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OBITUARY

We regret to note the demise of Sri M. Ramkrishnayya I.A.S. (Retd.), a member of our Advisory Council. He was a nonagenarian who worked in prestigious positions in Government and private sector as Chief Secretary in Orissa State, Deputy Governor of the Reserve Bank, founder Chairman of NABARD, Chairman of S.R.C., Chairman of the Literacy House of Andhra Mahila Sabha and founder of Hum Sub Hindusthani Trust.

He was a scholarly person with social concern and sense of history.

We convey condolences to the bereaved family.

We regret to note the demise of Sri K.V.V. Subramanyam, our frequent contributor, a highly respected I.P.S. (Retd.) Officer. He had a stint as Secretary of Home in the Government of Andhra Pradesh. He always found a beautiful balance between morality and ethics. He had the qualities of a statesman and was able to stand up for a cause against any odds.

We convey condolences to the bereaved family.

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We appreciate brief article not exceeding 3-4 pages and short poems not exceeding 30 lines. The more you write, the less you communicate.

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TRIPLE STREAM

KALIDASA - INDIA'S NATIONAL POET

I.V. Chalapati Rao

The brightest star in the literary firmament, Kalidasa *India's national poet of world fame* flourished in the 1st century B.C. His great plays were widely acclaimed for their immortal characters and delightful description of Nature. Max Muller, the German scholar considered Kalidasa's play *Sakuntalam* as an unparalleled master piece. Goethe, another great poet wrote a poem on *Sakuntalam*. Many more international writers considered Kalidasa as a dramatic poet of outstanding merit. He is the true representative of India's cultural heritage. He deals with erotic sentiment with artistry and delicacy. His style is engaging and in certain situations resplendent. Love in all its aspects is his familiar theme. His superb diction and subtle suggestions show him as a master of psychology.

There are situations when he presents Nature sympathising with the feelings of the human beings. For example, when Sita is left away, the peacocks stop their dance, the trees drop their flowers and the female deer throw out their *darbha* (grass) which they were eating. When Sakuntala leaves the hermitage for her husband's place, the favourite deer pulls her sari. The creeper too pulls her sari. Kanva Maharshi speaks to the plants requesting them to give permission to Sakuntala to leave the *asram*.

She who never drinks water first before you were supplied water to drink. Though fond of ornaments she never pricks your flowers and leaves. It is a festival for her when you put forth blossoms, Sakuntala now departs to her husband's place. What a moving description!

The Kesara tree appears to call Sakuntala. The bee comes out of the creeper. Sakuntala is Nature's child. She was brought up by the birds. When Dushyanta offers water to the deer, it rejects.

In *Raghuvamsa* Kalidas shows that Nature has human feelings. In the reception that King Dilipa gets in the forest, the peacocks dance and sing like musicians and the deer look at him with widened eyes as though they are welcoming him. Scholars are of the opinion that the cloud is the dominating character of *Megha Sandesa*. Like a human being the cloud draws water from the sacred river Saraswathy. In *Raghuvamsa* too we find resemblance between human beings and Nature. In Vasishta's hermitage women water the plants and stand at a distance to allow the birds and animals to drink.

Kalidasa excels in descriptive power. We find in his plays delicious description of mountains, rivers, forests, the sky and the breeze. There is beautiful description of the

narrow channel between India and Srilanka divided into two by the *Sethu* (bridge) looking like the sky with a black piece of cloud. There is picturesque description of the Sarayu river. Rama is inspired by it in *Raghuvamsa*. He exclaims with joy '*Here is the Sarayu river like my mother . . . embracing me*'. She is like a nurse taking affectionate care of the rulers of Kosala Kingdom. It is described as the best of the rivers.

Kalidasa's description of the Kings who assembled at the *Swayamvara* of Indumati shows his creative genius. Each of the kings will give her the pleasure of living in a place of special beauty if she marries him. She has a wide choice. In describing the movement of the cloud in *Megha Sandesa* he describes its journey over several places in India with accuracy. There is fine description of the rivers and the mountains from Ramgiri in the south to Alkapuri in the north. In Raghu's *Digvijaya* description we find an accurate description of the various places. His knowledge of India's geography is amazing. The scenes described by him look like candid camera shots. He must have travelled to some of those places or his imagination is so fecund. It is possible to prepare a geographical picture of the cities of India, rivers and mountains on the basis of his description. They stand before our eyes in a colourful pageant.

Kalidasa placed high ideals and our cultural heritage before the readers for emulation. For example, "the kings of Ayodhya amassed riches for giving charity, spoke measured words to utter the truth, desired victory for the sake of glory and became householders for the sake of progeny". They spread the message of *Satyam, Sivam* and

Sundaram. We find in Kalidasa a pleasing synthesis of realism and idealism.

Kalidasa is a connoisseur of art mixed with love of aesthetic beauty. His description of feminine beauty is notable. His pen portrait of Parvathi is superb in *Kumara Sambhavam*. He says that she is the combination of all aspects of beauty of the finest quality. When he describes Parvathi in meditaion, Kalidasa says that nothing can diminish the grace and charm of the woman. In *Kumara Sambhavam*, Parvathi looks equally beautiful with her matted locks, just as a lotus looks in mud. Likewise he says that Sita under Ashoka tree in Lanka looked like smouldering fire in spite of her miserable condition. According to him beauty transfers its loveliness to ugliness as well. Sakuntala in her barks has not lost her original beauty. *An ornament not only lends beauty to a person but also receives beauty from that person*. Description of Shakuntala by Dushyanta and description of Urvasi by Pururava are examples of the extraordinary greatness and unparalleled dexterity of Kalidasa. In his plays we find a galaxy of mini portraits and landscape and sky scape paintings . His timeless plays are the pride of India.

Shakuntala's beauty is perfect like an unsmelt flower and a delicate sprout not yet plucked by the nails, and fresh honey not yet tasted. Kalidasa is best known for his beautiful similes - Dushyanta remembered her and painted her picture.

Kalidasa has great admiration for Ujjayani city. In *Meghasandesa* there is a splendid description of the city. It looked as

though Devendra has created it as heaven on earth.

Kalidasa is a master of psychology. The behaviour and conversation of each character are appropriate to the situation. He describes the intricacies and the inner workings of the human mind.

For example when Narada had discussion with Parvati's father on the marriage proposal of Siva, Parvati pretended to be otherwise engaged by counting petals of a lotus, although she focused all her attention on Narada's conversation. This is a master stroke of psychology. There are many such instances to show the dramatist's grasp of the nuances of the human mind.

We find wit and humour, mostly in the jokes of the Vidushakas. Under the guise of humour they offer criticism. They use humour as the stalking horse from under which they shoot their gentle criticism.

Kalidasa wrote in *Raghuvamsa* the

following famous lines:

*Vagartha Viva Sampraktau
Vagartha Pratipattya
Jagatah Pitarau Vande
Parvati Parameswarau*

(I salute Parvati and Parameswara, Parents of the Universe to bless me with expression and meaning, because they are so united)

Obviously Kalidasa knew that in communication, word and meaning should be closely blended. It is necessary to say or write what exactly we mean. This is the golden principle of communication.

Banabhatta, the great scholar, in his *Harsha Charit* compared the sweet utterances of Kalidasa to fresh blossoms dripping with honey. It was Sir William Jones who first translated *Shakuntalam* into English. This play which was the *magnum opus* of Kalidasa ran into 81 translations and over 21 editions by the turn of the 20th Century. He is to India what Shakespeare is to England.

MULTIVERSE

Dr. Samarender Reddy*

If God was so extravagant
In making this universe we see
Have so countless many a galaxy
When only a galaxy or two
Would suffice for me and you,

It is not unreasonable to believe
He contemplated on creation's eve
Why not create some more
So that curious men by the score
Would have ample scope to ponder
As in their thoughts they wander.

* Poet, Hyderabad

PARLIAMENT AT 60

Yalamudi.K *

The Indian parliament has prided itself on its completion of sixty years. For any democratic polity, no doubt it is a happy occasion. Given the constraints and the limitations, with which the journey had begun, it is indeed a gratifying development that, the journey is still on. Naturally, the context compels one to recall the dreams of the founding fathers and the present situation. The maturity of any Institution lies in the manner in which it has evaluated itself. Is it an immodest self-glorification or critical self-analysis?

Basically, it is the forum that is supposed to help solve the problems of people through the mechanism of the democratic dialogue and consensus. In fact, it is not a forum, which is necessarily tailor-made to work, purely in terms of the prism of majority and minority calculation. There was a time, in the early days of the republic, when issues were discussed in a spirit of give and take and solutions were attempted in the larger interests of the public. In particular, the upper house was conceived to temper the raw emotions of the lower house, inducting into it men of eminence and great balance. Between the present and the past, what a contrast?

Sixty is a point, at which, one has to look back and reflect on the path of the journey that has been negotiated, the goals that were set and reached, and the failures, if

any, in attaining them because of the omissions and commissions of the men at the helm of affairs. Given the big and complex picture of the Indian reality, it would be stretching things too far, if one were to conclude that ours is a broken republic, as it is argued by Arundathi Roy. It is not that easy to counter the logic of Mrs. Roy. Yet, when one gets down to brass tacks, the sheen of her argument surely gets a bit dimmed. Even if one shifts from the extreme end of Roy's position to the liberal democratic stance, still something is amiss.

The noted social historian and a liberal democratic thinker Ramachandra Guha in his celebrated book *India after Gandhi* put a pointed question 'Is India a democracy or a sham one?' He himself answers the question saying that its success rate as a democracy is fifty- fifty. His contention is that the hardware of Indian democracy is robust. But, the software of it is woefully below the par. The formal aspects of democratic structure like periodic elections, fairly free press, the vigilant Judiciary and reasonably fair elections, he categorises as the hardware. The spirit of democracy (the software component,) that is to be reflected in the nature of party structures, the bi-partisan attitude in relation to basic national issues, the quality of democratic institutions and the men who man them, the serious engagement with the livelihood problems of the people and many other parameters is missing.

* Burhanpuram, Khammam

Parliament is one of the important institutions of the democratic polity. Much to the dismay of many political scientists and the critical public opinion, there is a progressive down-slide in the functioning of it day by day. This slide can be seen, in the way it functions and in the way it does not function. As it has been rightly articulated by some political thinkers, its functioning is a sure recipe for nourishment of the anti-democratic tendencies. Historically it was what actually happened in Pakistan. When the first military coup was executed in that country, the common people were very happy. Such was the quality of the democratic leaders that the unfortunate nation had in those early years. Fortunately, India is lucky to have men of vision in those teething years of our democratic experiment and they could effectively space out the anti-democratic impulses.

Therefore, some political pundits advance the argument that Indian democratic tree is very strong. None can uproot it. At the most, one may do damage to its branches and leaves. Even the all powerful Indira Gandhi had to go in for elections, despite the unlimited authority of emergency. Yes, it is happy news. But, complacency is not a welcome trait. The unpalatable reality is that even the mighty trees get destroyed by the termites. To quote Pratap Bhanu Mehta, a political theorist of great eminence, within the Indian state "the lines between legality and illegality, order and disorder, state and criminality have come to be increasingly porous" His list also includes the venality and absence of moral imagination on the part of politicians. It is an ambience that is pregnant with many possibilities. Perhaps, it may be the reason, why one news paper editor was compelled to compose the

following poignant lines. He writes, "who knows what dark inhibitions, nurtured in the cloistered recesses of social isolation, might suddenly take root and nourish a blossom conspicuously without color or fragrance but with petals of megalomaniacal/paranoid frenzy and a stamen of destructive desire".

What is basically unsettling with the functioning of our parliament, right now? When compared to the days gone by, the number of days that the parliament deliberates the issues has gone down. Many members are non-serious about the basic problems of the people. Many of them do not even attend the parliament during the discussion and passage of the important bills. The members very often substitute sound in the place of sense. About the sense of humour, the less said the better. The height of it is the rare unanimity of the members in running down a cartoon in a text book. The worst is, there is a conflict of interest in their actions. It has resulted from the very composition of the parliament of the day. It is replete with corporate members and their agents, from one end. On the other end, there is the political breed, which forgets the people, once inside the house.

Hence, the people naturally lose belief in the political process that it would solve their problems. The serious consequence of this unhappy development is that non-state actors fill in the void. Already, they have got some foot-hold. Tragically, there are allegations that there is a close nexus between some political parties and the non-state forces. Whatever the expediency, it is a folly that spells doom for the democratic agenda in the long run. To see that the system does not give scope to the other elements that are arraigned

against the very democratic fabric, it is the duty of the parliament to resolve the contradictions of the Indian society. It can be done, only when the problem of mismatch between the progressive spirit of the constitution and the anti-progressive composition of the parliament is addressed forth with.

To conclude, one can say with a sense of satisfaction that proving the skeptics wrong, some solid strides have been made to instill the democratic temper among the people, in

particular the poor and the minorities. Hence, they always love to vote in large numbers and with a festive zest. Yet, one cannot wish away the shameful reality, which still negates the great dream of Dr. Ambedkar. He hoped that the systemic inequities would be dismantled within the constitutional frame work. It is still a far cry. It is true, it is not that easy a task, given the nature of the social setting. But, sixty years is not a small period for any nation to justify itself for its failure in this lofty goal. Therefore, it is time, as a nation we went for a deeper introspection.

THE BIZARRE

Bhavana S. Chari*

The strange, the curious and full of surprises;
The awe-some, the terrible,
one which tingles the spine;
The one which remains conspicuous
by its absence;
The one which offers pell-mell,
reversal to the dime!

What if this is a mad-mad world,
daring and demanding;
With none-so-ever thoughts of faith
as misbelief & falsity;
Not to talk of wily Tantriks dressed as monks
in ochre-robos;
People losing trust in themselves
as also in others, with equity!

Reverting back to nature
which in itself is weird;
From a cat to a panther,

of the same feline family;
From species such as lizards
which mark the beginning of a post-era;
Of huge dinosaurs, once traversing
the face of the earth!

Not to talk of mystery, miracle,
and witch-craft;
Which have their foundations of
the completely Bizarre;
Races unlike each other-with unique earthlings
as creations of God;
Right from the divine, to the devilry,
the sublimity to ridicule;

Life goes on without a pause or a break;
giving novelty to thought and action,
truth and fake;
the bizarre would always be,
and always should be!
To add colour to life, variation,
and skipping modesty!

* Poet, Satna, Madhya Pradesh

WOMEN IN TRANSITION: A study in select novels of Anita Desai

N. Venu Latha*

*I hate
Wretched willow soul of mine,
Patiently enduring, plated or
twisted by other hand.*

Karin Boye, Swedish Poet

Anita Desai's fiction reveals that traditional Indian woman is sacrificing, submissive and silently bearing the misfortune that life heaps upon her. Her bring up has been conditioned by the restrictions of the social, cultural and conventional background. This situation can be understood with some women characters as examples that belong to the above mentioned background. The characters dealt here are Tara and Misra sisters (Jaya and Sarala) from *Clear Light of Day*, and Sita from *Where Shall We Go This Summer*. Tara and Sita represent the typical Indian women who seek marriage as the only reason for meaning and dignity to a woman's life rather than believing in themselves and pursuing their education. They are traditional women who crave for security, attention, support and a comfortable life. Tara thinks it is possible only in marriage and bearing children and she expresses her ambition to "be a mother and knit for babies" and marries Bakul who promises her a comfortable life thinking that she would be happy with her new chosen life. But she does not know at that moment it would cost her freedom. Her married life was too sophisticated to fit into its frame despite

her trials to make it up. Similar is Sita's marriage to Raman, (after her father's death) thinking him to be a loving and caring husband. In fact he is a businessman with practicality and thinks that the family ought to be happy and satisfied with the comforts he provides them. This difference in temperament deepens the clashes between them with time.

When Sita learns of her fifth pregnancy, she shares the news to Raman with worry. He does not bother and even try to understand her painful experiences of bearing and raising the children. Sita's lack of significant role in the family drives her to leave for Manori with two of her children in search of truth, identity and peace, hoping for some miracle to happen to keep the unborn child in her womb forever. The traditional society does not accept her singleness and ill-treats her. A Similar vacuum is experienced also by a temperamentally conventional woman like Tara to whom it becomes intolerable to adjust herself in the later years. A time comes when she feels that, "she had followed him enough, it had been such an enormous strain, always pushing against her grain, it had drained her of too much strength".

Though both the women realise the importance of missing selfhood that would have given them a feeling of identity and satisfaction, they feel it too late to make an effort to selfhood because they are already encircled with responsibilities towards family.

* Lecturer in English, UCE, KU, Kothagudem

They realise their mistake in thinking that "caress is better than a career". Here, the point is very clear that education could have opened up new avenues of choice and helped a woman to get more enlightened to make a better choice in life rather than depending on others and passively accepting the submissive role prescribed by the patriarchal social order.

