1700 years ago, would say something humorous to his scholars prior to his lecture; they would laugh and Rabbah would begin his lessons of the day. So, let's add some more enjoyment to teaching and learning. We don't need guffaws, a smile and a little levity can go a long way. It's time for educators to take humour more seriously.

## PARENT-TEACHER COLLABORATION AND ENGLISH LANGUAGE TEACHING

**Dr. Roopa Suzana\***

Given the baffling multilingual situation that the Indian population is thrown into, it is very likely that all teachers of English at some point in their teaching careers will run into students who do not yet have adequate proficiency in the English language to fully understand the academic content in their classrooms. This article focuses on the importance of parent-teacher camaraderie in imparting English language proficiency to the learners which is so very essential for achieving success in life.

Many teachers find it difficult to deal with students who come from varied linguistic backgrounds. Research conducted over the past many years suggests that there is a definite increase in the academic achievements of children when their parents are engaged in their education. The same logic can be valid in the case of language learning as well. Educated parents equipped with good language skills must step in to help teachers incorporate certain strategies and resources conducive to children's academic development.

When children fail to perform well in academics and seem to struggle with learning

to communicate effectively in the English language, parents tend to become frustrated. Instead they must begin to reflect on ways they could contribute to their child's learning, they must work in partnership with the school to make sure their child would receive the needed help. Parents must not blame the teacher completely for their child's failure. If they do so, it only builds barriers. They must learn to trust and communicate with the teachers in a very friendly way and provide a good support system at home which would definitely help their children to learn with ease. This attitude helps the teacher accomplish his/her goal easily as well as quickly and the teacher's accomplishment in turn becomes the parents'.

Parents must from the very beginning try hard to imbibe in the child good reading habits. Exhaustive reading helps the child pick up the correct grammatical patterns and vocabulary of the language. They must help children realize that there is no escape from the English language if they really want to succeed in life. Parents must also teach their children to listen extensively to the standard pattern of English speech on radio and television. This exposure to the Standard Pattern of articulation helps in attuning the ears of the learners to the sound system of the English language. This training of the child to

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listen effectively is extremely important because much of how one speaks largely depends on what one listens to.

Teachers must on the other hand keep themselves abreast with the latest and keep on learning throughout their working life. They must realize, especially those dealing with younger ones, that their students look up to them as their 'champions' and that whatever they speak is like the 'Gospel Truth' to the child. Their speech is considered to be the accurate model no matter whatever they may say. Most children when corrected by their educated parents at home, refuse to be corrected because they strongly believe that their teacher is correct.

Sometimes teachers themselves fail to understand certain aspects of the nuances of English language. In such situations, educated parents aware of such details can come to the rescue of the teachers. They must let them know the correct forms in a very friendly and indirect way rather than being very overt with them or trying to put the teacher down. They must find means and ways of very tactfully getting the message across. On the other hand, there may be some parents who may need help from teachers to correct the grammatical structures and pronunciations of their children at home. Constant parent-teacher interactions result in learning from each other and are bound to be very fruitful. They are extremely necessary if both want to improve student performance.

Language acquisition is a

subconscious process where a child learns as part of the process of his/her growing up. The mother never ever teaches her child its mother tongue explicitly with books and a blackboard. It is a process of natural assimilation. Language acquisition involves intuition and real interactions between people in the family and neighbourhood in different situations, where the learner is an active participant. It familiarizes the child even as it is born with the sound system of the language as well as its grammar and vocabulary. This is the way children learn their mother tongue, a process that effortlessly generates functional skills in the spoken language without any knowledge of the theory. The child is most comfortable while using his/her mother tongue. It is through this language that the child is able to argue, discuss, think and express herself/himself best. It is the language in which the child even dreams!

The English language on the other hand is learned in schools as a second language after a first language is already established. Most often this is the reality in our country where a child who speaks a language other than English goes to school for the first time to learn the English language. It involves explicit instruction in the rules of the language which happens in the class room. The focus of this kind of learning is on the written form and the objective is for the student to understand the sounds, structures and rules of the language. Teaching and learning are technical and based on a syllabus, where children learn the theory with very little or no practice. A lot of time is spent on error

correction and there's little room for natural spontaneity.

When parents become involved in their child's training of the language we see that there is perfect amalgamation of both acquisition and learning. Since many teachers of English impart instruction to a population of students from diverse linguistic backgrounds, there should be an ongoing, integrated and collaborative agenda throughout the working life of educational

personnel. Parents must begin to think of ways they could work in partnership with the teacher to make sure the child would receive the needed help at home.

Teachers and schools often feel all of the responsibility for teaching the kids, if parents can appreciate that and lend a hand and present themselves as members of the team, an effective partnership can be created between the parents and the teachers which can transport the children into a bright future.

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## **BROTHERS IN LAW**

**Dr. Pitta Satyanarayana\***

I longed to have brothers  
For I was the lonely son,  
I called the cousins akin  
To take me as one like theirs.

As I grew, the enmity was seen  
Between every two brothers, a fierce scene  
God saved me from the bitter agony  
Of a big brotherly oppression, a monotony

For reasons unknown my duty to the younger  
Who exceeds in power, his wife a monger  
Of lowly look just for position high that lingers

On account of the sacrifice of the  
elder brothers!  
My father a believer in support  
And a very gifted rapport,  
From my brothers-in-law  
He arranged to get for me one or two

While fetching a bride for me to woo  
At the expense of my choice of course!  
The moment they mounted the screen  
They tortured me, I knew the law  
A brother- in-law is for law,  
They found pretext to separate us,  
The members united in profit or loss.

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\* Prof. of English, Vaagdevi Engineering College, Warangal, and poet.

Either the brother or one in- law  
Proved our wish a concrete flaw!

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## KUNTI

### Muddu Ramakrishna\*

Kunti, the mother of Pandavas is a very noble character. She has children of noble virtues befitting her character. She is of a very exemplary character from whatever angle one sees her. Whether in personal rectitude or love for her stepsons who are as good as her own sons, her bhakti towards God, and her impartiality towards society and with whom she had come into contact are commendable. She is one of the very few personalities in Mahabharata who knew full well the potency of Sri Krishna as Supreme personality of Godhead. She knew full well God's benevolence.

She praises Sri Krishna when he leaves for Dwaraka. What she tells him is also unique. She says, "Sri Krishna, by your mercy, we have been able to cross the ocean of life, this ocean of Mahabharata war. You have saved Pandavas and who else remained alive except them. Now, you have given life to dead infant in the womb of Uttara ( wife of Abhimanyu). Your mercy is unfathomable. Are you leaving for Dwaraka ? Are you leaving us as orphans? Now we are bereft of our guide (*hum anath ho gaye*). Today I would request you to continue to put us always in trouble and in tight spots so that we can remember you always and that you would come to our

rescue. We request you not to give us freedom from worry and misery as otherwise we would forget you. And in forgetting you, we will forget the aim of life and forget ourselves and tread wrong paths. By putting us in suffering, you will be in constant touch with us, we will be remembering you. So, kindly give us suffering !"

This prayer is rather unique in the annals of Bhakti and stands out prominent. She was a great devotee of God. She wanted to die when her husband Pandu died. But on the insistence of her co-wife, Madri, she decides to live and take care of her three sons Yudhishtira, Bheemasena and Arjuna and the sons of Madri, Nakula and Sahadeva. Madri died on the funeral pyre of her husband committing *sati sahaamana*.

The only purpose of her living was to bring these princes up well and once they are set up as kings, to retire from life. All through her life, she led a life of austerity, an ideal mother, mother-in-law and a person who did something to those who came to her with some request. Vidura was her constant guide. When Dhritarashtra with his wife Gandhari leaves for the forest to spend their final stage of life in austerity, Kunti also accompanies them.

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\* Writer, Hyderabad

Yudhishtira says, "We have won the kingdom. We have waited for so long to enjoy the benefits of princely comforts. And when today these riches and comforts are present, you could stay back and utilise them!"

She says, "I have not lived so far for these comforts. I had only one thing in mind; to join God and my husband. To retire from life which is not mine nor which is "Sashwatham", eternal. I would very much, with joy, leave this world. Today, I feel the time to quit home has come. The kingdom is

there for you to enjoy. I go for my final journey on this earth".

What a great renunciation she possessed! Such are the sentiments of this great lady, who never coveted riches, but had only the idea of bringing up Pandavas and seeing them in glory. She herself never wanted comforts throughout her life, especially after the death of her husband Pandu. She is a exemplary character, worthy of our respect and admiration and qualifies for the praise by all in this world.

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## THAT DAY

O. P. Arora\*

I sat in the Ganga  
flowing, swirling, prancing  
all around me...

I closed my eyes  
found my Is  
merging in Shiva's tresses...

That day  
the Ganga in me  
me in the Ganga...

Every pore  
every nerve  
every muscle  
every organ  
purged of all impurities  
even though  
billions of gallons  
of the sewage water  
trillions of gallons  
of the toxic waste  
were flowing into the Ganga...

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\* Poet, Writer, New Delhi

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## EPIC MARRIAGE

**Radha Murthi\***

All Hindu weddings more or less follow similar rituals, as per the traditions and rules laid out in Vedic culture. There might be slight variations depending on the particular state or province or community. Many of the rituals we now perform are as ancient as our epics. It is very interesting to know that even in the *Ramayana* the same rituals were followed during the wedding of Rama and Sita. Sage Valmiki stressed more on *Panigrahan* i.e., the bridegroom holding the bride's hand which is formally extended to him by the bride's father. This is followed by the recitation of some Vedic mantras. Prior to that the bride also garlands the groom. Then it is the bridegroom's turn. Then both the bride and the groom go round the sacred fire taking their marriage vows. They finally receive the blessings of all the elders. It is as simple as that. Gradually, many rituals were added, making the marriage celebrations an elaborate, entertaining and, in the bargain, an expensive affair.

*The Ramayana* was rewritten, adapted and translated by many authors after Valmiki into many other languages without altering the original subject. In one of the adaptations, the entire wedding scene of Rama and Sita is depicted in a beautiful, romantic manner. Here it is.