In the case of Misra sisters (Jaya and Sarala), the situation is slightly different. Both are married and abandoned by their husbands who belong to the army and navy and are found in total contrast to their wives. They are: "too modern, too smart. They played golf and they danced and gave cocktail parties. Imagine, poor Jaya and Sarala who only ever wanted to knit them sweaters and make them pickles".

The mismatch is too obvious. A contradictory situation can be observed that women are trained to be traditional in order to be submissive; but that is not appreciated always. Both the sisters are responsible and industrious. They are sent back to their father's house. Despite their hard work in maintaining the house, their brothers, the Misra boys, shamelessly demand them to pay for their extravagance. Even their father, Mr. Misra, represents the insensitivity of the earlier generation. Society as well as the family despises the deserted women for no reason. Though the sisters maintain the family of three

irresponsible and selfish men, these men always put the sisters to subjugation in some way or the other. Still, the sisters patiently try to find happiness in working for the family.

The prevailing situation does not enable women to develop as socially respected individuals. Courageous women who have come forward to run the families in times of financial crisis are withdrawn by the pull of a wrongly interpreted tradition. The confusing situation of a woman at home is worse confounded with the addition of financial responsibility. It is observed that a woman requires confidence and decisive power in asserting her position and education that helps in grooming her personality.

As these women belong to the transition period they are not to be despised but should be shown sympathy for not being able to assert themselves. Their efforts in the process of achieving what they want should be encouraged. The circumstances prove to be stronger than their determination to assert themselves. It makes them withdraw themselves from the struggle to lead their normal and regular lives and accept their traditionally enforced duties.

Nobody can make you feel inferior without your consent Eleanor Roosevelt, American Stateswoman, said.

"A good head and good heart are always a formidable combination. But when you add to that a literate tongue or pen, then you have something very special."

- Nelson Mandela

JOAN OF ARC AS AN AGENT OF LIFE FORCE

V. Srilatha*

Joan of Arc is, originally a historical martyr, Shaw's creation in the drama *St. Joan*. She is symbolic of Life Force pervading the entire drama. Joan is representative of Shaw's philosophy in *St. Joan* wherein Shaw tries to present a coherent and comprehensive view of human nature and of human life. He also attempts to show the way how human life could be lived at its best.

Shaw defines the Life Force as vitality with a direction, expressing itself in the will to create. Vital Life Force manifests in the intense willing leading to new and higher life forms. He further states, "You imagine what you desire and at last you create what you will." Shaw's Life Force is represented as a power making consciously towards a state of existence far more abundantly vital than anything yet experienced by mankind. The ultimate desire of the Life Force is to establish the city of God on earth. The intention at the back of the idea of Creative Evolution is that the human being should work intentionally (creatively) towards the evolution of a human type that will be strong enough to establish and worthy enough to maintain the earthly paradise. Creative Evolution was the doctrine commended by Shaw as a means through which the desire of the human being and the purpose of the Life Force might be made identical.

Shaw's theory of Life Force seems to have been considerably influenced by the scientific theories of the 19th century. The scientists, including biologists, believed that in the beginning there was all matter and no life or spirit. Then under the influence of certain specific, but rare, physical conditions this matter became conscious of itself, i.e., it came to life. Darwin, Lamarck and others proposed their own Theory of Evolution but they all denied the operation of any spiritual force or agency, mind, life or some super human creator.

It was Samuel Butler who for the first time postulated the possibility of some living force or spirit that animated matter and was in some way independent of it, and tried to use it for its own purposes, Shaw seems to have subscribed to Butler's philosophy of Life Force.

According to Shaw, the very beginning of the Universe contained both life and matter. Matter is often spoken as Life's enemy. Life seeks to dominate and subdue matter. It is for this reason that Life enters into matter and animates it. The result of this animation is a living organism. It is Life expressed in matter.

Shaw suggests that Life uses matter as an instrument, because Life cannot evolve or develop unless it enters into matter and creates living organism. Life uses matter for its own purposes and finally leaves the matter to make room for a pure thought.

* Ph.D Scholar, University College, Kakatiya University.

The Theory of Life Force appears almost in all plays of Shaw and is very clear in plays like *Man and Superman*, *Back to Methuselah* and *St. Joan*.

Shaw in his work of art *St. Joan* employs the term "Life Force" to indicate a power continually working upon the hearts of men and endeavouring to impel them towards a better, fuller and meaningful life. The Life Force principle operates not as "*Maya*". According to Sen Gupta "Shaw has found that the other things might be fictitious; but there can be no skepticism about the life (the Life Force) force which does exist and cannot be dismissed as *Maya*."

According to Shavian philosophy, the extra personal force which uses individuals, the evolutionary appetite which drives men forward, is the Life Force.

For Shaw, Life Force is synonymous with God. Wherever there is a reference to God in *St. Joan*, it is imperative of the Life Force. Joad observes: "Shaw, it is true, makes frequent use of the word 'God', but God is for him the only Life Force and its highest level of expression." Thus 'God' is synonymous with Life Force.

It is this Life Force which employs individuals as the vehicles of its own expressions, and communicates its promptings to them as a stream of impulses and inspirations which appear as actual 'voices' or 'visions' from the Life Force. The word 'God' is frequently on Joan's lips; she says, "I believe that God is wiser than I; and it is His commands that I will do. All the things that you call my crimes have come to me by the

command of 'God'. I say that I have done them by order of God; it is impossible for me to say anything else."

The 'visions and voices' of Joan, are illusory. They have no objective reality. As Shaw himself avows, "that the voices and visions were illusory, and their wisdom all Joan's own is shown by the occasions on which they failed her, notably during her trial."

Joan possesses a faculty which is, normally called inspiration. When Captain Robert sets aside this faculty as nothing more than imagination, Joan accepts the suggestion but adds, "That is how the message of God comes to us".

When Archbishop says that these are not voices from God but only the echoes of Joan's commonsense, she agrees with him and says "If they are only the echoes of my own commonsense, are they not always right?" She insists that the voices come first followed by the reasons.

Joan of Arc, though a tender village girl, stands as an agent of Life Force. Her reliance on individual judgement and inspiration come into headlong clash with this all-powerful organisation. She represents a force greater than herself. Everything about her shows that she is guided by a power vaster than her individual self. Joan of Arc as an agent of Life Force brings some change in Captain Robert Baudricourt. When the Captain is shown rebuking his poor Steward, Joan with her extraordinary self-confidence and boldness baffles the Captain and makes him a little thoughtful and thus brings about some changes in him.

As the Captain agrees to help the Maid, she performs miracles in life. The hens lay eggs and cows give milk proving her as the agent of Life Force. Joan has firm faith in her 'visions' and 'voices' i.e., her own intuition and inspiration. As King Charles puts it, whenever there is any discussion, she is invariably right and her opponents are invariably in the wrong. Joan with her self-confidence and argument instills courage in the heart of the Dauphin and makes Charles VII the King of France. Joan with the slogan "England for the English, France for the French" creates patriotism in the hearts of the French men.

When Dunois, the Bastard of Orleans, tells her that the English have a large

army and so the forts cannot be easily taken, Joan confidently says that God is on their side and by changing the unfavourable direction, she instills courage in the army and brings changes in them by seizing Orleans.

Joan entails the creation or development of vitality in almost all the characters. According to Sen Gupta, "There is an impalpable power which guides her judgement, illuminates her intelligence, fortifies her will which triumphs...."

According to Shaw's philosophy, Joan is a 'genius', a 'vital genius', the instrument of the Life Force carrying life to higher and higher levels, an agent symbolising the ceaseless upward striving of the Life Force.

MISSING YOU, MY DEAR SPARROW

Chandrasekhar K. Srinivasan*

You'd swiftly zoom from door to door,
With little effort, land on the floor.
Pecking the flour, my mom had ground
And pieces of grain spilt all around.
Mom sang songs, I was a tiny tot,
All day I heard your sweet chirps a lot.
You were the hero when I was fed.
To eat like you'd; so my mom said.
I'd see you return and safely dock
Often atop the Grandfather's clock.
To feed the chicks that impatiently wait,
You were never tired, that's your trait!
Removing the cobwebs, end to end

Was a routine chore every weekend.
We always made sure to do our best
Not to disturb your cozy straw nest.
I'm back home after decades you know.
Ah! But where are you, I wish to know.
Things have changed over all these years,
'Will I see you as before?' is one of my fears.
Come on my hero, Oh! Dear sparrow.
Don't let my heart sink in sorrow.
I miss you, buddy, where are you?
Now, don't tell me that I visit the zoo!

Courtesy: Hindu, June 30, 2013

INTER-CULTURALISM IN AMITAV GHOSH 'S 'THE CIRCLE OF REASON' AND 'THE SHADOW LINES'

M. Nageswara Rao*

The term, "culture" is mostly used in three basic senses. They are: 1) Excellence of taste in the fine arts and humanities also known as high culture 2) An integrated pattern of human knowledge, belief, and behaviour that depends upon the capacity for symbolic thought and social learning 3) The set of shared attitudes, values, goals, and practices that characterises an institution, organisation or group.

When the concept first emerged in eighteenth and nineteenth century Europe, it connoted a process of cultivation or improvement. In the nineteenth century, it came to refer to the betterment or refinement of the individual, especially through education, and then to the fulfillment of national aspirations or ideals. In the mid nineteenth century, some scientists used the term "culture" to refer to a universal human capacity. In the twentieth century "culture" emerged as a concept of anthropology encompassing all human phenomena that are not purely results of human genetics.

The culture of India has been shaped by its long history, unique geography, diverse demographics and the absorption of customs, traditions and ideas from some of its neighbours as well as by preserving its ancient

heritages, which were formed during the Indus Valley Civilisation and evolved further during the Vedic age, the south Indian iron age, rise and decline of Buddhism, golden age, Muslim conquests and European colonisation.

India's diversity is visible in its people, religion, climate, language, customs and traditions which differ from place to place within the country, but nevertheless possess a commonality. The culture of India is an amalgamation of diverse sub-cultures and spreads all over the country and traditions that are millennia's old.

Inter-culturalism became a significant ingredient of Modern Literature with the emergence of the modernist movement after the first world war. It received a pronounced impetus with the writers coming closer to divergent cultural milieu through expatriation and, in some cases, even through deracination. The creative works of Indian writers born and brought up in orthodox Hindu religion demonstrate a qualitative difference in unravelling the ramification of acculturation from those of their counterparts with other religious convictions.

Writers such as V.S. Naipaul, David Dabydeen, Bharati Mukherji, Salman Rushdie, Dhondy, Rohinton Mistry and Amitav Ghosh have strongly focused on inter-culturalism.

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V.S. Naipaul in his work, *A Bend in the River*, defined inter-culturalism as "But all men live in constructs; civilization is a construct. And this construct is my own. Within it, I am of value, just as I am. I have to put nothing on. I exploit myself..."

The statement is a part of self justification for being a western cultural representative that Indar gives Salim, the hero of *A Bend in the River*. Any way, what Naipaul seems to imply by using the word 'construct' is the conditionality of a particular experience, the experience that generates a set of mixed choices, the overall fluidity of one's given character. Finally, the kind of freedom one achieves through that fluidity, the multiplicity of more than one set of place, culture, language and association.

Amitav Ghosh highlights the prominence of inter-culturalism in his novels *The Circle of Reason* and *The Shadow Lines*. His novel, *The Circle of Reason* introduced a number of "languages" including those of the Indian folk-tale, the *Mahabharata*, Journalism and the memory patterns of the extended family, radically de-constructing traditional novel forms. In a genre associated in Europe with "realism", Ghosh explores Vedic concepts of *Maya* (illusion) and transcendence to question the possibility of western realism. In the opening section of *The Circle of Reason*, the village capitalist, Bhudeb Roy, organises a festival to Saraswati which Ghosh identifies rather loosely as "The Hindu Goddess of Learning". He has a six-foot image built, with spinning electric lights behind the eyes and a silver foil halo. During the ceremony the rationalist Balaram leaps onto the platform with defiling sandals and

tears off the dyed cotton hair, revealing the clay underneath. "This is not Saraswati, Learning", he cries to the electrified crowd, "it is vanity".

At a deep level, the image of Saraswati is "vanity", for in the Vedic tradition she is a feminine principle and aspect of nature, and only becomes "knowledge" in flowing through the enlightened devotee - Bhudeb Roy is certainly not enlightened. But Balaram is equally benighted; he "exposes" the image not because this misrepresents the tradition, but because it does not represent his concept of westernised rationalism.

Towards the end of the book there is another festival, the reenactment of Chitrangada's appearance to Arjuna. In the story, taken from the *Mahabharata* via Tagore, the warrior princess Chitrangada is granted the gift of physical beauty for a year in order to attract Arjuna. She becomes his lover, but Arjuna, not knowing the transformation, is drawn by hearsay to Chitrangada's other self. After the year, Arjuna sees her without her beauty, and understands the illusion of the physical. The two episodes are alike and yet opposites. In the first, a religious image is unmasked, showing the crude substance beneath; in the second, physical reality is dissipated to the real, the spiritual.

In both, the real significance of the ritual has been missed. In the first, traditional belief has been prostituted as a means of publicity by the grossly materialistic Bhudeb Roy; in the second, the original legend has been sentimentalised by Tagore and is being played by a prostitute, Kulfi. This does and

does not invalidate the myths. Misused and misunderstood, the two episodes do have a meaning - the first in the cycle of conflict within which Alu begins his quest for the higher meaning; the second, in the movement that redeems Kulfi (Who is given a full ritual burial), and turns Alu back to India. Only through illusion can truth be found.

The concern with the cyclical process of the activity of life underpins the whole book. Reality is *Maya*, (illusion) but only through *Maya* can reality be understood. The three sections of the novel follow the three Vedic Gunas - Satva, Rajas and Tamas - the three aspects of nature without which no action is possible, taking the development from rising awareness of "Reason" through "Passion", to "Death". The process also brings together the divergent stylistic levels of the book - that of an exuberant folk-tale, of the emergence of a human community, and the dialectic between Indian and European consciousness in an alien predicament.

In *The Shadow Lines*, Ghosh finds a sharper unifying focus. The novel brings together the forms of the autobiographical novel and the family chronicle to subvert both. *The Shadow Lines* introduces a family "tree", but it is not the legally - defined family of European society. It is the Asian extended family of loyalties, affections and associations. The novel is to some extent about the meaning of family relationships in a disintegrating world. The title "*Shadow Lines*" refers both to lines of separation, and the invisible links which bind.

There are several lines of family introduced - that of the narrator, based in

Calcutta, that of his grand mother's sister, associated with Dhaka, and two further lines bringing into the story of Robi and Ila. But the blood relationships merge with those forged by intimacy, as with the British family, linked through domicile in India, of Lionel Tresawsen. The narrator's closest links are with Mayadevi, his grand mother's sister, and with her son Tridib, the enigmatic older friend through which the "I" narrator experiences much of his life.

For if *The Circle of Reason* is about "Knowledge", *The Shadow Lines* is about "knowing". One of the recurrent motifs in the book is the mental creation of a house from another secret place - a vivid expression of the relationship between real and imagined "homes". Arriving in the Tresawsen's house in London, the narrator knows the position of every room. This is because when a child he had been taken to hide in a cellar below Ila's family home in Dhaka, where they had "played houses". Ila had traced out for him an imaginary house, which we discover is identical in form to the London house where Ila had spent her child hood. In the cellar, as they play at having a family, it becomes clear their doll-child represents the earlier Ila. Yet the doll is blue-eyed and flaxen-haired, befriended and protected by the son of the house, Nick Price. In reality Ila was dark, and Nick deserted her. Ila's underground imagination evades reality rather than clarifying it.

The novel gains stature by placing the individual themes starkly in a contemporary context. *The Shadow Lines* divide and link people and nations. The novel takes place largely on the newly-created Indo-Pakistan

border which divides the family and its past. Their dual meaning emerges in the final sections of the book when the grandmothers discover a relative, turning senile, left behind in a hostile Dhaka. They go to rescue him-with Robi, May and Tridib. He is trying to escape from the mob when May and Tridib run to his rescue - May is protected by being English, but Tridib, throwing himself to his own death, drawn by the 'Shadow Line' of imaginative sympathy.

The novels, *The Circle of Reason*, and *The Shadow Lines* end with a ritual, a

religious intimation of the cycle and continuation of life. Ghosh's work to-date extends the scope of the novel, not only within its own narrative, but moving outward and beyond the strategies of words, to an exploration of the past and the future of the culture he has inherited.

It is concluded that the above novels undoubtedly help the people to understand one another and to live together peacefully under the umbrella of globe through inter-culturalism.

THE PERFUME OF PERSONAL TOUCH IN HAND WRITTEN LETTERS

Author: ELANAAGA (Dr. Nagaraju Surendra)
Telugu Original: aksharaalalo aatmeeyataa sourabham
Translator: Dr. N.S. Rachakonda

Much more to my liking-
the endearing perfume
Of letters rafted on white paper
than sound waves wafted through the air.

On tearing open an envelope
and reading through
the inner contents of the epistle
the sweet aroma of another soul
wraps around my heart with tendrils unseen

Gazing at the words and phrases
bathed in the fragrant waters
of friendship and cordiality,
and sauntering gracefully

on the pristine pages,
I am seized with an ecstasy all my own.

Indeed at such times
I feel as if I am in direct contact
with a responsive heart beat
ticking away on a distant shore!

Or drowned in a flood of love
by waves of benediction rolling down
like lovely antelopes
on a beautiful bridge
linking two hearts in harmony.

And far, far better no doubt
than empty mumblings on a mobile phone-
the eloquent fragrance of hand written letters!

* Writer, Visakhapatnam

COMPANION IN SOLITUDE

Elaine Norden*

Solitude, hard come by and sometimes hard to bear, requires thought and preparation in order to reap its blessings, such as the opportunity to sweep away mental cobwebs and adjust perspective. When facing a period of solitude, one needs to think out one's point of view, and firmly establish one's position as an individual with abilities to be developed and worthwhile objectives to be pursued. He must also feel himself part of the universe, not an isolated speck alone in it.

This I knew and tried to put into practice. For days on end I went to sleep at night with the peace of the star-bright sky and the pattern of the pine branches across the high window for company, and I awakened to the hushed opalescent beauty of the first streaks of dawn across the solitary lake. I was not alone and I knew it. So I went along happily, conscious of why I had chosen solitude and what I wished to accomplish. And I congratulated myself on this strengthening experience. I felt akin to the early pioneers who had first sought out these woods, the intrepid explorers who set out alone to search for something which called to them.

But there came an afternoon when, without invitation I suddenly had a companion, a companion who was no threat to my solitude for he was present but not ever-present, amusing but never boring, needing me but not draining me, happy and giving me happiness.

It all started when I chanced to tie a scarlet bandanna round my head and started

to walk across the clearing. Hardly had I put one foot ahead of the other before a whirring buzz stopped me and a blur of motion appeared ahead of me. Even as I looked, it swerved and buzzed around, circling my head. Startled, I confess, I stepped back. The motion was far too swift for me to identify it, but I realized that the undulating whirl with its surprisingly deep tone was not that of a bumblebee and I surmised that it might belong to that occasional summer resident of the North woods, a hummingbird. Scarlet, the colour hummingbirds are attracted to because it is the color of blossoms rich in nectar, scarlet in my bandanna, arrested the flight of this tiny bird and signalled the start of our companionship.

When I say "companionship" that is exactly what I mean in the true sense of the word, from the Latin source as Webster defines it, meaning related to "bread or food." Although the hummer could not eat my scarlet bandanna, the colour made me the symbol of his source of food.

From the day I first provided for him, I had my solitude in the sense of being undisturbed, and I had a companion also, for whether or not I wore scarlet, he accompanied me about the place. Did I go up the hill to the garage? A whirr buzzed past me, and by the time I reached there my brilliant ruby-throated beauty was teetering on a nearby branch. When I opened the garage door, in he flew to peck experimentally at the scarlet tail-lights on the car; but, showing more sense

than most birds, he then flew out and went about his business of sampling the wild flowers.

He adopted me as his provider and reminded me of my responsibilities by buzzing the porch whenever his feeder ran dry. As I replaced the feeder, he hastened to sip the precious syrup while, standing close to him, I could see his tiny, bright, black eye looking at me and at the feeder, keeping track of us both while he feasted. Our friendship deepened when my petunias came into bloom. Scarlet they were, his chosen color, and, of course, with their generous supply of nectar, they were his favorite flower. Every time I cultivated or watered the petunia bed he was there to cheer me on.

Now I am familiar with the point of view of some ornithologists in respect to hummingbirds. Because of his companionable ways, our little beauty, the ruby-throated hummingbird, is sometimes endowed by his lay admirers with such qualities as gratitude, friendship, even affection. But "Not so," report some students of bird behavior. "The hummingbird being continually active must have food every fifteen minutes or so during waking hours, and he associates himself with man only from a mercenary motive, his constant need to be fed."

However, many of us who have had the season-long companionship of a hummer may, with all due respect for our valued ornithologists, wish to soften this verdict. I am convinced that my hummingbird has the capacity for recognition and companionship. As I became more and more aware of his presence during my days of solitude, I pondered his amazing flight, the strength and bravery he represents as he, the smallest of

all birds, weighing about as much as a copper penny, according to John Kieran, makes a migratory flight of thousands of miles from our northern states, or even Canada, to Florida and sometimes across the Gulf of Mexico. And, in the spring he returns, guided by sun and stars, endowed by nature with intelligence to steer his course.

It so happened that the next spring after the hummer became my companion, when I was no longer solitary and my sister was with me, as we opened the shutters for the first time a loud whirr greeted us. There, flying straight at the screen where we stood, was our hummingbird. He split the air with the speed of his flight aimed directly at us, then stopped himself within a fraction of an inch of the screen and swung there in mid-air, whirring his wings. I knew beyond doubt that he was our humming bird, the very same one, because he then flew straight to the branch, where the feeder had hung last year, rapped the branch sharply with his bill and flew back to whirr at us again. He seemed to tell us as plainly as anyone could that he had arrived hungry after his long journey, expecting dinner to be ready and, please, where was it? Yes, some may say that he is just a beautiful little traveller who knows how to be provided with food without effort simply by using his personal charm. And I respect their point of view, but as I enjoy my solitude, not forever but for a while, he fills the neighborhood with his companionable presence. I have great interest in him and enjoy him. In his hummingbird way, I am sure he is interested in and enjoys me. And he might even have a wee bit of gratitude.

Courtesy: The Christian Science Monitor

INDIANNES IN CHITRA BANERJEE DIVAKARUNI'S "MISTRESS OF SPICES"

Dr. Mallam Naveen*

Expatriation is not merely a physical, geographical journey; it is a virtual snapping of ties with the mother country. It is a movement away from a familiar frame of references and relationships. An expatriate writer would be conscious of being an expatriate, and this consciousness manifests itself in a variety of ways. There is a sense of loss and dispossession, a feeling of remaining straddled between two cultures, and anxiety to belong either to one's native cultural milieu or the new environment. Expatriation is different from other patterns of migrations in the sense that its members, though dispersed to many regions of the world, yet retain their uniqueness and an interest in their homeland. Hence themes and techniques in expatriate writing revolve around adoption, absorption, assimilation, retention or (re)invention of several cultural domains. Often expatriate writers are outsiders, looking in at the old culture. But they are also outsiders looking in at the new culture that is they are outsiders to the homeland, looking in at a part of a space that has changed in their absence, at the same time also trying to look into the host (new) culture.

Diaspora in the name of Exile and Expatriation can be revealed as social form, which is in the mode of consciousness and as

a type of cultural production. Diaspora as a mode of cultural production involves the production and reproduction of transnational, social and cultural phenomena. William Safran, in this regard, suggests that "concept of Diaspora be applied to expatriate minority communities."

The main problem faced by Indian Diaspora is their own consciousness in their culture. They tie up the strength of their emotional and cultural issues between them and the motherland, "their mode of adaptation is marked by a clear preference for economic integration than cultural integration". They retreat into their home and culture by refusing to engage with a wider notion of the public. With this they carry their *Indianness* with them.

A major theme in diasporic writing is doubly luminous. Another important theme is the dual identity of the persona. It is the conflict between a person's ethnic heritage and individual identity. This leads to develop the tension between a desire for assimilation and the need for maintaining ethnic identity. This creates the conflict between the generations, among the mothers and fathers who want freedom to be more American. The oppressed lives of women are also portrayed in much of Indo-American writing. The present article briefly analyses the Indianness as portrayed in the novel of Chitra Banerjee Divakaruni's *Mistress of Spices*.

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Chitra Banerjee Divakaruni was born in Calcutta and spent the first nineteen years of her life in India. She moved to the United States to continue her studies. For several years she has been interested in issues involving women, and has worked with Afghan women refugees and women from dysfunctional families, as well as in shelters for battered women. Divakaruni's writing has come late in life and is directly tied to her migrant experiences. In an interview in the *San Francisco Examiner Magazine*, Divakaruni says that "being an expatriate made me what to write because it is such a powerful and poignant experience when you live away from your original culture and this becomes home, but never quite, and then you can't go back and be quite at home there either, so you become a kind of outsider to both cultures". Most of her prose deals with the theme of gender and migration, though her writing style varies based on the genre.

Divakaruni's *Mistress of Spices*, is a novel that strings magic, memory, and immigrant life into a tale of love and survival. Tilo provides spices, not only for cooking, but also for the homesickness and alienation that the Indian immigrants in her shop experience. Tilo reminisces about her Indian spices:

*I am a Mistress of Spices...
But the spices of true power are from my
birth land, land of ardent poetry,*

*aquamarine feathers. Sunset skies brilliant
as blood.
They are the ones I work with.*

In the process, an American enters her shop for spices. She is unable to find the spice for him. Instead she is drawn towards him. Being the mistress of spices, she should not fall in love with anyone. If she does so, the spices would no more work on the people. Thus she develops dilemmas of her own when she falls in love with a non-Indian. This creates great conflict, as she has to change whether to serve her people or to follow the path leading to her own happiness.

In proposing an honest, community-based vision of a multicultural United States, Divakaruni creates a novel that addresses the problems of current-day American and its non-white populations. The author portrays the complexities in forging interethnic and interracial relationships. She highlights the need to get away from polarisation of races and ethnicity. In portraying the South Asian community in the novel, Divakaruni points to the diversity in the South Asian population in the United States and writes about characters of different classes and backgrounds. Exposing the 'model minority' myth of the South Asian immigrants, she depicts *Indianness* among the abused, marginalised women, the middle class, and the working class.

"The saddest aspect of life right now is that science gathers knowledge faster than society gathers wisdom." -Isaac Asimov

THE BLACK TELEPHONE

When I was a young boy, my father had one of the first telephones in our neighbourhood. I remember the polished, old case fastened to the wall. The shiny receiver hung on the side of the box. I was too little to reach the telephone, but used to listen with fascination when my mother talked to it. Then I discovered that somewhere inside the wonderful device lived an amazing person. Her name was "Information Please" and there was nothing she did not know. Information Please could supply anyone's number and the correct time.

My personal experience with the genie-in-a-bottle came one day while my mother was visiting a neighbour. Amusing myself at the tool bench in the basement, I whacked my finger with a hammer, the pain was terrible, but there seemed no point in crying because there was no one home to give sympathy. I walked around the house sucking my throbbing finger, finally arriving at the stairway. The telephone! Quickly, I ran for the footstool in the parlour and dragged it to the landing. Climbing up, I unhooked the receiver in the parlour and held it to my ear.

"Information, please" I said into the mouthpiece just above my head.

A click or two and a small clear voice spoke into my ear. "Information".

"I hurt my finger..." I wailed into the phone, the tears came readily enough now that I had an audience.

"Isn't your mother home?" came the question. "Nobody's home but me," I blubbered.

"Are you bleeding?" the voice asked.

"No," I replied. "I hit my finger with the hammer and it hurts."

"Can you open the icebox?" she asked.

I said I could.

"Then chip off a little bit of ice and hold it to your finger," said the voice.

After that, I called "Information Please" for everything. I asked her for help with my geography, and she told me where Philadelphia was. She helped me with my math. She told me my pet chipmunk that I had caught in the park just the day before, would eat fruit and nuts. Then, there was the time Petey, our pet canary, died. I called, "Information Please," and told her the sad story. She listened, and then said things grown-ups say to soothe a child. But I was not consoled. I asked her, "Why is it that birds should sing so beautifully and bring joy to all families, only to end up as a heap of feathers on the bottom of a cage?"

She must have sensed my deep concern, for she said quietly, "Wayne, always remember that there are other worlds to sing in."

Somehow I felt better. Another day I was on the telephone, "Information Please." "Information," said in the now familiar voice. "How do I spell fix?" I asked.

All this took place in a small town in the Pacific Northwest. When I was nine years old, we moved across the country to Boston.

I missed my friend very much.

"Information Please" belonged in that old wooden box back home and I somehow never thought of trying the shiny new phone that sat on the table in the hall. As I grew into my teens, the memories of those childhood conversations never really left me. Often, in moments of doubt and perplexity I would recall the serene sense of security I had then. I appreciated now how patient, understanding, and kind she was to have spent her time on a little boy.

A few years later, on my way west to college, my plane put down in Seattle. I had about a half-hour or so between planes. I spent 15 minutes or so on the phone with my sister, who lived there now. Then without thinking what I was doing, I dialed my hometown operator and said, "Information Please."

Miraculously, I heard the small, clear voice I knew so well.

"Information. " I hadn't planned this, but I heard myself saying, "Could you please tell me how to spell fix?"

There was a long pause. Then came the soft spoken answer, "I guess your finger must have healed by now."

I laughed, "So it's really you," I said. "I wonder if you have any idea how much you meant to

me during that time?"

"I wonder," she said, "if you know how much your call meant to me."

"I never had any children and I used to look forward to your calls."

I told her how often I had thought of her over the years and I asked if I could call her again when I came back to visit my sister. "Please do," she said. "Just ask for Sally."

Three months later I was back in Seattle. A different voice answered, "Information." I asked for Sally.

"Are you a friend?" she said.

"Yes, a very old friend," I answered.

"I'm sorry to have to tell you this," She said. "Sally had been working part time the last few years because she was sick. She died five weeks ago."

Before I could hang up, she said, "Wait a minute, did you say your name was Wayne?"

"Yes." I answered.

"Well, Sally left a message for you. She wrote it down in case you called. Let me read it to you."

The note said, "Tell him there are other worlds to sing in. He'll know what I mean."

I thanked her and hung up. I knew what Sally meant.

**Courtesy: The Internet
Sri Aurobindo's Action - July 2013**

"When your mind doesn't stir inside, the world doesn't arise outside." - Bodhidharma

JUVENILE CRIME AND PUNISHMENT... A LAYMAN'S VIEW POINT

Ramakrishna Chitrapu *

Judiciary and the Government are most worried and concerned about the security and safety of the fair sex in the country. The barbaric act of rape and heinous murder of the 23 year old medical student in the capital city of the country have sent shock waves into the spines of the young and old alike in the whole country and were even reported in the international media

It is not that such crimes were not taking place in the country or that such crimes would stop after the peaceful and some violent protests all over the country and the candle light protest. Water cannons were used and tear gas shells exploded, lathis broke the backs of the protestors. Crimes on fair sex continue unabated.

Hundreds of such crimes are taking place all over the country and no day passes without such crimes. At last to whomsoever the credit is to be given, the whole episode exploded like an atomic bomb. Hell ran loose, volcanoes erupted. Probably the whole filth which was being hidden from the public eye lay exposed naked before the shocked citizens. The shell that was shielding the guilty, high and low, just vanished just like a veil. One should search the old news papers to find out how many people holding public offices were

involved in such crimes and were elected to the august houses.

For the entire country the innocent victim became Nirbhay, Daughter of India, and she became a martyr overnight overseas amidst her tragic end in a foreign land for them. That is India.

Discussions, live shows on the TV and forums, on revamping the rape laws are being organised almost every day.

There is no reduction in the number of crimes of this type in the country. It may be a sixty year old raping a three year old and killing her. In some cases it is her uncle etc, her brother and father. What a shame to mankind of a country known for its spirituality and high morals?

The government appointed a Commission and the Commission submitted its suggestions running into hundreds of pages, suggesting comprehensive amendments to the rape laws, in just 30 days. It dealt with the entire subject and made its recommendations for tougher rape laws let it be for armed services personnel or gays who not? Even the definition of the words was changed in the proposed law and the amendments in the existing laws. The scope of the definition of the offence of rape has been redefined as what it includes, what it does not include.

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The cry of the public is, if someone is found guilty of committing a rape he should be charged with a death sentence and a juvenile committing a rape should be treated on par etc. It is a tragedy the government and some human rights organisations opposed the death sentence for rape. Their contention is the sentence should not be death but should be corrective in nature.

Closely connected with this issue, the question that is receiving attention is whether the age limit for juvenile is to be reduced. The reason is one of the accused in the Delhi Gang Rape case is 17 years 6 months and some days old. The school certificate of the accused says his age is below 18.

I do not claim to be a psychologist or human rights activist. But I fail to understand why the crime committed is to be ignored just because of age. Let us see the dictionary meaning of Juvenile. "Youthful or young person", "actor playing such part". Juvenile delinquency refers to offences committed by persons below the age of legal responsibility. How can a person be absolved of the crimes committed by him just because of his age? Especially when he commits a rape and is a party to torture and attempt to kill the girl after raping her? Is it a juvenile act? Crime is writ large on his face and the sadistic way in which he committed gruesome rape and murder. Does his face show the innocence of his age? Does not he appear like a hardened criminal who cut short the life of an upcoming bright student of medicine?