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\* Writer, Secunderabad

All the four princes, Rama, Lakshman, Bharata and Shatrughna, are dressed as bridegrooms and enter the mandap. Likewise, Sita, Urmila, Mandavika and Shrutkirti, the four princesses are dressed as brides, in luminous clothes and glittering jewelry, and come onto the mandap. All the relatives, citizens, mahatmas and many rulers watch the proceedings. At first, Sita is asked to garland Rama. She holds the garland in raised hands. As Rama is a tall person, Sita is not able to reach him. So he had to bend a little before her. But Sita takes her own time to garland him. At that time a silent conversation took place between the two. Rama said, "Oh Sita, you are taking a long time. Everyone is watching us and it is embarrassing to stand before you with my head bent". Sita replied, "Oh Raghunandan, you also took too long to break Shiva's bow. You can't imagine how anxiously I waited then. Now it is my turn to make you wait." Rama said, "But that was a task to be completed with utmost concentration. Here you are taking an unusually long time to complete a simple task". After some deliberation Sita was ready to garland Rama and was about to do so when she saw several reflections of Rama in all the precious stones studded in her bracelets, and she was panic stricken. Sita had already heard the story of Ahalya who regained her human form from being a stone for several years by the mere touch of Rama's

feet. She wondered what if all the precious stones also turned into beautiful maidens, competing with her for Rama's attention. Oh no! She was not prepared for such a situation. She stopped midway. Everyone was waiting with bated breath and was mystified by the delay as they had no clue that a silent conversation was taking place between the divine couple. Then Rama looked at Lakshmana to find a solution to the impasse. Lakshmana shook his head in dissent. Sage Vishwamitra observed this signaling between the brothers and asked Lakshmana what was happening. Lakshmana told the sage softly that since he was the incarnation of Adishesha, whose duty was to hold the weight of the whole world, Rama asked Lakshmana to lift the portion of the earth on which Sita stood so that she could reach Rama's height and garland him. But Lakshmana refused to do so because it was not possible to raise a small portion of the earth in that manner. If his guru agreed he would find a solution. With his Guru's permission, unannounced, Lakshmana bent and touched his brother's feet. Though surprised at this sudden development Rama bent to bless Lakshmana. Seizing this opportunity Sita put the garland around Rama's neck. Everyone was happy but Rama was not, and he reprimanded Lakshmana for his sudden intervention. Lakshmana justified his action saying that Sita's devotion deserved that Ram should bend. Otherwise, how should devotees show their devotion to God. Then the actual *panigrahan* followed. Here, the father of the bride, King Janaka, takes his daughter's hand, approaches Rama and recites the *sloka*, *Iyam Sita Mama Suta Saha*

*Dharma Chari Tava Praticcha Enam Bhadram Te Panim Grihishva Panina* (This is Sita, my daughter; she will acquit herself well in your path of righteousness. Take her hand in yours. She is blessed and will be devoted. She will walk with you forever like your own shadow"). Along with the *sloka* and some Vedic mantras Janaka hands over Sita to Rama.

Rama accepts her hand saying, *Pratigruhnami*, i.e., Yes, I will take it. That was a happy occasion for all assembled there. Even today, after all these centuries this *sloka* is repeated in all Hindu marriages. The *sloka* is interpreted in many ways by many poets and scholars. *Iyam* means here. Oh, look at her, this is Sita. Where is the need for Janaka to say this is Sita when she is visible to all? For this, here is a beautiful explanation. It is believed that when Rama looked at Sita he was so awestruck by her divine beauty that he couldn't look straight into her face. In order to bring back his attention Janaka said here is my daughter. Another view is that Janaka seems to suggest that Rama is not the only handsome one. His daughter too is beautiful. Here she is!

Yet another interesting interpretation is that King Janaka seems to suggest that while Lord Rama was born into an illustrious family, Sita was a gift from the gods themselves and emerged from the earth, and is therefore perhaps more exalted. Sita had no natural mother. Therefore, she needed greater concern and care from Rama. The words *mama suta* also lend themselves to

interpretation. This is Sita, my daughter; she will acquit herself well in your path of righteousness. Take her hand in yours. She is blessed and will be devoted. She will walk with you forever like your own shadow".

Rama accepts her hand with the word *Pratigruhnami*, acknowledging that she has been gifted by the gods to enable him to fulfill all the duties expected of a husband. Vedic culture gives an equal place and position to the wife, treating her like the queen of the house. Her husband is expected to hand over his entire house and himself to her for her to sustain and nurture. Likewise, Urmila's hand is given to Lakshmana. But as per one version of the *Ramayana*, Lakshmana refuses to utter the word *Pratigruhnami*. His contention was that as a Kshatriya or a warrior, he was always used to giving rather than accepting or taking anything as a *daan*. His *guru*, Sage Vishwamitra had to command him to say

*Pratigruhnami* and accept Ursula because he was not being given an object but a bejeweled and bedecked auspicious bride through a *kanyadan*. Lakshmana eventually relents and does as instructed.

At the core of any wedding lies the coming together of two individuals and two families in the auspicious presence of the sacred fire. It evokes both joy and a sense of duty. The fun and frolic and the humour add to the sweet memories associated with a wedding. It is saddening to see an increasing display of wealth rather than affection. Bigger wedding halls, a lavish spread of food and the ability to spend money seem to have overshadowed the core, the essence, of a simple Vedic Hindu wedding. The story of the wedding of Rama and Sita recounted in various ways by various poets reminds us of the simple yet solemn ritual, the *Panigrahanam*.

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EINSTEIN and an assistant, having finished a paper, searched the office for a paper clip. They finally found one, too badly bent for use. They looked for an implement to straighten it, and after opening many more drawers came upon a whole box of clips. Einstein at once shaped one into a tool to straighten the bent clip. His assistant, puzzled, asked why he was doing this when there was a whole boxful of usable clips.

"Once I am set on a goal it becomes difficult to deflect me," said **Einstein**.

## VIDYARANYA SWAMY

**Kharidehal Venkata Rao\***

The wheel of time moves continuously without ever coming to a stop. This causes change which is eternal and this is the inevitable judgment of time. In the course of this movement, there are many things which change. They change and go. Several things are fading and are disappearing. Thus, in the world outside everything is changing. It is also true in the case of individuals.

Hillocks are reduced to emptiness, even mountains are converted into rubble. In their place, buildings are rising and highways are taking shape. Villages are turning into towns and lakes into plain lands. Rivers are flowing changing their course. Even seas are rising and inundating towns and villages. This world has been changing and it will continue to change. The life of an individual too is changing in the same way. The human body changes, in health and well being too. There is change in one's sight, hearing and digesting ability. There is change in the ways of thinking, even in likes and dislikes. Feelings too change. Life is taking a turn every minute.

How about human relations! Rather than asking about change in human relations, it will not be impertinent to ask whether they exist at all? In a way, that too can be considered as the judgment of time.

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\* Writer, Hyderabad

Right from the visible world to the inner equipments inside a person, everything is changing and fading away. Do you know why? They are all visuals and all visuals are illusions. And no visual, therefore, is true. Anything within the realm of experience is bound to change. We cannot consider such changing phenomenon as true and real. Anything to be real should be changeless. Even as you think 'This exists, doesn't it!' you will be astonished to find that 'This' is not there any longer. You feel that your intimate friend is well and wish he is happy, you hear the sad news that he is no longer alive! This is the nature of the visible world.

We should realise this truth and try to live realizing the Ultimate goal even in worldly matters. We should not pollute the ultimate goal mixing it with worldliness but speak carefully measuring every word we utter. We must exert more and engage ourselves in divine thoughts, meditate and revel in that experience. We should not involve ourselves in the web of 'mine-our' complex in an attempt to melt stones. That is not our task, not at all.

Many think that they do not realise the results of their spiritual practices even though they are engaged in doing them tirelessly for a long time. If they feel that rewards for their efforts are not reaching them, it means that the accumulated sins still remain

to be liquidated. Accumulated sins over several births can be got rid of only after practice for a fairly long time. Madhavacharya's case is no different.

Madhavacharya was a poor Brahmin suffering from extreme poverty. He was advised by a well wisher to meditate on Mother Gayatri by reciting the *Gayatri mantra*, uttering each syllable in the hymn innumerable times to get rid of his poverty. Madhavacharya scrupulously followed this advice. But he did not get any relief. He, however, continued uttering the hymn with utmost rigour and sincerity.

Mother Gayatri is known for uplifting those who sing the hymn, *Gayatri mantra* wholeheartedly with great reverence and piety. As Madhavacharya continued to recite the hymn without any interruption, wisdom gradually filled his mind making him feel that all the worldly comforts and pleasures have no meaning and they are absolutely useless. Reflecting on the ultimate aim of attaining liberation, Madhavacharya decided to renounce worldly life and take up *Sanyasa*. He is none other than Vidyaranya Swamy, who wrote the magnum opus *Vedanta Panchadasi*.

Later, Vidyaranya Swamy had the vision of Mother Gayatri. She told him, "Ask me what you want. I will grant your wishes". Vidyaranya Swamy prostrated before Her and told Her in all humility, "Mother! When I sought you during my utter poverty, you didn't respond to my prayers. You did not show any

mercy at that time. Now, you appear before me on your own and are asking me to put before you my desires when I have chosen to renounce worldly life and became a Sanyasi holding a *Kamandalam* in my hand!"

With a smile on her face, Mother Gayatri said, "Turn your back and look". Vidyaranya Swamy turned back when he saw the burning mountain range. She said, "Look, my dear son! Your uninterrupted meditation and recitation did not go in vain. Your accumulated sins assumed the form of mountain ranges. As a result of your vigorous practice and severe penance, all those accumulated sins are now reduced to ashes. As they are fully extinguished now, I appear before you. In the meantime wisdom dawned and you became detached".

Spiritual endeavour begins with shedding tears. It is in spiritual practice, sorrow dissolves and disappears. When that happens, the Lord's feet appear. With the grace of the Lord, light dawns. That light is moonlight, the moonlight of Vedanta. The spiritual moon blossoms in the mansion of liberation. In the remembrance of Govinda's feet, life filled with the thought of the Lord shines gloriously. As long as life goes on, it will be filled with Divine glory. Towards the end, it will shine much more gloriously.

"Always think of Me without any other thought" was the exhortation of Lord Krishna to Arjuna. "I will look after you (*Yogakshemam vahamyam*). Arjuna! Give up everything. Take refuge in Me and Me

alone. I will wash away your sins and grant you liberation."

What else do we need? With the

grace of the Lord, life goes on peacefully and ultimately merges in Him. For all this to happen, we have to do one and only one thing, namely, constantly think of the Lord.

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## LIBERATION FROM WITHIN

**Simran Arora\***

The cages of your thoughts  
Imprison you in your own jail.  
The coils of apprehensions  
Bind you too hard to let go.  
The anxious being that resides in you  
Grabs you to detain you.

The claims and possessions,  
The scepticism and indecision,  
The hesitation and withdrawal,  
The flickering candle within,  
The enduring trails of hurtful greys  
That leave incurable scars  
Even after their stiff departure -  
Bring a perpendicular decline  
To your resilience.

Liberation from within, majorly fundamental,  
Is much more important than liberation  
From gender, caste, age, religion, nationality  
Which register much later.  
The shadow of low self-esteem  
Veils your readiness to be.  
The vague lines of despair  
Leave you helpless and nowhere.

Such a detention lasts longer than it should.  
But from now on, this very second,  
You should challenge, and maybe even fail -  
In order to win tomorrow.

Like the ocean of tears that pushes itself  
To meet the shore; like the rain of water  
That become elastic to fill itself in all vessels,  
You need to be your own hero!

You are your own saviour, your own Romeo,  
Your own Juliet, your own beacon,  
your own sun!

Only you can save the sinking ship.  
You shall drown only  
If the dark water enters into you.

But you need to  
Seek your own motivation,  
Overpower to empower,  
Empower to liberate,  
And liberate to change your fate.  
For history is theirs  
Whose liberation springs from within!