The question now that arises is whether it is the gravity of the crime committed or his age which decides the punishment. Delhi

Gang Rape case is a typical case. The accused is 17 years plus on the day he committed the crime. Now the legal experts say he is a juvenile and so he is to be tried under the appropriate laws... just the three years correction... no jail and no other sentence. The accused number 6 is the main villain of the case. He is the one who lured the two innocent friends into the bus. He is the one who has raped the hapless girl twice and tore open her tummy and took out the intestines despite her cries with pain for mercy, and is the one who suggested that they should be thrown out of the bus and run over to destroy the evidence. Is it right that he should go scot free just because he is a juvenile? What is a juvenile offence? Is the crime committed by him an innocent prank or a deliberate barbaric inhuman rape? Is it not a deliberate perpetrated rape and murder, he himself participating in the act like a mature adult?

How does the nature of crime change or the gravity of the crime reduce just because of the age of the rapist who is worse than an animal and has no human feelings and is more of a barbaric nature? We have to wait and see what the Apex court says on this aspect when it hears the appeal.

Today's (17th April '13) news paper says a seventeen year old driving a SUV runs over a kid and kills the kid. The police cannot take immediate action because the driver is a minor. To add to the problem the driver seems to be the son of a big man, . MLA, Minister or something like that. The questions that arise are how the minor was driving the vehicle without a licence? How the parent permitted a minor son to drive a vehicle without a valid

driving licence? I think in such a case the minor should serve the sentence. Treat it as an accident. The parent should be also meted out a sentence for permitting his minor son to drive a vehicle without a valid licence. Plus a heavy penalty should be imposed on the parent. Age, I feel should not be allowed to water down the punishment for the crime or offence committed.

The Punjab High Court delivered its

judgement as below on the 30th March 2013. "Chandigarh: Against the backdrop of a raging debate on the age of juvenile offenders following the Nirbhay rape, the Punjab and Haryana high court has held that benefits and privileges of juveniles should not be accorded to minors involved in monstrous crimes merely because of their biological age. Instead, it should be premised on the ability of offenders to understand the consequences of their actions."

LET THERE BE LIGHT

Kumarendra Mallick*

Lord! You hit the bull's eye
when you declared,
'Let there be light', and there it was
to our surprise and delight.

That was long long back,
the light has since then dimmed
and we grope in deep darkness;
shall you again shower your grace
and lift mankind from this murky morass?

Yes, the Lady with the lamp
once healed the wounded,
and so did a frail Upa Gupta.
With a flickering little lamp
he searched the parched lips
to give water in drips
in the mouths of the dying.

The angel and the saint
helped mankind to move on

* Poet, Hyderabad

to see new light of the dawn
in a paradise at each morn.

This day thousands anguished
over inhuman acts by humans
are losing trust in humanity,
their hopes are dented,
shattered are their dreams,
blown off are their aspirations
by a whirlwind of heartless rulers.

With thousand candles in hand they stand
and appeal in peace and calmness,
shall you open your High Gate
and say once again 'Let there be light'
this time not in the outside world
but in the hearts of perpetrators of crime
to create a dreamland that shall brightly shine!

(Based on the candle light demonstration in Delhi by thousands against the gang rape of a young girl who is battling for her life)

BADAL SIRCAR'S BEYOND THE LAND OF HATTAMALA: A STREET PLAY FOR CHILDREN

Dr. E. Satyanarayana*

In India, a flair for literary activism seems to have been more evident among playwrights in the vernacular than in English. Particularly, West Bengal, a birth place of great men and several movements, has had many talented writers who have unabashedly used art as a tool to awaken the people to an awareness of exploitation and a sense of their own power. With a passion for reaching out to and going right into the audience, Badal Sircar a committed playwright and an ideologue, has created a theatre of "Natural environment, physical acting, slogans and familiar sounds, documentary material..." Popularly known as third theatre, or street theatre, Badal Sircar's theatre like Augusto Boal's Theatre of the Oppressed, is meant for the people in general. As such, he pursued simplicity in theatrical means and ideas alike while conscientising the audiences to social change.

The present article attempts to study Badal Sircar's *Beyond the Land of Hattamala*, a play meant for children. In fact, Sircar has never written a play specifically for children because "it's so hard to write for children..." and it is harder when a message is intended. Badal Sircar, in the play makes a sincere attempt to inculcate the 'communist morality' in the young minds, by telling a story

of thieves and their misadventures in an alien land - a subject which has tickled the fancy of children from times immemorial.

Beyond the land of Hattamala (Hattamal Oparey, 1977) was inspired by *Hattamalar Deshey*, a novel by Premendra Mitra and Leela Majumdar. This was serialised in the children's magazine *Sandesh*. Thirty years after its appearance, Badal Sircar who had read only a few of the *Sandesh* installments took the story up and carried it to its possible conclusion. "However, absurd it may be, this is a story close to my heart. It goes to the limits of imagination and idealism." Sircar seeks to present a Utopian Society where people, unaware of the modern merchandise, believe in common ownership and lead a life free from tensions that characterise the modern urban life. The ideals projected here look impossible but they could be turned into possible ideals if the inherent talents of each individual are utilised for the common good of the society.

Beyond the Land of Hattamala tells a story of two ill - fated youngmen of modern West Bengal. Kenaram and Becharam who are irredeemable poker thieves. They know nothing except making holes in the walls and steal. But they miserably fail time and again in their attempts and get flogged for stealing only swag. One day, after an unsuccessful robbery, they are on the run. Haunted by the pursuers, they reach a river and decide to jump into it

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to save their skins. After a while, they are washed ashore and find themselves in a never-never land. Confused as they are, they slowly realise that the place they landed on is quite different from the one they had fled.

True to the spirit of a street play, *Beyond the Land of Hattamala* has a few characters. Only the protagonists are called by proper nouns while the rest are given numerical numbers. In fact, the playwright by using the technique of anonymity, achieves not only economy in terms of dramatic paraphernalia but also succeeds in focussing on the issue he presents. He sets the audience thinking critically by bridging the gap between the actors and the audience. As the truth about the life becomes clearer, the audience move from passive spectators to spect-actors. Actually, Badal Sircar has turned natural surroundings into a stage where he presents clear-cut facts and accurate truths about what is happening around and the nature of exploitation both in rural and urban societies. As his theatre is poor and lays stress on the instruction rather than entertainment, he lets the characters convey the message more through their gestures and physical movements than through their voice modulation.

The protagonists, Kenaram and Becharam, are representatives of the modern urban society. They are spoilt youth. They are indolent and averse to any meaningful work. They always think of easy money. As such, they try to meet their needs by breaking into the houses at night. They firmly believe that Calcutta is not "meant for petty thieves like us; unless you're a murderer or a high class fraud, or a conman, you can't get sent to Calcutta jail".

Ironically enough, the thieves begin to draw comparisons between the new place and Calcutta and they feel at sea with all unfamiliar rules that govern the life here. They doubt that they have 'come to a country of idiots'. The playwright very subtly brings in the idea of Utopia-like world where there are no owner and customer. Everything is for free and the citizens borrow the goods as for their needs. The thieves are from the other society where money rules the roost in human relations. In fact, the thieves are so obsessed with the age-old market values that they misunderstand the people who live by the principle of "from each according to his capacities, and each according to his needs."

As soon as they arrive in the new land, they begin to inspect the area to put their skills of using poker to best use, in spite of the things being offered freely. Just as old habits die hard, they make a hole in the wall with their pokers. They are in for a shock when they find no *policemen* or *jail* and the goods are on display for the people to use according to their needs. Of the two thieves, Kena is consistent with his belief that they can live a happy life only through fraud and thieving. But Becharam is willing to change. So, unlike Kenaram, he finds himself at home with the new way of life. But being a subordinate and a student in the art of using poker, Becha does not protest Kena's decisions openly. At times, their verbal encounters, marked by wit, make for a situational comedy. The tongue-in-cheek remarks they indulge in regarding the new morals, serve as a comment on the inhuman commercialism in the towns they have come from.

The response of the people to the thieves is one of suspicion and shock as they fail to understand their jargon. When the thieves ask for the cost of food or service like shaving or using shoes, the people at first think that they are making fun of them because they are not aware of the terms like 'money' and 'business'. Surprisingly, the values of the land are too good to be true, so the thieves find them hard to adjust with. Being brought up in a society based on rampant consumerism, they know that to get things one has either to pay or steal. As such, when they find things in the open, they are nonplussed and consider the natives to have gone mad. Similarly, the people are awe-struck by their skill of making holes into the walls with a poker. They also find it amusing when they know the reason for boring holes. Actually, they have heard the terms like 'thieves' and 'pokermen' only in grandmother's tales. This episode in the play not only shows the futility of their efforts but also serves as a turning point for their future career in the new land. After this, the action gathers momentum towards final resolution.

Despite Becharam's protests, Kenaram always thinks of stealing items. The natives prefer flower ornaments to gold ornaments. Having heard that the jewellery is kept in the central library along with books, Kenaram plans to burgle the walls of the library. While Becharam is happy with the borrowed items, Kenaram, like a typical modern man wants to have gold for himself, in spite of the fact that he cannot sell gold anywhere.

He tells Becha that "I'm Kenaram the Poker man... No son of fool can turn me into

anything else". Suddenly, the situation becomes tense, when Kena moves threateningly towards the people with the poker in his hand. Sensing danger, the people catch hold of him. Just then, Doctor arrives on the scene to handle the situation. In fact, Doctor, an alter-ego of the playwright himself, tries to reason with Kena and transforms the thieves into useful persons by praising them that making holes in the walls is not a simple skill. He states "someone who's learnt one skill won't take long to learn another." The Doctor also encourages Kena to teach him the skill. While he is using the poker to make a hole, he breaks into singing "Each one - a straight one hit straight...straight work-work work-man and work-man works....why does he work? This recitation, typical of workers prompts Kena to say - "He has to work - that's why - how can you live - without work?" It is this message that the playwright desires to get across the audience. Once they learn to enjoy working for themselves, they end up doing it for greater cause. The Doctor further says: "whatever we need we can make it all in two months flat. The rest of ten months we can just work at something we like, not need". Thus the two thieves, learning the essence of working untidily, turn themselves into useful hands. While Kena decides to become a builder, Becha takes up gardening. Finally, the thieves, converted to the ethos of the country, join in the celebratory chorus at the end."

*Whatever we need in this world, whatever,
We can make it all if we work together,*

*We'll share what we have together,
Come, let's share everything together.*

K. PUNNAIAH : A GREAT PIONEERING EDITOR

T. Siva Rama Krishna *

Indeed, Kotamraju Punnaiah was a great romantic legend in Journalism. He was one of the patriotic pre independence journalists from Andhra Pradesh. After early struggles which he faced with a calm mind and a cool nerve, he gravitated to Sind and rose to be the Editor of a highly respected and reputed provincial daily, *Sind Observer*, in Karachi, his adopted homeland, for 30 years. His hold on Sind was next only to C.Y. Chintamani in U.P. In a most difficult province Punnaiah held his own and adorned his position with grace and dignity and brought great fame and honour to his noblest profession. Punnaiah was also a Joint Editor to the *New Times of Karachi*. Punnaiah commanded such great respect and influence that a part of the City (Karachi), was named after him.

K. Punnaiah was Rama Rao's elder brother and first guru in Journalism. He educated him. He was like father and guide to him in every way. He was his light and inspiration. K. Punnaiah and C.Y. Chintamani moulded Ramarao into a great Journalist. Rama Rao was the famous Editor of the National Herald.

K. Punnaiah's brother, K. Rama Rao, narrates a unique incident that happened in Sind. Nehru's tour of the Punjab was followed by his tour of Sind. And the back-

wash of that event nearly swept Punnaiah, (Editor of *Sind Observer*) off his feet. The Proprietor of the paper, a dyed-in-the wool capitalist who hated Nehru and detested his Socialism, issued a *firman* to the editor that not a line of what Nehru said in the course of his visit to Karachi should appear in the paper. No self respecting editor would have obeyed such an order and an editor who did would be the butt of public ridicule.

Punnaiah issued an order to his staff that the fullest coverage should be given to Nehru's speeches and movements in Karachi and it was done. Within a few hours he was served with a notice dismissing him and offering a small cheque as a compensation which he declined. The event that followed is perhaps unique in the annals of journalism. As Punnaiah was successful in his attempt to start a paper of his own, the Proprietor who had driven him out, sold out and got out. This was the first instance in journalism, Indian or foreign, of an editor going back to his paper after driving out the hostile proprietor. And this bears an ample testimony to Punnaiah as an intrepid journalist and editor.

K. Iswara Dutt says that the Ghosh Brothers - Shishir Kumar and Motilal - were the most famous brothers in Indian Journalism. In Andhra we have the Kotamraju brothers as in Western India there are the Natarajans. Punnaiah & Rama Rao - self-made men - they are a study in contrast. Physically Punnaiah was tall and Rama Rao short; politically the

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elder was smoother and the younger was a stormy petrel; temperamentally the former was a settler and the latter a globe-trotter; and from worldly point of view one did not miss the ground under the feet, while the other did not allow any grass to grow under them.

Punnaiah's journalistic gifts were quite substantial. He used his pen with much telling effect. His was a great pioneer's life of mission, dedication, courage and integrity. Verily, he was a Legend as a Pioneering editor.

CITY DOG

Dr. C. Jacob*

It is a city well with heavy traffic,
Some lorries, buses and autos plying,
A dog not young, not old stood not in panic
On one side of the road to cross it daring.

He looked this side, that side, hind-side,
front-side,
Put one foot forward and soon drew it back,
Again he tried, again he shrank back,

All care he took to safe-cross the road
with knack.

He knew his life as precious as of man,
So, waited he till safe time arrived,
Then gently crossed the wide span
but not ran:

I thought the need of care for life to be saved.
But why, I ask you, youth so madly drive
Your vehicles caring not your lives or others,
And cut short lives for the rest to grieve?
Are you worse than brutes and
merely leathers?

* District & Sessions Judge (Retd.) Narsapur

TRAIN

T.S.Praveen Kumar*

Once I saw a busy running train
Steaming through woods, rocks and plain
Though it has no human brain
Carried passengers without any strain

Moving on two parallel strong bars
Transported army to different wars
Soldiers bruised, bleeding with burnt scars
Taken to refugee camps as super stars

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Hanamkonda

Halting at different stations urban and rural
Consumed diesel, water and coal as fuel
Bringing together different cultures and style
Encompasses the entire world with a beautiful
smile

Hats off to James for this wonderful piece
That made human life enjoy travel with ease
Without discrimination of caste and race
Brought equality on an enormous pace

LITERARY MEANS TO SOFT SKILLS

Dr. Soundarya Joseph*

In any technical institution, or for that matter, institutions teaching undergraduate courses, the need of the hour is to impart skill-based knowledge. In this regard the Department of Humanities, in any institution, comes into picture with the purpose to serve, to complement the technical knowledge of the students. The thrust is on value-based education and the final values of human life can be implanted by areas like humanities. To a large extent, the present education system which is based on rote learning does not help a student to think and thereby it defeats the very purpose of the course for which it is introduced. A thrust on humanities along with the emphasis on technical education goes a long way in developing the critical faculty of the students by sharpening their intellect. The best means to achieve this end is to provide students with inputs in literature as it helps the students in moral edification.

Therefore, this paper titled "Literary Means to Soft Skills" aims at suggesting various literary means to enhance the soft skills of students. While the Department of Management studies and Centers for Student Placements cater to the managerial and technical skills, the department of Humanities can cater to the aptitude and value-based skills of the students. To conclude, it goes without saying that a combination of all the three factors. i.e. Aptitude, skill and knowledge

(A.S.K) becomes indispensable in striking the right balance in soft skills, which in turn becomes essential for the successful career of the students.

Literature is a useful source to enhance the soft skills of students. A study of literature helps in dealing with some of the core competencies of the person. For instance, conflict is a part of any literary text and hence any good text can cater to needs like conflict management, creative thinking, dealing with difficult people, effective communication, reading and writing skills, goal setting and achieving targets, time management and team building.

For this purpose, any good text under any genre of literature would serve the need. Keeping in view the above competencies, what follows is a demonstration of how soft skills can be intricately woven into the morale of the prospective employees by giving them the right inputs through literature.

According to Wordsworth, writer is "a man speaking to men". Literature "is a translation between a human author and his human reader. By his command of linguistic and literary possibilities, the author actualises and records in words what he understands to signify of human beings and actions and about matters of human concern." Here, it can be noted that although Wordsworth did not belong to a generation of industry, academia

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or soft skills, he has made it evident through his writing that literature can give the right counsel to conflicting minds.

This paper discusses some core competencies in the light of examples taken from various genres of literature. Some essays on criticism by Virginia Woolf and M.H.Abrams help in improving reading skills, analytical skills and quick learning ability. M.H.Abrams' essay "*How to Do Things with Text?*" and Virginia Woolf's words: "The only advice indeed that one person can give about reading is to take no advice; to follow your own instincts; to use your own reason to form your own conclusions" are testimony to the fact that reading helps in enhancing the analytical and creative thinking which in turn is crucial in decision-making. Reading should free itself from illusory and linguistic constraints in order to become liberated, creative and productive.

The novels of D.H. Lawrence like *Sons and Lovers*, teach skills to build human relationships, integrated personality and help strike the right balance between the spirit and the flesh. The novels drive home the message of maintaining satisfactory relationships with others and techniques to overcome polarisation. The book is also an example of conflict resolution. Novels like *The Man Eater of Malgudi* by R.K.Narayan teach skills of meeting deadlines and present occasions for the protagonist Natraj to show agility and presence of mind in rising to situations of emergency which exhibits the capacity to make decisions. Finally, the novel presents the idea that courage can overcome fear in times of crisis and plays a crucial role in decision-making.

In the light of what has been said so far, poetry too is instrumental in enhancing the soft skills and boosting morals. Rabindranath Tagore's poem "*Where the Mind is Without Fear*" presents the idea that there should not exist any differences between people based on caste and religion but follow reason and truth. A message as simple as this helps in forging good interpersonal relations and creates a healthy working ambience. Such morals also help people to give-up their biased opinions and prejudices.

The poem "*The Tiger and the Deer*" by Sri Aurobindo speaks of being meek and humble. Being polite and calm is certainly an important competency which always helps the humble and righteous to climb the ladder of success. Pride and haughtiness on one's part ends in futile consequences. Nissim Ezekiel's poem "*A Farewell to Miss.Pushpa T.S.*" is an example of ambiguity created due to misuse of language and improper communication skills.

Ernest Hemmingway's "*The Old Man and the Sea*" is an example of commitment determination and positive attitude. It drives home the moral that ultimately it is the fight which counts and not the reward and therefore these poems are classic examples of morale boosters.

Drama too can cater to the needs of soft skills. In most of the plays by Tennessee Williams, the prominent theme is that of conflict between creativity and illusion. He presents a psycho analysis of characters like Blanch in *A Street-Car Named Desire*. Such analysis helps in building interpersonal skills and negotiation skills. In terms of soft skills the

employer is supposed to be of four different mind sets. He could be a director, a socialiser, a thinker or a relater and the prospective employee's ability to grasp the attitude of the employer enhances his/her chances of getting the job by behaving likewise. Even a classic drama like *Hamlet* can teach lessons of meeting deadlines, overcoming conflicts and demerits of procrastination. Therefore, literature is indispensable in soft skills training.

To summarise the central idea of this paper--it aims at presenting the importance of literature in delivering soft skills to students. The industry expects student's knowledge to be skill-based to meet the aggressive business environment and the demands of globalisation.

The purpose of soft skills is to meet the corporate needs. The objective of any training given to students is to enhance their employability chances. While their formal education caters to their intelligence quotient, the soft skills develop their emotional quotient. E.Q. is as important as I.Q. and can be well established by giving inputs from literature. To conclude, even great presidents like Abraham Lincoln and Abdul Kalam owe their success to great books like *The Holy Bible*, *War and Peace*, *The Ramayana*, *The Mahabharata* and the great classics of Hardy, Scott and Tolstoy. Hence, it can be said that literature plays a vital role in shaping the personality of individuals.

DID I FLY HIGH ? ? ?

Madhuri Patri*

Flying high flying high
Flapping my wings in the sky
Little perfection and a small try
Took me high Took me high

Making circles in the air
Extending my friend circle with flair
I migrated to another place with dare
Of course for a small bird , it is rare

The new vicinity seemed calm
I had a welcome that's warm

Enjoyed my days with charm
As if the future is in my palm
One fine morning, I was hit by a plane
Tried managing to fly, but all in vain
Oh! God!!! My wings are shattered
I can no more patter
I'm beaten to death like batter
I have no strength even to mutter

Blood started oozing
My body started freezing
Life's last chapter is closing
Although I realized, body is what I'm losing
me the soul is still
Hoping Hoping Hoping !!!!!!!!!!!!!!!

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A PERSPECTIVE ON ANIMAL IDIOMS

P. Suneetha *

It is very interesting to note that it is language that distinguishes man from animals. Though creatures like bees and dolphins have a language of their own, none of the animal languages can be compared with human language in complexity, flexibility and elegance. Man's ability to use language far surpasses that of any other living being.

Idioms are perfect expressions of a language. Paradoxically, English language has drawn certain idioms from animals, both tame and wild. In this article, a study is made of the idioms that are primarily associated with a few animals and birds. Let me begin with the cat, a pet animal that has some five or six idioms to its credit. Traditionally, dogs and cats are enemies and they quarrel with each other often. So the life of two persons of constant bickering and quarrelling is idiomatically called 'a cat and dog life.' While quarrelling, cats and dogs create an uproar that becomes a metaphor for 'a heavy downpour of rain.' For 'raining heavily' we use the expression 'It rains cats and dogs.' In the past, country folks while going to market, would put a cat in a bag and pretended that they held a sucking-pig. They hoped that they would impose this on a greenhorn who would buy it without examination. But when the intender opens the bag after the purchase, the trick is disclosed as he finds not a pig but a cat. So 'let the cat out of the bag' would mean

divulge a secret, usually without intending to do so. The poor cat surprisingly was put to task at least in fables. There was a monkey that wished to get some chestnuts from the fire without burning itself and so it used the paw of a cat. Similarly a person who is used by another as a tool is called 'a cat's paw.'

The Dog is another pet animal which has some idioms to its credit. Any person who prevents others from enjoying something that is useless to him is expressed in the idiom 'a dog in the manger.' Dogs, it is traditionally believed, would lead a miserable life. So a wretched existence is called 'a dog's life'. In *The Bible* the references to dog are not always positive. It is referred to as unclean and degraded creature. 'Give not that which is holy unto the dogs, neither cast ye you pearls before swine.'

The horse is equally a resourceful animal as it has given us two or three idioms. A horse whose racing capacities are not known and whose abilities remain dark was called a 'dark horse.' People whose capabilities are unknown and whose future career cannot be surmised may be referred to as the people in the dark. There was the custom of judging the age of a horse by the condition of its teeth. Hence the expression 'to look a gift horse in the mouth' means 'to examine a present too critically'. It also means to be ungrateful to someone who gives you something; to treat someone who gives you a gift badly.

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When the horse is taken before the cart we are following the natural order. When the cart is taken to the horse we reverse the order. So 'reverse the natural order' is idiomatically expressed as 'to put the cart before the horse.' In a horse race, the horse knows which will be the winner and so he gives a tip about this to a person betting in the race. So 'the information direct from the reliable sources' is called 'straight from the horse's mouth.'

Even sheep have made some advances in the realm of language. A sheep with black fleece is less valuable than the one with the white fleece. A flock of sheep sometimes includes the one with a black fleece. Hence 'a black sheep' means 'a good for nothing person.'

The pig is an animal which has two or three idioms to its credit. The pig was considered to be an animal which could not appreciate beautiful objects. In the Sermon on the Mount there is a reference to it: Give not that which is holy unto the dogs, neither cast ye your pearls before swine, lest they trample them under their feet, and turn again and rend you: (Matthew, 7,6). So to cast pearls before swine means 'to offer something valuable or beautiful to those who cannot appreciate it. In the olden days, a bucket was used in England for the beam on which a pig was hung by its heels after it had been killed. Hence 'kick the bucket' means to die.'

The donkey is an animal which has added two idioms to the English language. The idiom 'donkey's work' means 'to transact heavy, but subordinate work.' It is a reference to donkey man or donkey boy who has the

humble duties to discharge regularly. Hence 'the subordinate work.' Another idiom pertains to an allusion to an old tradition that one never saw a dead donkey. Hence 'donkey's years' means 'a very long time'.

There are some wild animals that have contributed substantially to English language. The lion has a few idioms to his credit. Now the expression 'bearded the lion' means to confront a powerful or dangerous rival on their territory. A lion naturally threatens on taking for himself not merely the larger part of the animal but the whole of it. Hence the expression 'the lion's share' means 'taking the largest part or the biggest part of something.'

The wolf has added some four or five expressions to the English language. The practice was to throw food or some eatable or a living animal to a pack of pursuing wolves in order to divert their attention. This underlies the idea of sacrifice. Hence the idiom 'to throw to the wolves' means to sacrifice. Hence the idiom 'to throw to the wolves' means 'to sacrifice or give something or someone as a sop'. The idiom 'to cry wolf' comes from a story wherein a shepherd boy cries frequently wolf to cause a false alarm to his neighbours. At last the wolf comes. The alarm is easily ignored. So all the sheep of the boy are killed. Hence the idiom means 'to raise a false alarm'. The wolf is a symbol of destructive force. So the idiom 'keep the wolf from the door' means 'to ward off starvation or privation'. In Aesop's Fables, a wolf, disguising itself in a sheep's skin succeeds in deceiving a flock of sheep and entering the sheepfold. Hence the idiom 'a wolf in sheep's clothing' means 'an enemy who poses as a friend or someone who hides malicious intent under the guise of kindness'.

Coming to the Elephant the kings of Siam were said to have given obnoxious courtiers, a white elephant in order to ruin them. Any costly or troublesome possession useless to its owner is called 'a white elephant.' Hares are wild in March which is their breeding season. They have long been thought to behave excitedly during their mating season. Hence the persons who are whimsical are said 'mad as a March hare.' It was believed that the crocodile weeps in order to tempt while devouring its victims. It is only a pretention. So 'crocodile tears' means 'insincere sorrow.' A snake in the grass cannot be easily identified. It is like a hidden enemy. So 'a snake in the grass' means 'a dangerous person.'

There is an idiom from a fable in which cocks, bulls and other animals discoursed in human language on things in general. This is definitely the most incredible. So the idiom 'a cock and bull story' means an absurdly incredible tale or rumour. The cock in a hen house decides where it would perch to be nearest to the hen. Hence the idiom 'rule the roost' means 'to have full power over others or to be the boss or manager of others especially at home.'

Geese in their natural stage are supposed to be extremely wild. It is foolish to chase them because one may not succeed in catching them. Hence 'a wild goose chase' means 'a situation where you waste time looking for something that you are not going to find, either because that thing does not exist or because you have been given wrong information about it .Hence 'a hopeless enterprise.'

The crow is thought to fly always in a straight line. So the idiom 'as the crow flies'

means 'in a straight line', to fly directly without the encumbrances of roads and landscape features that restrict man. The bird swan, it is said, sings sweetly before it dies. So 'swan song' means last work before the death of a poet, musician etc. The state of a person under whose cap or hat there is a bee that makes a continual buzzing is funny. So 'have a bee in one's bonnet' means 'to have an obsession about something or to keep talking about something again and again because you think it is very important

Fish also contributed substantially to the English language. When a fish is taken out of water it experiences difficulty. The idiom 'a fish out of water' refers to a person who feels uncomfortable because of unaccustomed surroundings. The idiom 'neither fish, flesh, nor fowl' may pose problems to ordinary readers. It refers to the difficulty in the classification of items fittingly. The idiom 'red herring' has something to do with the sport of stag-hunting. In olden days, as a strong-smelling lure for the hounds, aniseed was used. Later a red herring was substituted to divert the attention of the animals. So the meaning of the expression is to divert the attention from the real problem or matter at hand. It has been conjectured that this deception of the hounds, by the substitution of one thing for another, led to the use of the term in its figurative sense.

From this analysis, we come to know that common animals and birds contributed substantially to the growth of the English language. Research may be conducted on the animal idioms by laying stress on the first recorded use of a particular idiom, its mythological and literal explanations and its standardisation etc.

MAHASWETA DEVI AND USHA GANGULI'S RUDALI: A STORY OF WOMAN EMPOWERMENT

Dr. R. T. Bedre *

The Jnanpeeth Award winner Mahasweta Devi is an acclaimed writer and a social activist hailing from Bengal. Devi has been writing novels, short fiction, children's stories and activist writing quite effectively. She is a writer with commitment for her writing is not a means of entertainment but a mission. Her literary writings are closely associated with socio-political activities as she has been ceaselessly working for the cause of the tribals, landless labourers and other marginalised communities. Her philosophical support to the Naxalite movement on humanitarian and social ground has invited wrath of the governmental and intellectual classes in India. A quarterly Bertika edited by Devi has provided a platform for the tribals.

As talked about every woman writer, Devi's works have been termed as the rich sites of feminist discourse by leading scholars. This labelling of her works as feminist and nothing more than that is strongly disapproved by Devi herself. She made it clear when her short story Rudali, turned into a play by another noted theatre woman Usha Gunguli, was termed as a text identified with woman in any way, since gender is subsumed into the discourse of class'. Mahasweta Devi categorically rejected the text as a feminist one. She writes:

“For you it may be important that this story is written by a woman--- another woman has adapted it into a play --- But I think that a writer has written the story, a director has adapted it into a play. It is not very important to me whether it was done by a woman or not ---- I write as a writer, not as a woman. When I write, I never think of myself as a woman”.

Though Mahasweta Devi writes from a class point of view, her being a woman is not ignored. Despite Devi's and Usha Ganguli's explicit attempts outside the text to project the text as not being feminist, the text remains the story of women- Shanichari and her friend Bikhni. But these texts, unlike the traditional female writings, do not describe the meek suffering of women but they exemplify a brave struggle for survival and success following it. The text (the play by Ganguli) does not remain the tale of suffering and exploitation of woman leading to pessimistic conclusion but emerges as a journey from victimization to empowerment of woman. An attempt is made herein to record the stages in the empowerment of women.

As the text opens, it begins to give the impression that it is a sad tale of a low caste woman at the hands of her family woman and society. The playwright narrates how Shanichari suffers deaths after deaths in her family. She is blamed for the sufferings of the

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family as she was born on the inauspicious day Saturday, and finds no time to mourn and to weep. The blaming game takes place in her family, and quite interestingly among women only; Shanichari is blamed by her mother-in-law, Somri for the death of Shanichari's husband. Throughout the text the readers find that Shanichari is suffering. And it's Shanichari who is blamed for deaths in family.

It is Shanichari who works for others and feeds the family while her son is ailing, mother-in-law lying in bed, grandson to look after while her daughter-in-law is waiting for Budhia, her husband, to die so that she can run away. After prolonged illness, Shanichari's son Budhia dies, despite her efforts to save him. For the funeral, she has to sell off her grinding machine (chakki) her only means of living.

Before Budhai's death, Shanichari used to make her living by grinding the daal and wheat for others but she has to sell off her grinding stone to meet expenses incurred for the funeral and post-funeral rites of her son. Before Budhia breathes his last, his wife Parbatia had gone with all the money Shanichari had. Shanichari falls on evil days. Shanichari works hard and brings up her grandson Haroa who turns a vagabond but folding her hands before Lachman Sing, she finds a job at godown. Haroa, in the company of loafers, refuses to work. When taken to task, he scolds back Shanichari and accuses her of failing in her duty, which hurts her most.

Haroa's leaving Shanichari after blaming her for all the happenings despite her sincere efforts breaks her completely. She is

left without any source of living. Day comes when she is starved. The text appears to be a sad tale of suffering of an orphan supportless, familyless low caste woman. But from the fifth scene the text receives a turning point at the appearance of Bikhni, an equally betrayed and tormented old woman, who happens to be a child mate of Shanichari. Bikhni too is abandoned by her own son. Both women have lost their sources of support in old age. A common bond of suffering at the hands of their blood relatives binds them together. As both have nobody to think of, they decide to live together and to support each other.

Bikhni appears as the spark of life for Shanichari who had spent her life in trying to save lives of others from death. Bikhni and Shanichari share each other's suffering and Bikhni lights the life of Shanichari by soothing the wounds with her warm touches and word.

The sufferings of these two lone women cheer them up and they begin a life based on cooperation. Bikhni assures her with happiness.

All these moments of happiness come to an end when all their earnings made from vegetable growing and selling, and saving of Bikhni are no more. As their age doesn't allow them to break stone at roadside and they refuse to cheat people, Dulan their neighbour tells them the philosophy of survival. "Shanichari, no god is more important than your belly. One does whatever it takes to feed one's stomach". The death of Bhairao Singh opens a new way of earning.

Shanichari and Bikhni are given twenty rupees each and additionally, grain,

clothes and puri and laddus to eat. Now they begin to bargain for themselves, fix their rates of wailing and have realised their worth.

Now the luck of Shanichari and Bikhni has changed. Every death in their village brings them a good earning, clothes, grain and feast to enjoy. They have earned fame as mourners. Inviting them for funerals becomes a prestige for the hosts. People come inviting them as mourners, not only in their village but outside villages also.