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\* Young Poet (17 years), New Delhi

## **CORRUPTION FREE SOCIETY- A UTOPIAN DREAM?**

**B.N.V. Parthasarathi\***

Corruption of late is accepted as a universal phenomena and has become a common practice. People attribute corruption to lack of systems or systems failure. People also advocate stringent rules and regulations and strict enforcement of law to tackle corruption. Transparency International Report 2015 very rightly says "Not one single country, anywhere in the world, is corruption-free." More than 6 billion people in the world live in countries with a serious corruption problem.

### **Poverty, Inequality And Corruption**

Five of the top most corrupt countries (i.e., public sector corruption) also rank among the 10 least peaceful places in the world. Countries that have conflict, inequalities and poverty are found to be highly corrupt nations relatively. Somalia, North Korea, Afghanistan, Sudan, South Sudan rank as the top five corrupt countries in the world. Denmark, Finland, Sweden, New Zealand, Netherlands rank as the top five least corrupt countries in the world. (As per the Corruption Perceptions Index, 2015 of Transparency International). As per the data of CIA World Fact book (1993-2015) in terms of GDP (Purchasing Power Parity) the above countries' global ranking is - Somalia 176,

North Korea 112, Afghanistan 101, Sudan 69, South Sudan 139, Denmark 58, Finland 62, Sweden 41, New Zealand 70, Netherlands 27.

From the above data we cannot jump to the conclusion that rich countries are less corrupt than poor countries. China ranks No.1 and India No.3 by GDP PPP whereas China ranks at 83 behind India which is at 76 in global corruption rankings. What perhaps we can safely infer is that poverty and inequalities lead to exploitation and corruption.

Bhutan occupies 27<sup>th</sup> position (2015) in Corruption Perceptions Index of Transparency International (jumping three ranks up the ladder from 2014) emerging as 6<sup>th</sup> cleanest nation in Asia and top ranking country as less corrupt among the SAARC countries. Bhutan stood at 49<sup>th</sup> position in 2009 and substantially improved to 27<sup>th</sup> position by 2015. The Transparency International report says, "grand corruption" is the abuse of high-level power that benefits the few at the expense of the many, and causes serious and widespread harm to individuals and society. "It often goes unpunished." The report also says "Conflict and war, poor governance, weak public institutions like police and the judiciary and lack of independence in the media characterise the lowest ranked countries."

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\* Ex-Vice President and Branch Head, Bank of Bahrain and Kuwait, Hyderabad.

The Corruption Perceptions Index is based on expert opinions of public sector corruption. Countries' scores can be improved by open government where the public can hold leaders as accountable. Poor score is a sign of prevalent bribery, lack of punishment for corruption and public institutions that don't respond to citizens' needs.

In the South Asia Region countries the rankings are- Bhutan 27, India 76, Sri Lanka 83, Pakistan 113, Nepal 130, Bangladesh 139, and Afghanistan 166. Maldives one of the countries in SAARC region is not given any ranking on corruption since the country's three years data that is required to measure the corruption is not available to Transparency International.

### **Gross National Happiness Vs Gross Domestic Product**

Bhutan follows the concept of Gross National Happiness that tries to measure the level of happiness or contentment of the people. Inspired by Bhutan's novel approach countries like France, U,K, and few cities in US have started emulating Bhutan to measure the economic welfare or national well being. According to UN's world happiness ranking report 2013-15 Denmark, Switzerland, Iceland, Norway and Finland are the top 5 countries in terms of happiness index and Benin, Afghanistan, Togo, Syria and Burundi are the least 5 countries at the bottom of the ranking table. Though Bhutan ranks 167 in terms of GDP (PPP) it ranks 84 in terms of Gross Happiness Index. Ironically India ranks 118 much below Pakistan (92), Iran (105),

Nepal (107), Bangladesh (110) and Sri Lanka (117) in Gross Happiness Index.

The parameters included in measuring the Happiness Index are- GDP per capita, Social support, Healthy life expectancy, Freedom to make life choices, Generosity and perception of corruption. While talking about corruption many people hold the view that enforcement of laws effectively will tackle the menace of corruption. In its report (2015) on corruption the Transparency International observes, "high levels of press freedom; access to budget information so the public knows where money comes from and how it is spent; high levels of integrity among people in power; and judiciaries that don't differentiate between rich and poor, and that are truly independent from other parts of government" are the differentiating factors between least corrupt nations and the highly corrupt countries in the world.

A country may enact several laws to curb the corruption yet it may not be successful in tackling the corruption if the enforcement of the laws is not effectively done. Therefore, effective implementation of the laws to curb the corruption is a crucial factor. The activities that fuel public sector corruption in a country are, according to the report, child labour, human trafficking, child mortality, poor education standards, environmental destruction and terrorism. If one looks critically on the above mentioned activities, one finds that the character and value systems of the people play a significant role in this regard. There are two things when we talk

about crime and corruption, i.e., opportunity and intention. Effective enforcement of laws may probably succeed in punishing the people who indulge in crime and corruption. Similarly ensuring adherence to proper systems, checks and controls through various rules and regulations by the people may prevent the opportunity for indulging in crime and corruption but the people's intentions cannot be changed or controlled through such measures. Intention is a subjective factor and it not only differs from person to person but it may also vary for the same person at different points of time. Good intentions of the people emanate from good value systems, morality and ethics.

Value systems and morality are influenced by the upbringing in the childhood by the parents, close relatives like grandparents in a joint family, teachers in school and close friends. These factors have an impact in moulding the character and integrity of the child, as the child evolves into an adult citizen of the country. Similarly social behavior and practices adopted in the country shape the ethical values of the people. People with high level of integrity tend to follow the rules and regulations on their own irrespective of the fact whether they are being observed or not. Integrity is defined as the behavior of a person which remains to be the same not only when he is being watched by the people around him but also when nobody is watching him. When majority of the people in a society or country have integrity of the high order obviously the level of corruption in that society or country tends to be very low.

Strict enforcement of the laws may not convert the society into people of integrity but it may mostly succeed in keeping mischievous people under check. Nevertheless such mischievous people will always try to look for an opportunity to commit a crime trying to take advantage of laxity in enforcement of the laws. Therefore, effective enforcement of the laws will be a punitive measure in tackling corruption whereas inculcation of value systems, morality and ethical behavior in the people will be a successful curative measure to reduce corruption in the society. It is not surprising to note that of late in the universities and colleges, students are being taught human values and professional ethics. However this is a belated measure because this has to be taught right from the childhood at a tender age so that as the children grow they will imbibe good value systems.

When we talk about corruption there are four categories of people. (i) corrupt by nature (ii) incorrupt by nature (iii) generally not corrupt but given an opportunity indulge in corruption (iv) generally not corrupt but forced by certain circumstances to become corrupt. Moral education right from the childhood will succeed to a greater extent in transforming the people of categories (iii) and (iv) into citizens of strong character and integrity. Enforcement of law can be a punitive measure for the category (i) people. Obviously category (ii) people are not influenced by laws or the absence of laws because they abide by a moral code of conduct which is self

imposed. Though corruption is common everywhere and cannot be fully eliminated, we can always try to reduce the level of corruption through effectively enforcing the laws and inculcating value systems to the people right from the childhood in educational institutions.

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## **REDUCE, RE-USE, RE-CYCLE, OR REPENT!**

**Sanath Kumar B.V.\***

Scientists are trying to find another planet without relent Which is similar to Earth and has a habitable environment. But in spite of their efforts into the space so distant, Their efforts seem to go un-rewarded at present.

Our Earth is a rare combination of such a diverse content Of flora, fauna and fertility that we have been freely lent. How can we ravage at will such resources omnipotent? Isn't it like taking a loan without any repayment?

Against deforestation, laws haven't been enough stringent. Afforestation is restricted to document; not to implement!

In spite of several extinctions, animal killing has been rampant. Even the distant Ozone layer is scattered with many a dent.

The abundance of Earth's resources is by no means permanent. At the rate at which we are exploiting, it is extremely transient! Agreed, we have been foolish; let's now be prudent! Let's act before it becomes too late even to repent!

Let's reduce the usage of fossil fuels on which we are so dependent! Let's re-use so that un-necessary manufacturing we can prevent! Let's re-cycle so that we mitigate wastage and optimize cent per cent! It is OUR Earth! Let's gather momentum for this movement!

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\* Poet, Chennai

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## "MANTRAS" FOR ENLIGHTENED LIVING

Venkata Ramana Sabbavarapu\*  
Ch. Sowjanya\*

*Life is a journey, not a destination and Dare to live the life you have dreamed for yourself. Go forward and make your dreams come true - Ralph Waldo Emerson.*

Productive dreams are the Life-Changing Actions of every individual's life. The dreams can be made a reality and if we 'dream big', we can 'live big'. There are hundreds of teachers, personality development trainers, leadership gurus, leaders, managers, mentors and role models to guide us towards living a fruitful life. But it is 'we' that need to march forward towards making our goals and dreams come true. Many successful people in our societies today were once failures. But they never stepped back. Instead they 'stepped forward' and achieved what they dreamt about.

*The size of your success is measured by the strength of your desire; the size of your dream; and how you handle disappointment along the way*

Robert Kiyosaki

This article discusses and presents some *mantras* that may enlighten its readers

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to awake their senses and achieve what they aim at. 'Life is a sport'. Be a coach for yourself and practise the sustainability and adaptability to sail your life-boat towards the aimed destination. Be a player, be sportive, understand the game, know the logical arenas, study the rules of the sport and play it the way as if you are the last player of the sport to win. Visualise the true leader within you that your society or organization or this world wants to see in you. Man is capable of making intelligent, rational decisions for the happy and enlightened living. Our aim is to direct the minds that are in dilemma to craft their lives and live enlightened life.

The works of the world's top leadership experts like Robert Kiyosaki, Stephen R. Covey, Dale Carnegie, Brian Tracy, Norman Vincent Peale, Robin Sharma and many others are really outstanding and can awaken the strengths within every individual and their works may surely ignite the young minds that are in confusion.

Let's recall one of the magnetic sayings of Robin Sharma: *Understand once and for all that your mind has magnetic power to attract all that you desire into your life. If there is lack in your life it is because there is lack in your thoughts.*

It is absolutely true to believe in yourself and refine your thoughts. Never underestimate your inner abilities and think weak about your future. Make your thoughts as your *mantras*. Be the owner of your mind and creator of good thoughts that will lead you towards living a fruitful life. Be a good man and generate the required energy to show the light to the needy.

*Good people strengthen themselves endlessly* said Confucius. To strengthen yourself endlessly, be good and practice good. One should master one's mind to recognise the self identity and hidden powers and purpose of life. Once man 'dreams' of achieving something, he certainly can get it, when he turns that dream into a 'zeal'. Man has been gifted with many abilities that should be harnessed for the people of acquiring the desired goals.

In the words of Robin Sharma, if a man aims at a target, he gets it by any means. In Sanskrit, 'man' means 'mind' and 'tra' means 'freeing'. So a *mantra* is a phrase which is designed to free the mind... they (*mantras*) are my faithful companions wherever I go. Whether I am on the bus, walking to the library or watching the world go by in a park, I am constantly affirming all that is good is my world through *mantra*.

Some of the principles from Dale Carnegie's *How to Win Friends and Influence People*, make one socially responsible and enrich skills when one learns, practices and implements them for the

betterment of one's life. Here are some of the principles that might inspire us. To be a leader one should be friendly, criticize nobody, not complain, appreciate honestly, be genuine, maintain a smile, respect other's opinions and don't find faults in others, admit your mistakes, allow others to express themselves, see things from others' point of view, dramatize your ideas, encourage and appreciate others' efforts and success and many other principles can also be drawn from his book.

As Dr. A. P. J. Abdul Kalam said Dream, Dream, Dream, Dreams transform into thoughts and thoughts result in action. We should take responsibility of our life and 'Be Proactive' organize ourselves, our actions and manage our time and not procrastinate. We should have a 'To do list' for all kind of plans, and be ourselves and have good control of our life. Set S (Specific) M (Measurable) A (Attainable) R (Realistic) T (Timely) goals make Productive Decisions to make our dreams come true.

To master the art of self-confidence one should improve self-esteem. Before winning the public or social influences of life, one should master and gain control over the private battles within us.

The things and events we consider to be the happiest moments of our life depend on what we all give to seek opportunities that result in our symbolic and unique living. It can be understood in the words of Epictetus: *No man is free who is not a master of himself* and even in the words of Robin Sharma,

Fatigue dominates the lives of those who are living without direction and dreams. Robin strongly recommends to "Rise with the Sun" and start our days with a burst of inspiration.

Dr. Peale states *Believe in yourself! Have faith in your abilities! Without a humble but reasonable confidence in your own powers you cannot be successful or happy. But with self-confidence you can succeed.*

Most of the achievers all over the world could succeed because they were self-confident and believed in their abilities and could visualize their actions and results. They also must have dreamt bigger than they needed. The sayings of the master minds are drawn from the real life experiences and proved that result in success.

*To live with constant energy it is important to get your emotional faults corrected. You will never have full energy until you do* said Dr. Peale.

One can never believe in defeat. Because we must first complete the task with complete passion and efforts and then await the result, Dr. Peale has shared one of his experiences here... *There is no difficulty you*

*cannot overcome.* A wise and philosophical man once said to Dr. Peale when he asked him how he overcame his difficulties.

*How do I get through a trouble? Well, first I try to go around it, and if I can't go around it, I try to get under it, and if I can't get under it, I try to go over it, and if I can't get over it, I just plough right through it.*

To overcome any difficulties, we should be positive, and cultivate self confidence. There is no question without an answer and there is no problem without a solution.

What we do with obstacles is directly determined by our mental attitude says Dr. Peale. No human being is born incapable of growth. It is our belief and responsibility to "learn to be the servants until we become masters."

*Winners are not afraid of losing. But losers are. Failure is part of the process of success. People who avoid failure also avoid success.*

- Robert Kiyosaki

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"If life gives 100 reasons to cry; you give 1000 reasons to smile".

Quote from a nonagenarian - Sri **G. Raghava Reddy** IPS (Retd.)

## CHARACTER, THE JEWEL OF VIRTUE

V. Muralidhar\*

The nine letter word "Character" has different connotations to be understood in different situations in life.

- Character means a letter or a sign or a mark used in a system of writing or printing
- Character also means a role in a drama or in a novel or in a film; character actor
- Character can be said to be the behaviour of an individual, who can build up his or her own
- Characteristic idiosyncrasy will have a particular way of thinking and behaving to be entirely different from that of others
- Character assassination has been predominantly prevailing in the present day society

The preponderance of the parentage of child's outlook and character would be moulded in the formative years of the childhood, in which, parents' pivotal role will have tremendous impact on the child. In order to have all-round harmonious development of the child, the mother has been assigned an important and vital role in moulding her children, as she is the truth and not only the truth but an embodiment of truth.

George Hubert asserts thus : One good mother is worth hundred school masters. In the home, she is loadstone to all hearts and loadstar to all eyes!

As a matter of fact, self-control, self-culture and self-abnegation will undoubtedly be the quintessence of character which have great motive power on the surface of the earth. If we wish to build up this great virtue, the following quotation will guide us to put into practice in order to develop self-confidence.

*Sow an act and you reap a habit  
Sow a habit and you reap a character  
And reap a destiny!*

Further, it is also mentioned that the glory of any nation or an individual always depends upon character. The truth is that this vitally important aspect will always speak of the voices of the dead and also influences the minds of the great souls. The celebrated poet Wordsworth says "The child is the father of the man"!

Though the aforesaid statement is a paradox, it has significant truth in all its sense. In brief, the child is nothing but the replica of the father, whose qualities may be retransmitted for determining the nature of the child.

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\* Writer, Madanapalle

The civilization of any nation doesn't depend upon the beautiful and grand buildings nor on the resources of its revenue, but on the number of enlightened men, who may be the source of inspiration in character buildings and the beacon torches for the coming generation. By and large, many people are under the impression that decency lies in their dress, which is absolutely a wrong notion. There is, in truth, no spirit higher and stronger than the spirit of naturalism in man, as this alone paves the way for real success. If any nation is to be in a progressive way both in materialism and spiritualism, it is practicable through strict discipline and mental make up of the citizens.

It can be said with emphasis that adversity is the touchstone of character and not prosperity. Just as there is need and necessity to make experiments with herbs by crushing them with a view to obtaining sweet fragrance or odour, similarly true nature or character of an individual can be brought to light by the same process. is to be applied or followed. An individual's character is born out of circumstances or situation and he or she is completely responsible in moulding his or her destiny or career to face the realities of life.

Responsibility and discipline go hand in hand, and, indeed, a man of integrity may be elevated to the top-most pinnacles of fame, provided he has the characteristic qualities viz sincerity, devotion, satisfaction, dedication and eventually sacrifice. The salient features, at times, gives an elysian bliss, for those who really adore in accepting any kind of situation with all their tenacity of the mind. It is in truth

that responsibility and discipline may guide one's own career and career to perfection. This means hard work for the progress and prosperity of mankind and, as such, the sense of duty is nothing but the crown of character.

Further, it is said that the impact of great authors will have to be accepted or taken for character building. A person is assessed or known by the books he reads, as the reader is introduced to various characters and also different ideas or thoughts in the journey of life..

George Washington was the eldest of five children to his parents. At the age of 11 years, his father breathed his last; leaving his mother a widow. she had to rear the children. She had been endowed with great qualities such as a good sense of business as an excellent manager, and ultimately had a great strength of character. She had to educate and rear her children and also manage the estates, for she had been completely responsible to govern or mould the career of her dear children in the absence of her husband. Her eldest son became the First President of USA!

Nathaniel Hawthorne says: *In the matter of affection, there is always an impassible gulf between man and man. They can quite grasp each other's hands, and therefore man never derives any intimate help, any heat sustenance, from his brother man, but from woman - his mother, his sister or his wife.*

If we wish to bring out real hidden

talents of an individual, or individuals, we have to locate them, as gems are embedded in the unfathomable ocean. We have to pick them up, polish them, again polish them and repolish them umpteen times and make them an ornament and exhibit them in a proper place for recognition. It is further said that there are countless flowers in a garden, but some may be unobserved by us, for they waste their sweet fragrance elsewhere. Similarly one has to make a thorough search for such talented young buds and give them proper encouragement and opportunity in order to make them glitter in the galaxy of the firmament

As a matter of truth, talent is an inexhaustible wealth and power and tact is temporary cash. But tact is knowing how to operate or do a thing. A talented man is respectable, but a man of tact is respected.

It is rather very difficult to possess many qualities such as truthfulness, chastity, mercifulness, integrity and honesty, indomitable courage and spirit in this present day society. Whatsoever, the so called development in all

fields in the world, the above mentioned qualities are no doubt, but eternal values.

The greatest nature poet Wordsworth was impressed by the character of his sister, Dorothy Wordsworth, as it made a lasting impression and influence on his mind. As a result, the poet had to mould his nature, and his mind was drawn for the great contribution of immortal poetry in English Literature - a great soul.

In the first place, it is stated that real character may take many years to build up or to possess in our life time. A man is remembered for this invaluable possession of character, for he is elevated to the dizzy heights of glory. Ultimately, character is life, and life is character. It is worth remembering Samuel Dr. Johnson's view of this truth in the following sentence.

*No quality will get a man more friends than a sincere admiration of the qualities of others. It indicates generosity of nature, frankness, cordiality and cheerful recognition of merit.*

Character is the jewel of virtue!

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“In a world filled with hate, we must still dare to hope. In a world filled with anger, we must still dare to comfort. In a world filled with despair, we must still dare to dream. And in a world filled with distrust, we must still dare to believe.”

**Michael Jackson**

## HANGING THE GRINDING MILL

Dr. Sapna Dogra\*

This is not a very old incident. This is a story set in those days when our country was ruled by kings. Among these kings some were more powerful than the others. Some kings would rule over only five or six villages. These kings had immense powers. Their powers were unleashed through army, justice and rule. These kings could get anyone hanged and killed under their rule. These kings were the sole owners of their entire kingdom. A king would attack other kings in order to extend his kingdom. Whatever law they wanted to enact over their kingdom was easily enacted. Their rule was based on inheritance. After the death of the father, the son became the king. The elder son of the king was called Tikka and the younger son Kanwar. Tikka became the successor to his father. Most of these kings were illiterate. They lived only to fight various battles. In those days these kings used to go for hunting. Their decisions and orders were very rigid. These kings were strong and brave. Their food was very elaborate. They had two to three ministers in their court. One head priest was also there. Usually a king had many queens.

This story is about those days. A king sat down to eat his food. Every day he ate exactly twenty-five *bhaturu* (fried cakes) and

then he used to belch. But one day he belched when he had just eaten twenty *bhaturu*. The king was very suspicious and hot-tempered. He stopped eating the very moment he belched and after washing his hands he called the court. In the court he talked about the belch after the twentieth *bhaturu*.

After listening to the king, the minister said, "Maharaj! this must be the fault of the cook. He did not make the *bhaturu* properly, that's why you belched on the twentieth *bhaturu*."

The minister had just finished speaking when the king ordered his footman to present the cook in the court. When the footman reached the cook's house, the cook got worried on seeing him. The frightened cook somehow reached the court. The minister looked towards the cook and said, "Hey! Cook, today our raja sahib belched after eating the twentieth *bhaturu*." Hearing the minister talk like this, the cook grew pale with fear and the earth below his feet began to shake. He knew that the king was short-tempered and would surely get him killed. The cook remained silent for a while. Then he said somewhat casually to the minister, "Minister sahib what you said is correct; today the *bhaturu* were thick and that's why the raja sahib belched on the twentieth *bhaturu*, which was supposed to happen after eating twenty-

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\* English Professor and Translator, Delhi

five *bhaturu*. But this is not my fault. Today the flour was a little thicker. I tried my best to make thin *bhaturu* but I failed against the thick flour. Hence your honour, not me but the Ghratiyé (owner of the grinding mill) is to be blamed." The cook became silent after saying this. The minister took the thumb print of the cook on a paper and dismissed the court. The next day a footman was sent to present the Ghratiyé in the court. But before the court was called forth, the Ghratiyé came to the minister, terrified and frightened. He requested the minister and said, "Maharaj, I have many young children. If I am hanged to death, who will look after them?"