In the absence of Bikhni, Shanichari has to become event manager to gather mourners to accompany her in this grand event of Gambhir Singh's death. In the beginning she hesitates to visit the whore's quarters to invite them. It's Dulan who like a business guru convinces her, "Just think about your business.

Tomorrow you should go to Tohri and fix it all up".

Shanichari becomes the leader of the Rudali women and offers them good earning, self respect and prestige. After death of Bikhni, Shanichari stands on her feet and turns her work as an industry taking many women like her offering them a respectable share like a corporate company. The graph is like-suffering, helplessness, starvation, sharing of suffering, guidance, partnershi, crisis, self reliance, and finally, an industrious business. The text opens with the suffering of a woman, turns her leader of exploited/ruined women now in very much demand with respect and wages. The play by Mahasweta Devi and Usha Ganguli can be taken as an example of women's empowerment of woman where women turn the adversity into prosperity.

IN SEARCH OF YOU

Ramakrishna Rao Gandikota*

Oh! Lord!!
 Ignoramus am I,
 Searching for You
 On mountain tops
 In waters of the deep
 Confluences of the holy rivers,
 In temples and ashrams
 Browsing through the holy texts
 Listening to the lectures
 Chanting the holy names
 Turning beads of rosaries
 Indulging in bhajans
 Reciting eulogies in ecstasy

Going round the places of worship
 Circumambulating the hills
 Feasting on tears and
 Fasting day in and day out
 Prostrating myself before every idol
 Meeting saints and savants
 I spent all these days
 Like a born-blind searching
 For You, in darkness despair.
 On a holy day dawn! cried 'eureka'
 In my own deep Heart
 Hitherto un-noticed and un-worshipped
 I found Him-mocking
 Waiting so long for My Awakening.

* Retd. Principal, Kakinada

'STORY' IN CORPORATE MANAGEMENT

Kharidehal Venkata Rao *

The culture of narrating stories to children by their grandmothers, paternal or maternal side, is now more or less extinct. The story that is now at a far distance from children is getting closer and nearer to elders. It crossed the portals of schools and making an entry in to the corporate environment. To inspire employees, to promote loyalty among employees towards the organisation, to influence clients or customers and to attract investors, many organisations are adopting the path of story. Where are the 'once upon a time...' children's stories and where are the sky-high business houses with glass walls? Where is the true imagination of Allauddin stories and where are the wonderful business strategies? How did this transition take place? This indeed is an interesting story, a story behind story.

There is certainly no life in the figures of accounting statements or statistical tables, no heart in the trend graphs and no warmth in the inspiring statements of CEOs. In story, there is life and vitality. The plot touches the heart, the twists and turns in the story make one feel absorbed. The conclusions are moving. The story has the power to explain even the most complex subject in as simple a way as peeling the skin of a banana. We listen to lectures, we analyse accounting or statistical data and observe graphical presentations. In the case of a story, we visualise it as a play or drama on the screen of our mind. The mind

has a unique feature. It stores any subject as sequence of events, that is as in a story. This is the reason why a good story lasts for a long time. Story is therefore a powerful means of expressing ideas. The need for the boss to become a good story-teller has arisen.

Organisations conduct training programs on topics like job recruitment, decision-making, responsibility fixing, failure management etc. Let us see how these can be effectively conveyed through the path of story-telling.

Once a trader in horses came to the court of King Akbar. He offered to sell horses of good breed describing their excellent qualities. Akbar had great fancy for horses. He paid a substantial amount as advance to the trader and asked him to deliver the horses as quickly as possible. The trader, after collecting the money, went away. Even after several months, he did not turn up. Birbal, friend, guide and philosopher to the King had a suspicion about the trader at the very outset. But he remained silent for fear of facing the wrath of the King. Birbal felt he should tell the King at least now. When he found Akbar in a cheerful mood, he said, "Oh Lord! I prepared a list of foolish persons in the country and I want you to peruse it". So saying he handed over a paper to Akbar. Akbar found his name first in the list. He became very angry. But controlling his anger, he asked Birbal the reason for it. Birbal told him how he was deceived by the horse trader. Akbar then

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asked, "If the trader comes with horses, will you change your opinion?" "Certainly", Birbal said. "I will strike off your name and write the trader's name in its place". Akbar realised his hastiness and patted Birbal on his shoulder in appreciation.

What is the lesson? When the boss makes a mistake, whether he should be alerted or not is the doubt which bothers every sincere employee. The boss should be told without hesitation, but in a polite and gentle manner.

An old dog was living in the hermitage of a Sage. It was eating the left-over food and leading its life. One day, a tiger entered the hermitage. The frightened old dog ran quickly towards the Sage and fell at his feet. The dog said, "Swami! Please give me the strength and power to confront the tiger. "So be it", the Sage said. With the newly acquired strength, the dog drove away the tiger". After some time, a lion entered the hermitage. The dog requested, "Swami! This time too, please give me the required strength to attack the lion." Without any further thought, the Sage granted the dog's request. The lion was driven away. When the dog acquired enormous power, "If I kill this Sage I will be the strongest in this forest", the dog thought. When the dog tried to attack the Sage, he realised the danger and withdrew the power and strength of the dog.

The moral is that if undeserving persons are put in high positions with enormous power, they will become dangerous.

A King invited all the important persons in his Court and gave one seed to

each one of them. He told them, "I am unable to bear the burden of ruling this kingdom due to my advanced age. All of you are very competent. But I can select only one of you as my successor. So I am holding a test for you. Please sow the seed and nurture it for a month and bring to me the beautiful plants. The best plant will be chosen and the one who nurtured it well will become my successor". After one month, ministers, military commanders and other important persons came to the King bringing with them beautifully grown green plants. But one person was merely holding a vase full of mud and stood before the King. He said, "Oh Lord! I tried my best, pouring enough water and applied manure too. But the seed did not sprout and grow into a plant. Please excuse me". The King said, "I gave empty ears of corn seeds to each one of you. There is absolutely no possibility of those seeds sprouting. All of you brought well grown green plants to please me. But this person boldly accepted his failure. This is the foremost quality a leader should have. He will, therefore, be my successor." Managing failure is an art. When it is inevitable, one should accept failure with dignity.

When a story-teller begins with 'Once upon a time...' there will be absolute silence. Everyone listens attentively and becomes absorbed. They identify themselves with the characters in the story. Our thoughts move faster than the story. We begin to imagine different possible ways about the conclusion. The influence of the story does not leave us even after the story ended. We carry out rehearsals within ourselves to narrate the same story to others in a more interesting and absorbing manner.

Story-telling is an exercise in creativity. It is like the process of equipping our imagination with wings. It is like applying golden paint to ideas. Cartoon networks and computer games usurped the once famous pattern of narrating stories. The grandmothers and grandaunts are displaced from their earlier positions. Neither the old have the opportunity to tell nor the children have the time to listen to stories. The former are preoccupied with television serials and the latter with cartoon serials, video games or cell phones. Mothers are busy with domestic chores and the pressure of work in office. They try to pacify children by promising them to buy story books and cartoon CDs. The schools are after ranks and the students chasing marks. Innumerable are the reasons for the story-telling going into oblivion.

While all this is painful development, the silver lining is that 'story' is getting closer to elders. How the 'story' entered the corporate environment is mentioned earlier. Reputed organisations like Microsoft, IBM, Vodafone, Reliance Mutual, Mahindra, Asian Paints, HP etc., are trying to impart to their staff the art of story-telling. Seminars on story-telling are organised. NGOs too are treading the path of 'story' to explain to their staff as well as their donors their aims and how the lives are changed. A volunteer who participated in a seminar organised by Youth for Service said, "I realised now that a great message can be conveyed through small stories. It is indeed a great experience listening to a story".

We have rich treasure of stories in the great epics Ramayana, Mahabharata and Upanishads. The morals in stories can be applied to institutions as well as the needs of

modern man. The employees of Tata group companies have to present 'Delight Stories' periodically; they have to describe how they satisfied the customers with their services. Good presentations are rewarded.

"The chief responsibility of a business leader is to make his people proceed towards the goal", says Harvard Business Review, the prestigious journal of Harvard Business School. Every successful business leader has the skill to relate a story in a way it is firmly established in the minds of listeners. Sri NR Narayana Murthy of Infosys used to tell about his early days and experiences as beautiful stories - 'we had a small and simple office room', 'we faced difficult situations even for meeting petty expenses', 'myself, Sudha and few friends had to struggle day and night to complete projects' etc. The real experiences can be presented as thrilling stories. The autobiography of Mahatma Gandhi, *My Experiments with Truth*, runs like a story. Gandhiji, in his public speeches, used to include moral stories appropriate to the situation. One who reads the autobiography does not see 'Mahatma' but Mohandas Karamchand. In fact Gandhiji was greatly influenced by stories of Harischandra, Sravan Kumar, *et al.* Some parliamentarians of the earlier era, notably Acharya Kripalani, Pilloo Mody and some others used to tell interesting humorous stories in their speeches. Spiritual leaders like Swami Chinmayananda, Jaggi Vasudev, Sukhabodhananda and others are known for conveying complex spiritual concepts through stories in their discourses.

Story is the only medium of conveying truth in an interesting, absorbing, straightforward, subtle and indirect way.

VICTIM CONSCIOUSNESS IN THE NOVELS OF CHARLES DICKENS AND MULK RAJ ANAND

Dr. M. Umar*

Though the term 'victim-consciousness' sounds modern, the concept is not radically new. In fact, it is as old as the first act of victimisation. Presentation of victims or tragic figures in ancient literature aroused a sense of pity and sympathy in people. And the victims are said to pass through a process of purgation and that created a catharsis in the people. The victims are doomed to such conditions with their own weaknesses, frailties, follies, fate and circumstances. But, in modern literature, realism modifies the trends and brings a new approach to victims and victimisation. The victims and victimisation are used to convey a social purpose. This literature with a purpose is wrought to bring a social change in the society. It mirrors the lives and problems of the people. It is the process of enlightening the public to know themselves and others and act to change their odd situations and circumstances.

Victimisation may be of different kinds. Society abounds in various instances of victimisation and tyranny. Tyranny of a few over many, of the rich over the poor and the mighty over the meek. This has been the unchanging condition of human life. Committed writers like Charles Dickens and Mulk Raj Anand shoulder the burden and cry out to transform the world of such monstrosity and coercion.

As writers with a social cause, Charles Dickens and Mulk Raj Anand express and expose the injustice, agony, pain and victimisation the meek undergo in the hands of the privileged and the mighty. They bring to light the areas of people's sufferings, which are unnoticed and ignored. They draw sympathy for the victims and wage a relentless war against the oppression.

Victim-consciousness on the protagonist's part implies a growing awareness of unjustified suffering. It is an undeserved suffering and suffering without any tragic-flaw in the sufferer. Victim-consciousness may be on the part of the narrator or the novelist and may be reflected through his attitude towards the protagonist's predicament.

George Goodin divides the victims into four categories 'the innocent victims', 'the virtuous victims', 'the flawed victims' and 'the pseudo victims'.

Innocent victims are those who lack a flaw that would provide some ground for their suffering. They do not frequently serve as protagonists. Thus, innocent victim stories tend to move towards comedy. The 'Virtuous victim' forms a contrast to the innocent victim in that he contributes to his own oppression. He usually possesses a power which threatens the legal system. His story of repression sets up a conflict between legality and morality.

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'Flawed Victims' are often their own antagonists. The struggle of the flawed victims is "largely internal, fighting the inauthenticity which has invaded them." Naturally, they tend to move towards tragic realism. 'Pseudo Victims' exist in a comic world in which pathos is parodied or subverted. In the novels about pseudo victims, the character loses psychological coherence and rhetorical composition and becomes "more spatial than temporal."

Like Shakespeare, Dickens brims with originality, but, expresses and addresses human nature at large and creates an art which is powerfully personal and generously accessible. His fictions are packed with social information and social passion. His characters stand as models as they combine peculiarity with ordinariness. They carry history with them. We remember Oliver when we hear of any wretched orphan or work house, Dombey and his son when it is of Victorian capitalist, Fagin and Bill Sykes when it is sly and brutal crime and Podsnop when it is of cant and prudishness.

Dickens brings most of victims as child victims who are innocent victims. He deeply penetrates into the psychology of the children and focuses the inner suffering of them. The insecurity of Dickens's childhood, and in particular his labour in squalid factory, permanently shaped his view of life and his writing. The innocent victims evoke Dickens's pity more than his comic sense.

Pickwick in *Pickwick Papers* and Barnaby Rudge in *Barnaby Rudge* are victims of innocence and ignorance. They begin as innocents and end up as innocents. Pickwick, being ignorant always depends on his servant,

Sam for suggestions. Like Mr. Pickwick, Barnaby Rudge is an innocent idiotic adult with the mind of a child who will never grow. His stunted intellect, deficient understanding destines him to remain a child for ever. Knowing his father's act of murder, he plans and struggles to capture him and have him hanged, but, in vain. His ignorance leads to his inaction.

Dickens later focuses on children as victims of deprivation. They struggle hard. They are orphans or half-orphans. Oliver Twist in *Oliver Twist* is a deprived outcast and workhouse orphan. He is an embodiment of innocence and goodness. He survives through every adverse circumstances and triumphs at last.

David Copperfield in *David Copperfield* is a sensitive and innocent boy. He is presented as a victim of circumstances and a victim of deprivation of love. The moment his step father Murdstone steps into the family, his pains start. He is sent far away from his mother, to Creakle school, where he is brutally treated. He longs for his mother's love. When he receives the news of his mother's death, he shrinks further. His life passes through many pains. He marries Dora and suffers with her, for she is unfit and incompetent. So, he is a victim of circumstances.

In *Dombey and Son*, Florence is a victim of deprivation of love. She lives more or less like an orphan in her own family. Her father, Dombey, is a materialistic man, always working out to make money, instead of caring his children. He never shows love and affection towards his children. Dickens through his

works presents children as victims of the adult world which has no care and no concern for the child world. He creates an awareness in parents to know about their children, their problems and to draw them to their side by their love and not victimise them by isolation and ill treatment.

In Indian English Literature, many writers like Mulk Raj Anand, Bhabani Bhattacharya have ignited this victim-consciousness to awaken the society and to free the suffering poor under the slumber. Mulk Raj Anand shoulders the burden to evoke the consciousness in the people by enlightening to them their miseries and sorrows. As a social realist, he reflects the undue and undeserved suffering of the poor in the hands of the mighty, trapped in an alienated, lonely and helpless state from which there is no escape. All his works reflect and show his vision, his unflinching commitment for the underdog and ambition to ameliorate their pathetic conditions. Mulk Raj Anand projects the social evils and fights against them. He is a humanist.

Mulk Raj Anand in all his works protests against the social evils faced by the underdog. He is committed to the amelioration of their pathetic conditions. All his works are powerful expressions of his burning conscience deeply touched by the grief of the suffering poor. His genuine concern and deep sense of commitment spring out to eradicate all the miseries of the people. Any reader of his works feels that he has an axe to grind and to mould the people to protest against the existing conditions of the poor. He believes that mere sympathising with the poor does not rescue them.

Mulk Raj Anand devotes his time and literature to the victims of Indian society. Almost of all his victims are downtrodden and underprivileged. He does not merely echo the concept of humanism but offers a kind of solution to the present day social ills. He is for the eradication of poverty, caste and racial barriers and for social, economic and political freedom without distinctions.

In his works *Untouchable* and *The Old Woman and The Cow*, the protagonists Bakha and Gouri may be said as innocent victims, being innocent, fall easy victims to the inhuman attitude and cruelty of their oppressors and undergo misery and humiliation. Bakha in *Untouchable* is a victim of caste system. He is a sweeper boy. Everywhere he is unwelcome, inauspicious and pollutant.

Gouri in *The Old Woman and The Cow* is a victim under the spell of her own family members. Her entire life is a tale of woe and suffering. She suffers in the hands of her mother, mother-in-law and husband. She suffers under several oppressive forces. She is sold away to a lusty rich man.

Mulk Raj Anand's other protagonists Munoo in *Coolie* and Gangu in *Two Leaves and a Bud* may be considered as virtuous victims. Munoo in *Coolie*, though a kshatriya by caste, is a poor orphan boy. He moves from place to place in search of a job. He is deceived everywhere and by everybody, under whom he works. Mrs. Mainwaring hits him with her car, takes him and cares him, but, later, tortures him physically and mentally. She even advances with her lusty desires. Towards the end, being neglected, Munoo suffers tuberculosis and dies uncared for.

Like Munoo, Gangu is a victim of poverty, of capitalism and exploitation. Gangu's hunger and poverty push him and his family into the hell of the Tea-plantation, run by the British. He is underpaid, over-worked, and starved. He experiences a series of bitterness one by one and at last is relieved from suffering when he is shot dead.

Mulk Raj Anand, with all sympathy and agony for the suffering poor lives, writes with all social commitment to propagate the truth and establishes to state the 'fumes of

man's inhumanity to man' in this so called democratic society. The tribulations and social pressures acting on the individuals are discussed in detail in his works.

Thus, Charles Dickens and Mulk Raj Anand endeavour to depict reality and victim consciousness in their works. They deal with different classes of victims suffering under different kinds of victimisation. They make their literature a vehicle to mirror the ills of society and awaken the victim consciousness to transform the society.

THE COOKIE THIEF

A woman was waiting at an airport one night, with several long hours before her flight. She hunted for a book in the airport shops, bought a bag of cookies and found a place to drop. She was engrossed in her book but happened to see, that the man sitting beside her, as bold as could be. . .grabbed a cookie or two from the bag in between, which she tried to ignore to avoid a scene. So she munched the cookies and watched the clock, as the gutsy cookie thief diminished her stock. She was getting more irritated as the minutes ticked by, thinking, "If I wasn't so nice, I would blacken his eye."

With each cookie she took, he took one too, when only one was left, she wondered what he would do. With a smile on his face, and a nervous laugh, he took the last cookie and broke it in half. He offered her half, as he ate the other, she snatched it from him and

thought... oooh, brother. This guy has some nerve and he's also rude, why he didn't even show any gratitude! She had never known when she had been so galled, and sighed with relief when her flight was called. She gathered her belongings and headed to the gate, refusing to look back at the thieving ingrate.

She boarded the plane, and sank in her seat, then she sought her book, which was almost complete. As she reached in her baggage, she gasped with surprise, there was her bag of cookies, in front of her eyes. If mine are here, she moaned in despair, the others were his, and he tried to share. Too late to apologise, she realised with grief, that she was the rude one, the ingrate, the thief.

Courtesy : The Internet (From "A Matter of Perspective" by VALERIE Cox Submitted by TOM "The Colonel" Parker)

BASAVESHWARA- A TRUE REFORMER

Avula Meenakshi *

Basaveshwara, the founder of *Veerashaivism* was one of the greatest socio-religious reformers of medieval India. He was a mystic by temperament, an idealist by choice, a statesman by profession, a man of letters by taste, a humanist by sympathy and a social reformer by conviction. Like Buddha, he preached egalitarianism and fought against the discrimination of human beings on the basis of caste, creed, gender, language, country or race. He rejected caste system and tried to eradicate untouchability. He gave women an equal status along with men. He preached a new way of life wherein the divine experience is the centre of life regardless of gender, belief, tradition, religion, caste or social status. As it is said by Gandhiji, "Eradication of untouchability and dignity of labour were among his core precepts. One does not find even shades of casteism in him". Basava's philosophy is mainly based upon (1) Monotheism (2) Egalitarianism (3) Work is Worship or *Kayakave Kailasa* (4) Service or *Dasoha*.

Basava propounded monotheism through worship centered on Lord Shiva in the form of *Ishtalinga*. He invented *Ishtalinga* and used it (1) in establishing the equality of all human beings (2) in the eradication of untouchability and (3) as a means to attain spiritual enlightenment. *Ishtalinga* is an oval-

shaped emblem symbolising Paramashiva, the absolute reality. The adherents of this faith are known as *Lingayats*. *Lingayats* wear *Ishtalinga* on their body and worship it individually. Like Martin Luther who came nearly three hundred years after him, Basava preached that the devotion of people to God was a direct relationship and did not need the intervention of the priestly class.

Basava, who was born in an orthodox Brahmin family, rejected many practices and rituals in the then society. He rejected blind conventions of caste and sex discrimination and emphasised on realisation through personal experience. The Anubhava Mantapa established by Basava laid down the foundation of social democracy. Both Lingayat men and women participate in the ceremonies such as *Lingadharane* and *Diksha* in the presence of a satguru. This practice was begun by Basavanna himself, who refused to undergo *Upanayana*, as it discriminated against women. He condemned the discrimination of human beings on the basis of gender for not allowing his sister Nagalambike to undergo *upanayana* along with him and left his home for Sangameshwara, the then Shaivite school of learning at Kudalasangama. There he spent 12 years in studying. There, he conversed with scholars and developed his spiritual and religious views in association with his social understanding. Eeshanya Guru also known as Jataveda Muni was his guru.

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Basava started his career as an accountant and rose to the position of Prime Minister in the court of King Bijjala. He rebelled against the rigid practices of caste system and untouchability and eventually began expounding his own philosophy with a casteless society at its core. According to Basava, the roots of social life are embedded not in the cream of the society but in the scum of the society. He believed that man becomes great not by his birth but by his conduct in the society. He created much controversy by not following the societal rules associated with the caste system. He visited the homes of untouchables and allowed them to have lunch at his residence. He supported and praised the historic *anuloma* marriage of a Brahmin woman Lavanyavati and an untouchable man Sheelavanta. The orthodox members of the court protested against it. King Bijjala, being afraid of a possible uprising in orthodox society ordered the newly married couple to be harshly punished. Before punishing them King Bijjala asked Basava either to accept caste system or to quit his post. Basava strongly opposed caste system. As a result of this, he lost his post and was banished from Kalyana. With a heavy heart, he marched towards Kudalasangama and attained nirvana or lingaikya there.

Basava believed in the principle *Kayakave Kailasa*, which means *Karma* or work is the way to *Kailasa*, the abode of Shiva. He also taught the dignity of manual labour by insisting on "work is worship". He preached that every kind of manual labour which was looked down upon by the people of high caste should be looked upon with love and reverence. Thus arts and crafts flourished

and a new foundation was laid down in the history of the economics of the land.

"Service to society" or "*Daasoha*" is the other important principle preached by Basava. He proclaimed that all the members of the state are labourers: some may be intellectual labourers and others may be manual labourers. He placed practice before precept. Even though he himself served as a minister under king Bijjala, he pointed out that he worked only as a 'daasohi' or a servant of society. He shunned the sharp hierarchial divisions that existed in the society and tried to remove those distinctions between the superior master class and the subordinate servile class. He insisted that the same rules of conduct should be applied for both administrators as well as ordinary people. According to him *Daasoha* means working hard for one's livelihood and for the well-being of society. *Daasoha* in principle assumed that what belongs to God must be returned to Him and what came from society should be given back to it by way of selfless service.

Anubhava Mantapa, a spiritual parliament was established by Basava in 12th century at Kalyana. It was an academy of mystics, saints and philosophers of Veerashaiva faith. It was the fountain head of all religious and philosophical thought pertaining to *Veeraashaivism*. Basava's egalitarian philosophy and reform movement attracted many mystics and saints of his time. It was presided over by the mystic Allama Prabhu. Numerous *sharanas* from all over Karnataka and other parts of India were participants. This institution gave birth to the *vachana* style of literature which was used as the vector to propagate Veerashaiva

religious and philosophical thought. Other gaints of Veerasaiva theosophy like Akka Mahadevi, Chennabasavanna were participants in the *Anubhava Mantapa*.

Basava is called Basavanna as he himself declared that he is playing the role of elder brother in guiding human beings. He was popularly called "*Bhakti Bhandari*" or "The Champion of Devotion", as he used Bhakti as an instrument in reforming society. He was also called "*Kranti Yogi*" as he brought revolution in Dharma. He preached people about humanity, morality, honesty, simplicity equality and dignity of labour. Basava brought home to his countrymen the lesson of self-purification. He tried to raise the moral level of public life in the country through his *vachanas*.

Basava's movement heralded a new chapter in the annals of Kannada literature. Like Buddha, who preached his principles in Pali, the commoner's language, Basava also communicated his beliefs and ideas in Kannada which was the commoner's language unlike Sanskrit which was understood only by the Brahmins at that time. It gave birth to the *vachana* style of literature. The *vachanas* were pithy poems of devotional nature that expounded the ideals of Veerashaivism.

Basava's movement gave a literature of considerable value in the vernacular language of the country, the literature which attained the dignity of a classical tongue. The *vachana* literature, *Basava Purana*, a 13th century Telugu biographical epic poem, written by Palkuriki Somanatha and its detailed Kannada version, written by Bhimakavi are the sacred texts in Veerashaivism.

Basavanna's *vachanas* blend the concept of devotion and reformation, thereby making them very relevant in the contemporary society.

Basava's socio-religious movement decisively shaped society in medieval Karnataka and permanently changed the contour of popular Kannada poetry.

It was written in the '*Times Of India*', in May 17, 1918, "It was the distinctive feature of his (Basava's) mission that while illustrious religious and social reformers in India before him had each laid his emphasis on one or other items of religion and social reform, ... Basava sketched and boldly tried to work out a large and comprehensive programme of social reform with the elevation and independence of womanhood as its guiding point. ... The present day social reformer in India is but speaking the language and seeking to enforce the mind of Basava."

Politics are almost as exciting as war, and quite as dangerous. In war you can only be killed once, but in politics many times. ~Winston Churchill

ARCHIVING THE TELUGU SHORT STORY: ANTHOLOGIES AND TRANSLATIONS

Gatla Anitha*

Bhasha literatures traverse a long way before they are archived for the posterity. Unlike the English publications, the Indian publications in regional languages do not enjoy the patronage of the readers in monetary terms. From getting published in the periodicals and small magazines, the authors struggle hard to self-publish their anthologies investing their hard earned money. To add to this, the authors find it difficult to market or circulate their publications. Hence, the present article makes an attempt to recount the processes of archiving: anthologisation, translation and publication.

Anthologisation of Telugu Short Story : Until the formation of the sahitya academies at the state and the central levels, the publication of the literary anthologies was centred in the hands of the privileged few. While the State Sahitya Akademi gave way to Potti Sreeramulu Telugu University, Hyderabad, the Central Sahitya Akademi has been publishing the Telugu works on representational basis. The Central Sahitya Akademi brought out quite a few important anthologies of Telugu works. The first of it was *Andhra Katha Manjusha* printed in 1958 under the editorship of Swamy Shiva Shankar Shastri. The Akademi also brought out *Telugu Katha* in 1986 under the editorship of D.

Ramalingam comprising stories from 1935 to 1982. Similarly the National Book Trust, India published *Katha Bharathi* in 1973 under the editorship of Vakati Panduranga Rao and Purana Subramanya Sharma comprising twenty seven stories.

There is no need to state specifically that magazines have been particularly instrumental in promoting the short stories. Umakantam published his stories in his magazine, *Trilinga* in 1913-1914. Rayasam Venkatasivudu published his stories in *Janana*. Achanta Venkata Sarma published his notable stories in *Kalpalata*. Other magazines, which provided a platform for short stories during this period, are *Suvarnalekha*, *Sahiti*, and *Bharati*. Between 1916 and 1920, after the First World War, the printing of the magazines slowed down due to the high cost of paper and printing materials. *Sujatha* is credited with publishing stories by prominent writers such as Malladi Ramakrishna Sastry, Madapati Hanumantha Rao, Oddiraju Sitaramachandra Rao, and others. In the same magazine, some of the early stories of Chalam appeared. Some critics seem to wonder if other magazines hesitated to publish Chalam's stories. Along with the stories, the magazines published essays also.

The Progressive Writers' Association, Guntur, brought out five volumes of short stories with the title *Katha Sravanthi* edited by Penukonda Laxminarayana. Singamaneni

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Narayana anthologised *Seema Kathalu* in 1992, setting a new trend in the history of anthologisation of Telugu short stories. This anthology marks the beginning of publishing anthologies from the regions concerned. Kethu Vishwanadha Reddy and Pollu Satyanarayana published *Chaduvu Kathalu* comprising stories about the importance of education. Revolutionary Writers Association, Vishakapatnam published nine volumes of short stories titled *Suvarnamukhi*.

Kalipatnam Rama Rao published *Ruthupavanalu* (Monsoon) in 1996. Similarly an anthology titled *Kathambam* was brought out in 1996. *Virasam* published *Raathi Puvulu* (Stony Flowers) and *Manakalam Kathalu* (Stories of our Time). Jayadheer Thirumala Rao's *Streevada Kathalu* (Feminist Stories) and Bhargavi Rao's *Inkaana*, *Ikapai Chelladu* mark the beginning of bringing out anthologies based on modern literary movements. R. Chandra Sekhar Reddy and K. Laxmi Narayana brought out *Dalita Kathalu* in 1996, besides publishing seven volumes of *Dalita Kathalu*, having classified the stories into as many sub-themes.

Other anthologies of the short story include Vasireddy Naveen's (ed) anthology by Hyderabad Book Trust, the Story Sahiti, Vedagiri communications, Vahini Book Trust, Hyderabad, Visala Sahitya Akademi. Jagityala, Rama Publications, Ananthapuram, Jesta Literary Trust, Vishakhapatnam, Vanguri Foundation, America, Visalandhra, Prajasakti Publications and other literary organisations like *Virasam* and *Janasahiti* edited and published anthologies of short stories enriching the genre.

An important development in the anthologisation is the efforts of Vasireddy Naveen and Papineni Shiva Shankar, who have been bringing out volumes of anthologies titled *Katha* every year, and they have so far brought out twenty one anthologies of short stories beginning from the year 1990 without a break.

Archiving of Telugu Short Story: The most outstanding contribution to the archiving of the Telugu short story has been the establishment of *Katha Nilayam* (Abode of Stories) in Srikakulam by Kalipatnam Rama Rao. Rama Rao, winner of Kendra Sahitya Akademi Award, established *Katha Nilayam* in 1997 to preserve the Telugu stories for the posterity. Now it has been turned into a research centre attracting scholars from different parts of the country. It houses more than 12,000 books, most of which were published between 1900 and 1910. *An important feature of the Nilayam is that as many as twenty thousand rare and old newspapers and photos of famous writers are preserved in the abode of the short story.*

Himself one of the doyens of Telugu short story, Rama Rao founded a trust for the management of *Katha Nilayam*. Telugu Akademi published *Katha Kosam* in 2005, providing the details of 2,110 writers with the support of *Katha Nilayam*. They are attempting to digitalise 3.5 lakh pages of the anthologies making the Telugu short stories accessible to the readers and researchers.

Similarly Silicon Andhra is also launching a pioneering initiative of taking Telugu story across the world by launching *Katha Nilayam* with the website www.kathanilayam.com.

kathanilayam.org. *Katha Nilayam* is assisting in this project. The prototype of the online *kathanilayam.org* was launched in the Telugu University Auditorium, Hyderabad.

Translation of Telugu Short Stories into English : Translation of Telugu short stories into English has moved from the periphery to the center-stage. It has also been attracting increasing research interest. The advance of translation goes beyond the issue of Source Language (SL), Target language (TL) and encoding and decoding. The translators are now preoccupied with the representation of culture, nativity, idiom and other inherent features of the source text. Translations are the only means of knowing about the culture and life of the people outside one's language community. As a part of this linguistic and literary necessity, quite a few Telugu works have been translated into English. A quick perusal of the English translations of the Telugu works follows as a matter of providing information (on poetry and novel too) to the translation enthusiasts, though not necessarily comprehensive.

The first concerted effort of translating Telugu writing into English dates back to C.P. Brown, who translated about 2000 *verses of Vemana* under the title, *Verses of Vemana* into English in 1829. He took pains to collect Vemana's poems from different places in the Telugu speaking region. Subsequently, Telugu literature established itself through translations into English.

Major translations of poetry include: Chaya Devi's *Modern Telugu Poetry*, Dasarathi's *Duel with Darkness* and other Poems translated by S.S.Prabhakar, Vegunta

Mohana Prasad's *This Tense Time: An Anthology of Modern Telugu Poetry*(1915-1980), Narayana Reddy's *Vishwambhara* translated by Amarendra, Sarma's *Airborne* and other Poems translated by Adapa RamaKrishna Rao, Seshendra Sharma's *Turned into Water and Fled away*, Sri Sri's *Miscellany* translated by K.V. Ramana Reddy, *Sumathi Satakam* translated by C.N. Srinath and T.V. Subba Rao, among others.

There have been stray attempts of translations of Telugu novels. They include: Gopichand, Kutumba Rao, R.V. Sastry and Buchchibabu. The first and foremost work to have been translated into English is Unnava Laxminarayana's work *Malapalli*. Other novels translated are: Veerasalingam Panthulu's *Fortune's Wheel: A Tale of Hindu Domestic Life* (Rajashekhara Charitra) translated by J. Robert Hutchinson, Dr. Kesava Reddy's *He Conquered the Jungle* (*Athadu Adavini Jayinchadu*) translated by C.L.L. Jayaprada, G.V. Krishna Rao's *Puppets* (*Keelubommalu*) translated by D. Kesava Rao, Vasireddy Sita Devi's *The Burning Moonlight* (*Mandutunna Vennela*) translated by D. Ramalingam, Kodavatiganti *Kutumba Rao's Sundaram Learns* (*Chaduvu*) translated by V.V.B. Rama Rao, Dasarati Rangcharya's *The Lesser Deities* (*Chillara Devullu*) translated by Chakravarthi Seshacharya, *Janapatham* (Path of Absolute Truth) and *Mayajalataru* (Fancy Lightning). Vishwanatha Sathyanarayana's *Veiyipadagalu*, Buchibabu's *Chivaraku Migiledi*, *Asamardhuni Jivayatra*, Rachakonda Vishwanatha Sastri's *A Man of No Consequence* (*Alpajeevi*) translated by Achanta Janakiram, Naveen's *Bed of Thorns*

(*Ampasayya*) translated by D. Ranga Rao and *Dark Days (Cheekati Rojulu)* translated by K. Jagadeeshwar Rao and Naveen and R.S. Sudarshanam's *Tree of Life (Samsaara Vriksham)* translated by the author himself.