The minister took pity on the Ghratiyé and explained to him, "In the court you blame the grinding mill for everything; otherwise there is no escape, because today someone would definitely be hanged to death." The Ghratiyé returned after meeting the minister.

The court was again called forth. The king said to the minister, "The file of yesterday's case should be taken out." The minister took out the papers from the file, read them and called the Ghratiyé in the court. The frightened Ghratiyé entered the court. The minister turned towards him and asked, "Hey! Ghratiyé, why was the flour that you had sent for the king yesterday thick?" After listening to the minister, the Ghratiyé folded his hands in respect and said, "Maharaj, yesterday the

flour could not be ground properly because the upper mill stone of the grinding mill did not work properly. I tried my best to grind the flour evenly but I failed against the upper mill stone. That's why the flour was thick. So the upper mill stone of the grinding mill is to be blamed." After hearing the Ghratiyé's defence, the minister took his thumb print. Then the king said, "Minister, you heard the proceedings of the case. Now give your judgment. Who should be hanged?" The minister said, "Maharaj, after hearing the case one can infer that even the Ghratiyé cannot be blamed. The upper mill stone of the grinding mill is to be blamed for the crime. Now your majesty it is for you to decide what punishment would be appropriate for the mill stone." The king made his decision after listening to the minister. The decision was that the upper mill stone of the grinding mill should be hanged. The court was dismissed and the king's decision was put into action; the slaughterer hanged the upper mill stone of the grinding mill.

[Original Folktale: *Ghrate jo Phansi* by Sansarchand Prabhakar. Ghrate means watermill. A watermill is a mill that uses moving water as its power source. It is thus a structure that uses a water wheel to drive a mechanical process such as milling, grinding, rolling, etc. People in Himachal Pradesh often go to such mills to grind wheat, barley, corn, rice, millet to make flour.]

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## TRUE WORSHIP

**Dr. E. Srinivas Rao\***

Human birth is a boon bestowed by the Creator. Life remains incomplete and meaningless if due respect is not paid to Him. The mystery of human life unravels the fact that some invisible and unknown power is conspicuous by its absence everywhere and in everyone. Why isn't everyone bestowed with the talent of either Newton or Einstein, Shakespeare or Milton, Gandhi or Nehru? It is inconceivable why no two people think alike, behave alike, understand alike and act alike. Indeed it is an unfathomable fact. To say the least, no two human beings are alike in any aspect all over the world. Science may have its own logic and reasons, but it is something that transcends our thought. The methodical arrangement of human organs and their synchronization with one another is beyond our imagination and belief. The plan of the unseen and unknown architect and civil engineer who remains behind the curtain is ingenious. It is tried, tested and proved that some power reigns supreme. How much are we indebted to Him!

The organs of the body stand for "unity in diversity". They function in coordination with one another. They have a connecting link and wide network. Each organ feels accountable and performs its duties with

commitment and dedication without swerving from the path of rectitude even for a moment. Does anyone direct them to do it? The immediate answer is 'No'. To cite a few examples, the simple hand can be studied. It has multiple responsibilities. The size of two palms is equal. Imagine a situation where one arm is longer than the other. The accomplishment of many tasks becomes impossible. To have the correct grip of holding something is an arduous task if the palms differ in size. The elbow is arranged in its right place. The arm needs to be bent when required. What happens if the length of the arm is longer? Can we feed something into our mouths? The fingers of a palm are adequate to understand the mystery of creation. The difference in the size of any finger or wrong location of any joint will result in a panic-stricken situation. Each finger plays its own pivotal role in holding something, in feeding and in writing. All fingers perform innumerable functions individually and collectively. This function is possible only when their sizes are proportionate. If there is abnormality in any one of them we will be subjected to untold misery. It is only a tip of the ice-berg.

A few minutes of thought about the exact arrangement of many other external and internal organs leaves a mysterious picture before us. It is akin to those of a machine. The plight of the people with abnormalities or

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deformities stands as a testimony to visualize how significant each organ is. The lives of the blind, the deaf, the dumb, the mute and the crippled are plagued by inexplicable problems. A peep into these aspects make us marvel. How can we show our gratitude to Him? Is it by offering regular prayers? By visiting sacred places? By offering a number of coconuts at the altar of the temples? By offering gold or diamond ornaments? It is absolutely 'No'.

The creator doesn't do anything with anticipation that He will receive something in return. His beatitude knows no bounds when we do what we are expected to do without giving room for any second thought. When the earth is safe from exploitation He feels extremely exhilarated. Exploitation has reached its zenith and values have plummeted to their nadir. People are getting dissociated themselves from the practice of spiritual and ethical values day by day. They are dominated by the self instead of self-examination. Dishonesty is prevalent everywhere. It is quite regrettable that there is indiscriminate

annihilation of biodiversity on the earth which is paving way to health-hazards. It is said that the current rate of biodiversity loss is the highest. If it goes undetected humanity will be thrown into a state of chaos. It is a major hazard for our healthy survival.

Prayers don't work at this stage. God loves those who love others, as Tagore says, 'God lives in the hearts of striving people.' According to Gandhi "Service to man is service to god." It can be rechristened as "Service to man and nature is service to god". We had better do away with the exhibition of our gratitude through false worship. God will be grateful to us if we lead the people from vice to virtue. This is the only gratitude to be shown by us to Him. Let us sow the seeds for the following slogan and make all imbibe it to

*reap the fruits of advancement.  
let us do all the good we can,  
To all the people we can,  
By all means we can,  
As long as ever we can.*

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Nothing in this world can take the place of persistence.  
Talent will not; nothing is more common than unsuccessful people with talent.  
Genius will not; unrewarded genius is almost a proverb.  
Education will not; the world is full of educated derelicts.  
Persistence and determination alone are omnipotent.  
The slogan "press on" has solved and always will solve the problems of the human race.

**- Calvin Coolidge (30<sup>th</sup> US president, 1872-1933)**

## BASICS OF ECONOMICS

An economics professor at one of the US colleges stated that he had never failed a single student before, but had recently failed an entire class. That class had insisted that Obama's socialism worked and that no one would be poor and no one would be rich, a great equalizer.

The professor then said, "OK, we will have an experiment in this class on Obama's plan". All grades will be averaged and everyone will receive the same grade so no one will fail and no one will receive an A.... (Substituting grades for dollars - something closer to home and more readily understood by all).

After the first test, the grades were averaged and everyone got a B. The students who studied hard were upset and the students who studied little were happy. As the second test rolled around, the students who studied little had studied even less and the ones who studied hard decided they wanted a free ride too so they studied little.

The second test average was a D! No one was happy. When the 3<sup>rd</sup> test rolled around, the average was an F.

As the tests proceeded, the scores never increased as bickering, blame and name-calling all resulted in hard feelings and no one would study for the benefit of anyone else.

To their great surprise, ALL FAILED and the professor told them that socialism would also ultimately fail because when the reward is great, the effort to succeed is great, but when government takes all the reward away, no one will try or want to succeed. Could not be any simpler than that. These are possibly the 5 best sentences you'll ever read and all applicable to this experiment:

1. You cannot legislate the poor into prosperity by legislating the wealthy out of prosperity.
2. What one person receives without working for, another person must work for without receiving.
3. The government cannot give to anybody anything that the government does not first take from somebody else.
4. You cannot multiply wealth by dividing it!
5. When half of the people get the idea that they do not have to work because the other half is going to take care of them, and when the other half gets the idea that it does no good to work because somebody else is going to get what they work for, that is the beginning of the end of any nation.

A Story from America (Please remember that it's an election year in the USA)

**Courtesy: MTC Global Forum**

## KNOWLEDGE IS POWER

Prof. Dasu Madhusudhna Rao\*

*vidwatvam cha nrupatvam cha  
naiva tulyam kadaachana /  
swadeshe poojyate raajaa,  
vidwaan sarvatra poojyate*

A *Vidwaan* can never be compared to a king. Where a king is revered only in his own country, a *Vidwaan* is venerated everywhere. Then, who is a *Vidwaan*? And why is he said to be greater than the King? Is he a *Jnaani* or a Pundit or both? Dictionaries tell us that a *Jnaani* is a person possessing true or spiritual knowledge and one who is wise. A pundit is defined as one who has scholarship, erudition and who is also endowed with skill, dexterity and cleverness. A *Jnaani*, therefore, is one who is knowledgeable and a Pundit is one with skill, proficiency and cleverness along with knowledge. We may then infer that *Jnanam* should come before *Pandityam*, i.e. knowledge is precedent to expertise. Perhaps this is why the great Telugu film lyricist and writer Pingali Nagendra Rao, through one of his characters, said that "*pandityam kanna Jnanam goppadi*" (Knowledge is greater than scholarship). A *Vidwaan*, hence, must have the attributes of a *Jnaani*, viz., profound knowledge, as well as those of a Pundit,

namely proficiency and cleverness. Perhaps for this reason, dictionaries define a *Vidwaan* simply as a 'learned man'. People generally recognize a *Vidwaan* when he demonstrates his knowledge skillfully with wisdom and enlightens them.

We now understand that knowledge precedes proficiency and to become a learned man (*Vidwaan*) one has to first acquire knowledge. How does one acquire knowledge? Knowledge is acquired through learning. So learning is pivotal for *Vidwat* (scholarship). The question of how one should learn is answered in the saying, "what's learned with pleasure, is learned full measure". Therefore, to gain knowledge one must enjoy learning and should not feel it a burden and only then can one appreciate and retain what has been learnt. One great truth that reveals itself when one starts learning is that there remains a lot more to learn than what has already been learnt.

Knowledge is an ocean, ocean of pure milk and honey or nectar itself; it is inexhaustible. When one realizes that what he has learnt was only a small drop in this ocean of vast knowledge, he should become humble as the Telugu saying goes:

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\* Professor of Physics (Retd.), Andhra University, Visakhapatnam.

*Vidya yosagunu vinayambu  
Vinayamunanu badayu paatrata*

*Paatrata valana dhanamu,  
daanivalananu dharmambu  
Dharmamunanu aihikaa-  
mushmika sukhambulandu narudu*

The first quality learning (or education) imparts to an individual is humility (*Vinayamu*), which brings him worthiness (*Paatrata*). When one deserves he is patronized and with patronage comes wealth (*Dhanamu*). Wealth should make him a man of morality and virtue (*Dharma*), which enables him to enjoy worldly pleasures as well as spiritual bliss. When knowledge is endless (*Anantam*), one can never say that he has learned all that is there to be learnt. Only the divine child Prahlada could say, in the words of the great poet Pothana,

*Chadivinchiri nanu guruvulu  
Chadiviti dharmaartha mukhya  
saastramulu ne  
Chadivinavi galavu pekkulu  
Chaduvulalo marmamella  
chadiviti tandree*

Prahlada comprehended all the hidden/inner and vital meanings or the essence of what has been taught. When one could say that, we call him *brahmajnani*. A *brahmajnani* is one who perceives what is imperceptible (to ordinary mortals). *Brahmajnanam* can be attained only through tapas (penance). That is, learning by practice (*sadhana*) with sincerity and devotion and with an unwavering mind. This

*brahmajnanam* (Knowledge of the Divine) can only be experienced. It cannot be expressed or explained in words. How can we describe the sweetness of honey or the fragrance of a jasmine? Many words cannot make one understand except savouring them. One can only be led to the honey pot or a jasmine garden. It is up to the seeker of knowledge to taste the sweetness in learning and gather the aroma of knowledge. When he does this, he has information that honey is sweet and a jasmine has an exquisite fragrance. A man with information becomes knowledgeable. "Knowledge is power" is the mantra these days. How should one make use of this power? Power gained by acquiring knowledge through learning should make one wise. This wisdom must be used to control the self, to the welfare of the society and to lead a righteous life.

What part does a teacher have in this process? A teacher's role is that of a facilitator. Lebanese-American poet, writer and philosopher Kahlil Gibran once said "if he (the teacher) is indeed wise he does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind". A teacher, thus, can only show the way; he can lead the student to the source of knowledge. It is then the student's ability that determines how much of this knowledge he can grasp. In the words of Gibran again, "a musician may sing to you of the rhythm which is in all space, but he cannot give you the ear which arrests the rhythm nor the voice that echoes it".

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## HISTORY IS POROUS

**Rajat Das Gupta\***

The controversy over de-classification of the documents relating to Netaji is about 7 decades old. Starting from day-one of India's Independence, we have watched 'hush hush' policy of our clever politicians regarding Netaji and that legacy has snowballed rather than waned while with several changes in our Government, different ruling parties have stepped in as guardian of our nation. (Recent assurance by Modi to de-classify these w.e.f 23<sup>rd</sup> January 2016 shows a ray of hope). Our leaders possibly envisage that they can put history on Netaji under wraps eternally. But history is porous and one such loophole regarding Netaji is 'Netaji Research Bureau' who have in course of time surfaced numerous events/facts relating Netaji and his Army 'Azad Hind Fouz' or 'Indian National Army' (INA) which reveal the simple truth that had Netaji's 'Delhi Chalo' expedition been successfully completed, India would not have been partitioned and there would not have been Hindu-Muslim divide which is plaguing our nation exponentially.

Based on the said findings of 'Netaji Research Bureau', Late Narayan Sanyal wrote his book in Bengali in 1970 - *Ami Netaji-ke dekhechchi* (I have seen Netaji) which is based on the narratives of those who came in contact with Netaji and were part of

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\* Writer, Kolkata.

INA. I earnestly wish, this 512 page book would be translated into English and other Indian languages and be circulated through Websites for sake of our posterity who should not be brain-washed by the malicious propaganda our leaders are trying to circulate even to-day. I am trying to brief a part of the last chapter as follows.

Anwar and Hargobind, as a part of INA fought against the British. After Independence, Anwar joined Pakistan Army while Hargobind joined Indian Army. They met face to face at the close of Indo-Pak war in 1965, after 19 years. I brief their encounter below.

Hargobind was assigned the duty of handing over Pakistani Prisoners-of-War (POW) to the Pakistan Army. So, one morning 7.30 a.m. he marched the POWs to Atteri village (4.37 km North East) to reach a Darga (Muslims' worship place) there. They halted about 100 yards East of the Darga. About the same time, Pakistani Army personnel assembled 100 yards West of the Darga. Hargobind approached the Darga only with one Adjutant. The Commander of the Pakistan Army (Anwar) similarly came forward only with one attendant. They stood face to face after long 19 years! They were trying to assess each other how fogeyish they looked after this long time lapse. They shook

hands and after initial pleasantries exchanged the POWs.

Now it was time for departure. Hargobind watched Anwar was growing restive. His own mind also was gathering storm. But how to break the ice of the Army code? At last, Hargobind told Anwar, 'Worry not Brigadier, we'll meet again'. In fact, he returned their dialogue at the departing time while they were in INA, hoping to melt the ice. But Anwar did not budge from his Army code and replied, 'Pray to Allah, let not that misfortune befall us again!'

Hargobind felt insulted, as his Fouzi dignity was hurt before his Adjutant. 'What do you mean?' he asked. The Brigadier replied, 'Nothing much! If we meet again, it'll be at the Border, you facing West and I face East. I'll be pleased to avoid such meet'. Hargobind missed his words to reply back. He said, 'Well, let's depart'. Now, Anwar looked more uneasy. Bit hesitant, he asked, 'Could I meet you in private, if that's not inconvenient to you?' 'Not at all', Hargobind replied. 'Then let's go aloof'.

They stood aloof about 25 yards North. Both of them smiled. Anwar asked, 'How are you?' 'Quite all right', Hargobind replied. Thereafter they exchanged family details. Yet, the ice was not melting. At last Hargobind requested Anwar to keep one of his requests which was, before their departure, to clasp hands and give slogan together 'Jai Hind', with which Mantra they were baptized to Azad Hind Fouz.

Anwar was silent for a moment and his face blighted. 'What the hell he is thinking?' Hargobind pondered. He stretched his hand. But, with two hands in his pocket, Anwar stood stiff and said, 'Pardon me friend'.

Hargobind - 'You won't utter Jai Hind!'

Anwar - 'No more possible to-day, brother.'

Hargobind - 'Why?'

Anwar was non-respondent. Hargobind felt dizzy. Can't Anwar wish me 'Jai Hind'? After long 19 years he won't keep his request? Hargobind implored, 'But one day you were even prepared to die with this Mantra!'

Anwar - 'I was; so what!'

Hargobind - 'Why can't you voice 'Jai Hind' to-day? This 'Hind' is not present day 'Hindustan'; it comprises 'West Punjab', 'NW Frontier Province', and 'East Bengal'.

Anwar - 'Yet, it is not possible'. Excuse me!'

Suddenly blood shot up to Hargobind's head. With clenching teeth he said, 'Well, I do pardon you, though you don't deserve it.' Anwar's eyes blazed up and asked, 'What do you mean?'

Hargobind - 'I mean you were unworthy of the rank 'Sardar-E-Jung; unfit to become a soldier of INA'.

Anwar retorted, 'Agreed, I was unfit; but you were not so! Can you voice all the slogans of INA? Well, then I'll invite you to the other side of the border. Standing there, facing East, do join with me for the slogan, 'Delhi Chalo'.

In excitement Anwar was thrilling! He continued, 'With that Mantra, prepared to die,

we fought shoulder to shoulder. Say if you can! Not me alone, my whole rank will join you in that slogan - *Chalo Delhi Puker-ke, Koume Nishan Samhal-ke, Lal Killa pey Gar-ke, Larahe Ja, Larahe Ja.* [March on to Delhi voicing it (Chalo Delhi), holding the flag, aiming Lal Killa, go on fighting, go on!]

Hargobind became mum. The ice started melting, but both of them realized they had borne it in their heart mountain size! Hargobind then attempted to raise political points, particularly on Kashmir but Anwar desisted him as it was not venue for such discussion, which may be arranged later on suitable opportunity. And they were prepared to depart.

Their heart was heavy. Possibly they had better not met! Hargobind pondered that Anwar was not wrong in his argument. They departed, but Anwar after sometime couriered a letter raising a host of questions relating to cold shouldering Netaji at Govt. level.

However, this is not end of the story. The climax followed next day. Suddenly it was noticed that a jeep from Pakistan side was crossing the border hoisting a Pakistani flag along with a white flag, with a sole passenger, no other than Anwar. He met Hargobind and said he had a sleepless night and that he thought of an escape route from the impasse which trapped them the previous day. Hargobind wondered what that might be! Anwar explained, besides the two Fauzi slogans which sparked controversy among them the previous day, they had in the past voiced another slogan which did not imply any State, religious bigotry, but which speaks of humanity, to utter which there would be no bar for any of them. So, for the last time, with deep emotional embrace both of them voiced, 'Netaji Jindabad!!'

Narayan Sanyal gave high literary touch to this episode, but he had taken the core facts gathered by 'Netaji Research Bureau'; so, it cannot be dismissed as Sanyal's brainchild!

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## STRESS STRESS GO AWAY!

### Mythili Devarakonda\*

Look at the trees sway,  
the leaves blowing through the wind,  
And the raindrops hitting your window.

It's deluge time!  
Feel the sunlight on your face,  
Breathe in the muddy scent,  
And hear the children's laughter echo.  
Let your reflection radiate the beauty of the  
surroundings through you.

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\* Student, Sreenidhi Institute of Science & Technology, Hyderabad

**IN MEMORY OF Dr. PUSAPATI ANAND GAJAPATHI RAJU**  
**[17-7-1950- 26-3-2016]**

**A. Mahesh Kumar\***

Synonymous with Simplicity, Honour of Honesty  
 Voice of Erudition's Vision, Wisdom's noble Path  
 Light and delight of Academe, Economy's Equity  
 Humanity's Heart, Royal dynasty's irreducible Zenith

On your long sleep, foolish death celebrated its victory  
 For it was pride of conquering a rare jewel of the earth  
 Recalling your heights, people mourned in utter tragedy  
 For it's an exemplary life to fulfill the purpose of one's birth

Thy Highness! Socialism and Spiritualism, Love and Legacy  
 Ideas and Ideologies, Courage and Courtesy, Truth and Faith  
 Precious are thy gifts which live and relive to revive the Society  
 Mortal Death realized the Immortal Life - the ultimate Truth

Dr. Anand Gajapathi Raju, former MP and Chairman of MANSAS Trust, was the scion of Vizianagaram Royal dynasty. MANSAS, established in the year 1958, was one of the oldest Trusts in India with the noble purpose of eradicating the socio-economic inequalities. Dr Anand Gajapathi Raju is an educationalist, journalist, writer, politician and above all a great philanthropist. He rendered his services as a journalist with The Hindu newspaper. His intellectual views on political economy were treasured in the form of many articles and also in the book titled *Stray*

*Thoughts on Political Economy*. His scholarship and erudition was honoured with two Ph.Ds (one in economics from Andhra University and another in education from the US). He participated in several spiritual activities with the blessings of his spiritual Guru Sri Sri Sri Tridandi Srimannarayana Ramanuja Chinna Jeeyar Swami. He was also a hereditary trustee of 108 temples established or supported by the Royal family. The list of temples includes the Simhachalam Varahalakshmi Narasimha Swamy temple, Ramatheerthalu temple and other temples around. The Union Civil Aviation Minister Sri.P. Ashok Gajapathi Raju who is his younger brother is continuing the legacy of service for the welfare of the nation.

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\* Assistant Professor, Dept. of English and Humanities, MVGR College of Engineering, Vizianagaram.

**Golden Article reprinted from *Triveni*  
(Vol.1 No.4, July-Sept. 1928)**

## THE AIM OF EDUCATION

**Duggirala Gopalakrishnayya\***

The aim of education is to make everyone a Genius. Everyone a Genius! Surely, a most ambitious one, almost inconveniently so and absolutely unheard-of so far. Isn't it? But I mean to stick to it, dear reader, though you be anything, from a 'great educationist,' down to every 'educational reformer.' Your 'incomparable' knowledge of the 'actual working' of universities, contemporary, historic and prehistoric, and your 'unbounded' enthusiasm for the education of 'masses' can be of any consequence and use when, and only when, you realize this. The aim of 'good citizenship' is a fraud. That of 'knowledge for knowledge's sake' is a 'damp squib.' 'Bread and butter' is mean. 'Character-formation' is camouflage. These are not all aims, let me assure you. In the name of the first, you turn out a Philistine; that of the second, a pedant; the third, a jobber; and the last, a Puritan. The majority turned out by 'educational' factories are so. There are

exceptions, however, but they are exceptions, your 'education' notwithstanding. And the tragedy of it is that many could have been better if they had escaped this 'education.' I know you realise it. Everybody realises it. The very interminable succession of schemes of 'Educational Reconstruction' amply bear witness to it. No reformer can dare ignore prefacing all his enterprise with education. No orator can conclude his peroration without emphasizing its necessity. No politician can hope to make a successful hit without first swearing by it. All the holiday of modern Governments is spent in dreaming of some educational Utopia or other. And their pocket money, especially that of your Government, invariably goes to no other indulgence than an 'educational game.' Why? Because something is wrong somewhere in all educational effort. The story of statistics may be very gratifying. Hundreds of new 'universities' grow. Millions of 'school-going' population swell. Percentages and averages show astonishingly tall; but statistics is suspected to be another of the modern superstitions. Something is wrong somewhere. Look at England; look at America; look at every self-contained, self-sustained, self-governed, free country in the world; the only

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\* (2 June 1889 - 10 June 1928) Known by his title of Andhra Ratna, a freedom fighter and member of the Indian National Congress, best known for the anti-tax satyagraha. He was a polyglot fluent in Sanskrit, Telugu, Hindi and English, an extempore composer of verse and a powerful orator.

problem that distresses their idealists, practical reformers, etc., is the educational. They feel that all educational effort has been, so far, almost in vain. Instead of wise, cultivated, heroic and contented men and women, they notice clever, vulgar, noisy and omnivorous ones issuing out in their thousands. Instead of a loving human brotherhood, emerging from the modern educational labour of mankind, we find a warring orgy of discordance. Whence is this miscarriage of effort, honest and genuine effort, as it is for the most part admitted to be?

Education is described to be a 'drawing-out,' presumably, of the inner reality of man. It is good, but it is misunderstood. In the process of such 'drawing-out' all sorts of ugly tendencies sometimes appear. And these are at once supposed to be alien to that inner reality which is expected to be quite righteous, despite its difference from that in every other individual. While this difference is dismissed out of account after a mere statement thereof, the remedy for such an appearance of undesirable tendencies is sought in a change of system. When such changes become as futile as their predecessors in the attempt, all effort resumes its despair and assures humanity of an alleged 'inherent' weakness of all mundane endeavour. Thus the merry procession of constructions and reconstructions has been going on, ever since man undertook conscious educative action.

His ancient agency for the task was the monk in Europe, and in India, his counterpart, the Brahmin. These were

invested (or more correctly, assumed) with almost illimitable power over the soul of man, which, after an age-long endurance of drugging with superstition and dogma perpetrated by them, had just emerged from its chronic stupor into a dim consciousness of its reality and realm revealed by their downfall, when almost immediately it found itself obliged to walk into the educational prisons of its former mentor's successor, the Bureaucrat. The soul, however, found that the State's pretensions over itself were not so importunate or aggressive, and that so long as it accepts the expediency of agreeing to a dismemberment of itself from the 'body' and being a silent witness of all the uses and misuses to which it might be put by the avarice and cupidity of the State, it can have a free fare and even an occasional self-indulgence of sorrow and prayer. The State entrusted its task to what is called 'science', and science has chosen to be too vulgar, too egoistic, too narrow, too cruelly callous or 'disinterested' to deal with the soul of man. It has been a slave to the machinery it brings into being. It has lacked the touch of life, as its fundamental aim, admitted or no, is the utter annihilation of life. It has not aimed at creating life, as in that case it became art. To pretend that it aims at construction and not destruction is camouflage, as construction is never creation and hence lacks life. Science is the swagger of intellect while life is incomprehensible to it, except partially. Church was preferable therefore to State in being employed as the agency for education, as in Church, man, living man, however malicious, selfish, cruel or callous he may be, is still human man that is

the mentor, while in State, a soul-less machine does it. I know, of course, it will be taunted that even in the so-called machine of the State, it is men that operate. True, but it is not an individual but a collection of men; and a collection need not have any individuality. Organisation is never identical with organism. Organisations sometimes do possess an individuality that is a complete all-comprehensive principle, that is unquenchable, that effects and regulates every department of life, without exception, of its members, that can bring into being a unique form, feature, expression, and aspiration that characterize the life of every member; a principle where the point of contact is the very one of those of the circumference of life; one, which is indeed the soul, a very real soul of the community. But this is the religious principle. Christianity, Islam, have all such collections or groups of men, which are individuals in reality. But this means that the Church is a better agency. And the organisation of the Church, when it is uncorrupted, is identical with the organism conceivable for it. The Church therefore has greater potentialities for operating education successfully than the State, Both the agencies, rightly enough, directed their attention, when they could feel free from any enterprise about their self-protection and self-prolongation, towards the education of man as their first 'primary' sanction, Indeed both shouted their very existence was intended for the education of the individual. And curiously enough, again, both prove themselves to be the main obstacles in its way. It is indeed a tragic, a very tragic disappointment to man, that both the products of his moral achievement have

so far proved to be futile and even fatal luxuries. Man is baffled and wonders how else he can help himself through this world of discord, uncertainty and death.

There was a time when Churches and States and educational departments or universities did not exist; when education, though not so noisily conscious, flowered; when nature with the aid of her sublime laboratory trained men to their destinies with infinitely more ease and less cost than our modern soul-sergeants; when forests formed the universities; when starving sages solved and researched the eternal problems of life to their sishyas; when churches and temples were merely the storehouse of art and beauty, and States, the social monuments of applied wisdom; when education was presupposed by Churches and State and not vice versa! and, when indeed, life itself was understood to be an unceasing educational process calculated to enable man to rescue him from phenomenal bondage, samsara: the attainment of moksham, liberation, being its graduation, the four asramas being the four disciplines leading thereto. But these times held the object of education to be something absolutely different from that of the modern civilized fashion. If it is a drawing-out of righteousness, it is not one of a dull, colourless, uniform mediocre variety suited to the humdrum plodding-on of life, but a power, living, unique, profound and of keen colour and quality, which may use even life itself for ends transcending it and incomprehensible to it. That is Genius, and that is to be worked out by educational process. It must be quickened

into being. It must be reinforced to shake off its seeming shackles forged on it by chance and circumstance. Its brilliance and purity must be safeguarded against the inroads of self-satisfied custom and self-justified prejudice. Its uniqueness must be shielded against flippant mediocrity and democratic dilettantism. Above all, its destiny must be insured against being snapped by want and misery, not so much of the wherewithal of life, but of free environment. If this is not aimed at, education is a positive waste and danger to the well-being of humanity.

Yes, every individual is a Genius, in that it has a unique mould and function in the scheme of things, incomparable with any other, except empirically. Humanity is supposed to be a common factor, however. But, pray, is it not a zoological conception? Is not its real essence the mere fact of an erect vertebra? A purely empirical classification! Many a heart has broken, many a soul tortured in the name of this horrible hollowness! Guerillas and orangutans have not yet been admitted into it, possibly because they have not enlisted into the human electoral register, though they have long ago proved their kinship, with us, with Darwin as witness! I remember, however, having seen some of that tribe entertaining British and European audiences with their histrionic talents in the carnivals and pantomimes of the latter. Whether they have humanity or not, they are also geniuses in their own way and they can be fit objects of education. Indeed, some of their tribes were the greatest educators of mankind, at least in this part of the planet. Hanuman, was one of

our greatest Brahmacharies, and Vedanties. It is significant that a horse (Hayagriva), an elephant (Ganesa), a snake (Adishesha) were amongst the greatest of the educators of this blessed land. It was a fish (Matsya-murti) that rescued the Vedas from the grip of an unscrupulous robber. For us humanity is not the common factor: Life, *Chetanatva*, is.

Genius is not a quantitative thing. It is not the prodigy. It is the originality, if you please, but that which is not rare or accidental, but accessible everywhere. It is uniqueness, as varied in its mould and function as nature is. In its uneducated and uncut stage, it is as fresh and gross as common earth. But when subject to these processes, it yields all the known and yet-to-be-discovered gems. We have no right to assume against it, and condescend to honour it when it reveals itself accidentally. If we mean what we do, we must realise it first and proceed. It is not the residuum obtained after eliminating humanity, 'common humanity'. It is the whole. Nor is it super-humanity or inhumanity. It is life, vitality and variety, that breaks out in its countless multiplicity from that clan vital.

Do two men look the same, do their profiles agree, do their tastes agree, do their destinies agree, do their circumstances agree? Why do men shut their eyes and suspect all to be uniform and perpetrate on them a murderous education? "Oh, it is impossible to educate" they howl, "if everyone is to be dealt with thus severally." But who on earth impelled them to? They have no responsibility, at least, those who did not realise the reality of things.

They haven't created men. They can't be answerable if these go wrong? Why should they lead them into wrong paths so deliberately? The democratic idea of equality has been responsible. Every individual is equated to every other without the least hesitation. Even when the co-efficient is obvious, the democratic arrogance is so obstinate that it would rather indulge in a self-righteous modesty, and declare that the apparent difference is due to its own unsound power of perception than honestly-realise and assimilate the fact. Apostles of modern democracy, however, declare that it is the equality of opportunity that is intended and not one in itself. But though this is a clever explanation, it is by itself incomplete, as equality of opportunity is to be mated to sufficiency of variety and quantity of fact or object pursued. Opportunity is only a clearing-house directing every will to pursue its particularised end. It is the labour exchange of the will. Opportunity is a permit for the will to pursue its own destiny. But opportunity may manage to connect wrong wires as in a telephonic exchange. That is why opportunity is not enough. It must be supplemented by intelligent direction. This is lacking in modern democracy. A conscious legislator or educationist in his democratic enthusiasm may ruthlessly break all existing orders and make ample room for equality of opportunity, but if

he fails to secure the latter, viz., the sufficiency of object and propriety of selection, he will soon realise he is leading his unconscious dupes into a sterile competition and suicidal gamble. For, competition cannot obtain where every individual has a special unique object to pursue, where an office is particularly earmarked for him to fill; where his province is pre-determined and exclusively kept apart. And this is the case with Nature's plan, if, indeed, there is at all harmony permeating it, and discordance itself flowering into variety and distinction of name and form to fit in and facilitate its flow. When this equality of opportunity understands itself to mean not only to pursue an object Unhindered, but also to aim at that object which is suited to its taste and determined for its destiny, all gamble ceases. Education then reflects Nature's intention and sets itself to make everybody a Genius. Education is to enable one to live one's life as one ought to. As life is a continual self-expression, the function of education is to classify and safeguard the idiom of such self-expression, be it individual or national. Churches, States, or whatever agency that is destined to preside over the activity of mankind, if they realise this and fashion their direction accordingly, can become beneficial, efficient and moral, and thus justify their existence.

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“My favourite definition of an intellectual: 'Someone who has been educated beyond his/her intelligence’”.

- Arthur C. Clarke

## READERS' MAIL

Tribute to a gentle colossus: The news that Prof. I.V Chalapati Rao is no more came to me as a profound shock. In view of my long association with Triveni as one of its life members and of course, with Prof. Rao, I owe to him for several reasons. He was not only very fond of me but also guided me and enriched my writings with his valuable comments. Of the many postcards I received from him in course of my correspondence, the one that I often remember still is when my father died of cancer in 2002. His words of consolation were reality-based and helped me gain mental strength, for he cited the example of Ramkrishna Paramhansa who also succumbed to cancer- to justify the certainty of death in human life whatever be the way.

Prof. Rao's life dedicated to the cause of academic and literary pursuit has enlightened us in more ways than one. He has written more than 32 books of which his famous work 'What Life Taught Me' is a treasure trove, for it motivates man to break the barriers of any kind- religious, cultural, or peripheral. He has written extensively on varied aspects- from the Vedas, Upanishads and Gita to Democracy, Socialism, Culture and Socio-Economic reality at present.

But his thought provoking editorials in each issue was a special attraction because every time it dealt with a new but contemporary topic to bemuse us, to stimulate us with food for

thought. But his profundity of knowledge was never pompous in language when it came out in black and white, his free flow of rational thought was always in a lucid way devoid of all sorts of ambiguity and obscurity.

I pay my tribute to the departed soul with these famous lines-

Death is a void  
Nothing can heal  
Memory is a treasure  
Nobody can steal.

**Manas Bakshi, Kolkata**

I have known Prof. I.V. Chalapati Rao, the Chief Editor of Triveni for many years. The Editorials he wrote for the Journal are masterpieces. I was very much enlightened by his editorials. I invited him three or four times to Narsapur to address our "English Club" mostly held at Sri.Y.N.College, and every time he addressed U.G, Degree and P.G students also. Recently he wrote a foreword to my book "Socrates in Verse" which by itself is a masterpiece. Prof. I.V. Chalapati Rao was a great orator and he can be equalled with Cicero and Edmund Burke. He was one of the noblest men I have come across.

Prof. Chalapati Rao, may your tribe increase!

**Dr. C.Jacob, Narsapur, A.P.**

.Triveni July-Sept Prof.IVC Commemorative edition moves the hearts of many of IVC's admirers, disciples and the privileged taught by him. The like of him we may not see in near future. Outpourings in the poem Prof. IVC Lives in our hearts by Prof. G Surender Reddy and his article bring out his attachment to and venerative affection for IVC. I feel in all earnest that it is a social compulsion to carry on the legacy of IVC by giving a thought to:

- organising a round table on IVC writings
- holding students' interaction with the experts familiar with IVC thought process
- holding book reading sessions in the schools and colleges
- organising literary fests

**P. Purnachandra Rao, Hyderabad**

July-September 2016 issue of Triveni brought out as Professor I.V.Chalapati Rao Commemorative Edition is a genuine tribute

to the great scholar. There were many like me who were deeply pained to learn about Professor Rao's death. It is strange that not many newspapers or magazines in Telugu or English devoted a little space for this noble teacher.

Contemporary Vibes, a reputed literary magazine published from Chandigarh had a cover story of him some time ago and had published his valuable opinions several times. The Editor, Mr Anil K. Sharma holds Professor Chalapati Rao in high esteem and he was equally pained to learn about the Professor's demise. He not only published my tribute to the learned Professor but also issued an advertisement announcing that one can get the back issue of Contemporary Vibes in which a detailed interview of the Literary Legend is published.

**J. Bhagyalakshmi, New Delhi**

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**Two Kinds of People**

There are only two kinds of people on earth today  
Two kinds of people, no more I say.  
Not the rich and the poor,  
for to know a man's wealth  
You must first know the state of his  
conscience and health,  
Not the happy and sad,  
for in life's passing years,

Each has his laughter and each has his tears.  
No, the two kinds of people on earth I mean  
Are the people who lift and  
the people who lean.  
In which class are you? Are you lifting the load  
Of some overtaxed lifter  
who's going down the road  
Or are you a leaner who lets others share  
Your portion of toil and labor and care?

**- Ella Wheeler Wilcox**

## BOOK REVIEW

**Nomadic Nights, a book of poems by Indira Babbellapati, J.V. Publications, Hyderabad, India (February, 2016). Paperback: 88 pages Price: Rs.100/- \$8 For Copies: (Poet) e-mail: drbindira@gmail.com; (Publishers) e-mail: jyothivalaboju@gmail.com.**

An early twentieth century American writer/ Naturalist, Henry Beston (1888-1968), best known for his authorship of *The Outermost House* (1928), and also known as one of the fathers of the modern environmental movement, once said:

*Learn to reverence night and put away the vulgar fear of it, for, with the banishment of night from the experience of man, there vanishes as well a religious emotion, a poetic mood, which gives depth to the adventure of humanity.*

It is with this heartland sacrosanct token of the night that we find here in this book, *Nomadic Nights* by Indira Babbellapati, a truly vast and embroidered, emotional thought-process collection of poems, proffering "depth to the adventure of humanity". Each of her 82 poems is cleverly written without a branded name-tag. There is deliberate purpose and intent in this writing formation. The poems are free-flowing. They juxtapose the conversations of the night with simplicity and imagery, and intuitively arouse

the reader to keep turning page after page. Take a read at the first poem:

*As if layers and layers  
of enigmatic, silent night  
inhabited an unknown space;  
as if flakes of darkness  
settled one over the other  
into a mystic pattern  
yester night, in layers and flakes,  
the night spread over  
my personal cosmos... (p. 7)*

The tone is set. And in her own statement at the beginning, author Indira declares without inhibition, that this book, *Nomadic Nights* "can be treated as one long poem about night. A couple of poems are written in haiku/senryu and the rest is free verse".

The conversational repertoire of the poems reflects immensely in tandem with Rabindranath Tagore's *Gitanjali*:

*The traveller has to knock at every alien door to come to his own, and one has to wander through all the outer worlds to reach the innermost shrine.*

This is how author Indira sees it:

*That's a night-secret  
I hid from myself (p.9)*

Sometimes she sees the vulgar fear as in this poem:

*Several tentacles  
of fear hang around  
like the hanging roots  
of a mighty banyan.  
The coiled drab darkness  
opens its womb  
out of habit once night befalls  
for the new inheritors  
of more guilt,  
more shame  
and  
more fear.(p. 23)*

Sometimes Indira is flustered:

*Night assumed  
the form of mosquitoes;  
wakeful stings! (p. 37)*

And frantic at times, Indira brings the conversation to her innermost self:

*Insomnia chased  
the night on wheels; sweat breaks  
on my cold brow!(p. 61)*

Author Indira Babbellapati's *Nomadic Nights* brings a refreshing, sated poetic mood for readers who have a thing or two for 'night' imaginings. Night poems have immersed the poetic sanctum for centuries, to name a few (*no order in chronology*) such as Pablo Neruda (*Tonight I Can Write the Saddest Lines*), Robert Frost (*Acquainted with The Night*), Rose Terry Cooke (*Night Comes*

*Creeping*), H.W. Longfellow (*Hymn to The Night*), Paul Lawrence Dunbar (*Ships That Pass In The Night*), Amy Lowell (*At Night*), and Margaret Atwood (*Night Poem*). And in the Introduction of this book, poet and published author, Raamaa Chandramouli rightly acclaims that this collection of poems "deserves to be translated into all Indian languages and world languages too".

Author Indira Babbellapati has been sculpting her literary and poetic gem stones as a Professor of English in the Department of Humanities and Social Sciences, Andhra University, Visakhapatnam, India.

**Leonard Dabydeen, Canada**

**Sunny Rain-n-Snow: An Olio of Poetry for Pleasure | Collection of Poems | U Atreya Sarma | Partridge India. 2016 | ISBN-10: 1482868547 | ISBN-13: 978-1482868548 | Pp 158 | PB \$ 9.99 Rs 399 | Kindle \$ 2.54 Rs 169.**

U Atreya Sarma's collection of poetry entitled *Sunny Rain-n-Snow: An Olio of Poetry for Pleasure*, as the title suggests, is a delectable miscellany of sixty-three poems. In the Preface to the book, the poet explains the choice of the title as that which "symbolizes the eclectic and the harmonious" (xiii), which to him constitutes poetry. The title is incidentally reminiscent of Kubla Khan's "sunny pleasure dome with caves of ice," where opposites do not clash but co-exist and coalesce to form all-encompassing art. On a similar note, Sarma's poems reflect the impact of varying moods and social environment on the poetic

persona to create art that celebrates human nature, relationships, emotions, and natural surroundings. The poet, in the Preface, explains how in these poems, "The moods vary according to the theme-from gravity to levity, from anger to angst, from sympathy to empathy, from ardour to humour" (*ibid*).

The poems in this collection have been written over years, and mostly published previously in various anthologies and on print media. The greater purpose of this book is to provide and invoke the pleasure of reading poetry in the contemporary age. Sarma has deftly divided his poetry into twelve thematic categories - Femina; Facets of Nature; Epiphanies; Americana; Musings on Poesy; Relations and Equations; Romantic Peeps; Reflectively Yours; Social Bristles; Tongue-in-Cheek; Occasional Voices; and Metrical Forays. As the titles of these thematic categorical groups suggest, the poems in each of these sections respectively deal with different facets of urban life and the poetic persona's personal musings. Thus the reader can expect to find poems that deal with concepts ranging from women's issues like marriage, child-birth, rights, and motherhood-to nature poems, where the poet draws a parallel between the natural and the human worlds-to musings on self-discipline, poetry-writing, inspiration-to the poet's

experiences in America that include witnessing snowstorms at Lincoln, a visit to the Indiana university, and a romantic tryst at the Bear lake-to self-reflexive lines on the writing and reception of his poetry-to relationships like friendship and love and their complexities-to passionate and romantic outpourings-to musings on the powerfulness and powerlessness of man-to social issues-to personal problems and crisis-to limericks and ballads.

The collection of poems makes for a pleasurable read, as the title at the very beginning promises the reader. The reader can expect to find undertones of romantic imagery, conceits and autobiographical reminiscences in this book. The poems offer an intriguing glimpse into the poet's incredible world of the *Sunny Rain-N-Snow*, wherein none of the experiences that the poet recounts are dampened by the gloom and pessimism of life. Interestingly, this is an olio of poems that quite deftly manages to advocate Sarma's thoughts on the role of a poet, as expressed in the Preface to the book, as one who has a "sense of responsibility," "constructive spirit" and an "eclectic and universal outlook."

**Jayendrina Singha Ray, Kolkata**

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“We have to spend a lot of money to keep the Mahatma poor .”

- Sarojini Naidu

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Himalayan landscape - Uttarakhand  
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