Coming to the translations of Telugu short stories into English, the following works may be mentioned: Bharadwaja's *Phantom Quintette and Other Stories* translated by Purush, *Modern Telugu Short Stories: An anthology* translated by Patanjali and Muralidhar, Sastry's *Pleasant Surprise and Other Stories* translated by A. Muralidhar, S.M.Y Sastry's *The Officer and the Milk Maid: A Collection of Stories*, M.V. Sastry's (ed) *A Generation of Telugu Short Stories*, Vaasamoori's *Here and Beyond Amalapuram*, Panchakesa Ayyar's *Tenali Rama*, Narasihma Murthy's *Telugu Kathaa Sudha - Nuurella Panduga*.

Other works of Telugu short fiction in recent times include: Alladi Uma and Shridhar's *Women Unbound and Ayoni and Other Stories* (by Volga), Ranga Rao's *Classic Telugu Short Stories* and *That Man on the Road*, Patanjali and Muralidhar's *Modern Telugu Short Stories*, M.V. Sastry's *A Generation of Telugu Short Stories* and Naveen's *Lifescapes: Telugu Short Stories* translated by M. Rajeshwar.

While most of the translations have been self-published, MacMillan, India brought out two novels as a part of its regional language novels project, for which Mini Krishnan was the series editor. Ranga Rao's two anthologies were published by Penguin India. Oxford University Press, India brought out quite a few anthologies, most of which have been edited and translated by Velcheru Narayana Rao.

Velcheru Narayana Rao, who worked as Krishnadevaraya Professor of Languages and Cultures of Asia at the University of Wisconsin, Madison has not only introduced Telugu studies in an American university, but immensely contributed to the translations of Telugu literature. A recipient of the A.K. Ramanujan Prize for Translation from the Association for Asian Studies, Velcheru, along with co-author David Shulman, published *Classical Telugu Poetry: An Anthology*. He has translated a large corpus of poetry. His works include: *Symbols of Substance: Court and State in Nayaka Period Tamilnadu* with David Shulman and Sanjay Subrahmanyam. The book examines three major Nayaka states ruled from Senji, Tanjavur and Madurai, Tiruccirappalli, which shared salient structural and cultural features. His next most important work is *Girls for Sale: Kanyasulkam*, a Play from Colonial India by Gurazada Apparao. It may be of interest to mention that *Kanyasulkam* had been translated earlier by S.N. Jayanty and later by C. Vijayasree and Vijaykumar for OUP India Press. Chandra Sekharam's *Kanchanamala* was translated by Amarendra and *Telugu One Act Plays* was translated by M.V. Sastry.

When God is a Customer: Telugu Courtesan Songs by Ksetrayya and Others is yet another significant work that Velcheru brought out along with A.K. Ramanujan and David Shulman. The work contains the South Indian devotional poems with dramatic use of erotic language expressing a religious vision. The editors provide a foreword with the context investigating their religious, cultural, and historical significance. Equally significant is Annamayya's *God on the Hill: Temple*

Poems from Tirupati that Velcheru and Shulman published. The translator successfully represented the short *padam*, song. 150 in all, the poems are couched in a simple and accessible language.

Velcheru's *Hibiscus on the Lake: Twentieth-Century Telugu Poetry from India* is an anthology of poems. He translated yet another work, *The Wooden Horse and Siva's Warriors: The Basava Purana* of Pakluriki Somanatha by Palkurki Somanatha. Here is the first translation into English of the *Basava Purana*, a fascinating collection of tales. Palkuriki Somanatha, author of the *Basava Purana* is revered as a saint by Virasaivas in Andhra and Karnataka.

Coming to the recent translations of Telugu prose, Rani Siva Siva Sankara Sarma's *The Last Brahmin*, translated by Venkat Rao, has been published by Permanent Black. Orient Longman published G. Kalyana Rao's *Untouchable Spring*. Harper Collins' recent release of Y.B. Satyanarayana's autobiography, *My Father Balaiah* (original English, 2011) is the first Dalit autobiography from Andhra Pradesh to have been published. The Delhi based Navayana and OUP, India, recently embarked on bringing out the Telugu works in English translation. The former brought out an anthology of Gogu Shyamala's short stories entitled *Father May Be an Elephant and Mother Only a Small Basket, But...*, and Vemula Yellaiah's *Kakka*, translated by K. Purushotham and Gita Ramaswamy, is due for release by navayana shortly. While OUP India and Penguin India are bringing out English translations of Telugu Dalit writing in separate volumes, the former edited by Gita Ramaswamy, K. Purushotham

and Gogu Shyamala and the latter by Susie Tharu and K. Satyanarayana. Further, the OUP India is bringing out *Ooru Vada Bratukulu* besides the translations of Vegunata Mohana Prasad.

Literary journals too have been publishing translations. Central Sahitya Akademi devoted its official organ, *Indian Literature* two special numbers to Telugu. Other journals that devoted the special numbers to Telugu literature include: *Revaluations* guest edited by K. Purushotham and *Journal of Literature and Aesthetics* for which K. Purushotham has been the consultant editor. Hyderabad based *Triveni*, a quarterly has been publishing Telugu writings consistently giving opportunities to the budding first timers. Nidadavolu Malathi, a US based critic and short story writer hosts a website www.thulika.net in which she publishes eminent Telugu fiction translated into English. In spite of the recent spurt in the translations and publications, translations from Telugu to English however still lag behind when compared to Bengali, Malayalam, Tamil and Kannada.

A similar view is echoed in what Nidadavolu Malathi, a US based litterateur and translator writes: The recent spurt in the translations of Telugu short stories into English evinced interest among the young scholars, researchers and translators to continue the tradition of translation. However, the translations are not free from the inherent linguistic and cultural problems. B.H Krishnamurthy and C. Vijayasree, editors of *Gold Nuggets* write: "An attempt is made to recreate the original specificities of stories located in different parts of Andhra and evoke the tenor of the rural life in stories that deal with the village life" (Krishnamurthy xii).

COGNITIVE APPROACH IN READING FOR LANGUAGE LEARNING

Dr G Manjulatha Devi *

Introduction:

This Article emphasises that the learning of a language will be effective and positive when the students reinvest themselves as teachers and be guided by their own intellect in the process of learning. Language learning is impossible without the participation of students.

True it is that remarkable changes have taken place in the field of education and this is more conspicuous in the case of language teaching than in other disciplines. Traditional method of teaching is not very successful in producing favourable learning effects, so communicative approach has attracted everybody's attention as it encourages students' participation and help them to the maximum extent to improve their language abilities.

The pedagogues are concentrating not on knowledge acquisition but on percentage gain and the most hazardous consequence of this is that activity of reading has disappeared in learning centers. Due to lack of reading habit students, after leaving the educational centers, are found to be unaware of contemporary issues. The skill of reading includes several other skills like thinking, analysing, problem solving, judging, concluding etc.. So the bottom-line is, the

educational centers should take the responsibility of including reading programmes in the time-table to help the students become independent learners.

Cognitive Approach In Reading

Cognition has been described as the child's capacity to acquire and use information in order to adapt to environmental demands (Lidz, 1987). The Cognitive approach deals with mental process. Students are to be encouraged to apply their thinking to learn a specific thing. By implementing this cognitive approach, the teacher can make the students aware of the implicit by asking questions to realise the link between one event and another. The comprehension which is the consequence of their labour and the quality of answers works as a standard unit to understand the cognitive ability of students. Thorndike describes comprehension as, "The manipulation of memories." Vygotsky states, "Through comprehension the students learn the gamut of the author's background, style, and attitudes in order to interpret the selection of the text in the light of what message it communicates to the participants today." The teacher can successfully develop cognitive skills of students by asking a variety of comprehension questions to answer which the students apply multiple strategies to think.

Literary Comprehension: The questions are direct and explicit. Students apply skimming or scanning strategies to answer

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these questions. The questions are:

- Pick out the words which mean.....
- Who is the speaker/author of the passage?
- What is difference between.....?
- Where do we find.....?

Reorganisation: To answer the questions of this type, students must use information from various parts of the text. For example, the students read in the beginning of the lesson that Krishnaswamy Iyengar is Narayan's father and somewhere in the middle of the lesson, they read that Tamil Brahmins are called Iyengars. To answer the question, Which community does Narayan belong to? Students have to find the link between Narayan's father and what Tamil Brahmins are called.

Inferential Questions: It includes students' previous knowledge, guessing capacity, analytical thinking, and judging the things. Inferential questions are:

- How far do you feel the title is appropriate to the story?

Prediction: Students use their knowledge to predict what happens next. The questions are:

- Do you believe that the villain kills the hero?

Evaluation: This requires the learner to give the comprehensive judgement of the text. The questions are:

- In what way do you feel you are benefited by reading the text?
- How does the knowledge of grammar help you?

Personal Response: It requires the students

to give their personal response for several issues discussed in the text. The questions are

- Why do you like/dislike a particular character in the story?

If students comprehend the text without putting any efforts from their side, the information may elude their memory soon. Instead, if they personally involve themselves in the activity of learning, the result will produce two positive results: the students are thrilled to discover their own potential and it extends their interest in the activity. When language is dissected, it shows a number of fascinating and complex structures and by applying intellectual thinking and analysing of such typical language patterns, the reader will be able to acquire language skills. According to Gough, "Reading is a linear, almost a mechanical process that starts with processing each letter, combining letters into words, looking up the meaning of these words in lexical memory, storing meaning briefly in short memory and finally combining word meanings to form first sentence meanings and then meanings for the larger portion of the text." Students use their cognitive skills to operate this process.

Before involving the students in the activity, the teacher should set the objective very clear as to what s/he intends to achieve that would benefit the students. Generally students' opinion about reading is that it is an onerous task. The reason for this is not a mystery but a known fact that they are accustomed to understanding the text without actually reading it. Here is where the students become passive listeners because the teacher shoulders the entire responsibility of

expounding the text. When they are employed to reading a text, they encounter two major problems, one is comprehending the text and another is decoding it. Identifying the sounds is another problem of students. The teacher has to give model reading to help the students overcome this problem. Sometimes it happens that the standard of the text surpasses the ability of the readers. At that time they frequently encounter problems in comprehending the text and as a result of it their interest will be diluted. So primarily the teacher needs to be familiar with the methods that can be used in reading skill development. It is necessary that the teacher need to keep the following points in mind before implementing the activity of reading:

- The readiness of students to take part in the activity
- The background knowledge of the students
- The procedure how the activity has to be conducted (group activity/individual performance)
- The goals of reading (to learn a specific grammar item, to learn a vocabulary item like synonyms/antonyms/one-word substitutes etc, to understand the ambiguity, to interpret)
- The reading technique to be applied (skimming/scanning)

Reading Assessment: An assessment test is to be given to students to discover their cognitive ability. The teacher may adopt diverse methods to make this assessment to avoid discursive teaching.

- The teacher may ask the students to answer the questions to derive the implicit meaning of certain things in the text. For example: The text contains some information about

Raja Rao "Raja Rao was born in 1856 and died in 1879." A question may be asked like how many years did Raja Rao live? The student count the years between 1856 and 1879 and answers the question.

- The students may be asked to predict the meanings of the words with the help of the context or identify the words with the help of the meanings provided. For example; Pick out the word which means.....?
- Students may be asked to narrate the story they have read.
- They are to summarise the text or paraphrase it.
- Students may be given a "close test" missing some words in between the passage.
- Loud reading to check the pronunciation

Any difficulty of students to comprehend the text should be facilitated by the teacher. So the teacher has to be creative and resourceful. The desired help can be offered to students not by disclosing the answers to questions but by providing examples to help them think and respond. They should be instructed how to think or what to think, because comprehension depends on inferences and implications.

Teacher Activity: The teacher has to promote the cognitive thinking of students by giving the following instructions:

- Observe the subjects and verbs
- Decide the singular and plural forms
- Identify the conjunctions which connected the subjects

Task to Students: Do the following exercises with the help of the text given above:

- Vaibhav as well as his parents.....(is/are) coming today.

- Neither of your suggestions..... (have/has) been accepted.
- Not only my friends but I also..... (was/were) happy with the new Principal.

The aim of language teaching is to train the learners to talk and to help them master the basic structural patterns of the target language. Discursive language teaching multiplies fear in learners. It destroys their

interest for learning too. Planned teaching on the other hand with teacher's acceptance of accountability to achieve a specific objective would show learning effect among learners. Students should be asked to implement a particular reading technique and teaching should be done in interactive method to teach a particular item of language. Students are to be motivated to apply their skills to comprehend the text and help themselves in becoming self-learners.

READERS' MAIL

Thanks a lot for the April-June 2013 issue. Most of the articles and poems in the issue are very inspiring and thought provoking. Triveni is doing a great job, trying to awaken the human spirit. Excellent.

Dr. O.P. Arora, New Delhi

Your editorial note, and the article of Dr. B.V. Rama Rao on the Jnanapeeth awardee, Ravuri Bharadwaja in July-September 2013 issue of Triveni paid rich tributes to "Telugu Tagore".

G. Ramakrishna Rao, Kakinada

I appreciate the Editor's caution that contributions should be brief. Many people are under the delusion that quantity is a mark of scholarship and that bulk is strength. They stuff even poems with unwanted details.

M. Neeraj, Bangalore

The pictures in the journal support the need for environmental protection and preservation of the treasures of our ancient Art and India's cultural heritage.

Ayappan Pillai, Chennai

Sabita Radhakrishna's silent expression of the grief-stricken heart at the tragic loss of some close relative attracts spontaneous sympathy.

Y. Dharmiah, Karimnagar

'Giving Voice to Silent Wail' written by Sabita Radhakrishna is touching. The silent grief is very pathetic. Death of the dear ones is indeed a tragedy too deep for words to express.

Chitrapu Ramakirshna, Rajahmundry

Mankind will never see an end of trouble until, lovers of wisdom come to hold political power, or the holders of power become lovers of wisdom. ~Plato, The Republic

BOOK REVIEW

Name of the Book: Just Human
Author: MVS Sathyannarayana
('Mahathi'), Sanbun Publishers, New
Delhi: Pages 60. Price Rs 75/-

A slim volume with a weighty voice craving for a 'just' and 'human' order from a poet who has already published three anthologies, it decries the ills and injustices - individual as well as societal - but with a positive and mellowed approach, and touch of humour and sarcasm. Perversions like cant, casuistry, hypocrisy, political chicanery and menace of terrorism are castigated in a flowing language and an engaging style in the 47 poems of which 5 are metrical.

If man turns into a money-making machine he could, of course, bury his "past travails and pain" due to want, but affluence distances him from the free and simple joys of life that are many; he can't even relish his food nor can he get any wink of sleep (Affluence). Running after a chimera of contrived and artificial living, man is paying a heavy price to buy and be yoked to a life that is "modern" but doubly "dour" (Life Modern).

Human population is multiplying and so with it an itch for instant success and recognition sans any worthy effort (Achievers). What with the permissive, frivolous and meretricious culture overwhelming us, "Wanton sirens and Don Juans / gad around for new heavens" (Vented Pots).

The poet, a law graduate, attributes the 'scribble-jumble' of documentation to a

world of deceit and a propensity to renege on one's word (Lost Faith). And with negative tendencies like this we live "in a world where it is hard to find / clean mirrors and open books" (Post-modern Psychology).

Our democracy is full of wily politicians who have perfected the art of vote-bank wheeling and dealing to lull the people into a perpetually "hypnotic state" of civic complacency by splurging sundry sops: "Today they each got / a hundred rupee note / and a couple of / arrack pockets" (Let Us Forget).

Anything you do - good or bad - you are bound to taste its fruit, if not at once, a little later or even in the next birth, and the arm of natural justice is long enough, warns the poem "Life" conveying the Karmic spirit. In the same vein, the poet exhorts us not to rack our brains with questions on the invisible uncertainty of the future, for time is anyway "pregnant / with every answer, every response" (The Future). Of course, it's a different matter that saner counsels fail to prevail on deliberately insensitive persons and it doesn't strike them that those who harm others would themselves come to harm.

In a world where cosmetic values dazzle with glitz and razzmatazz, we tend to set much store by the skin-deep physical appearance. Let's not prejudge person on the basis of their physical ungainliness, for after all, a hearty sincere and beautiful smile from most of them could be a desirable, illumining and "healthy virus" (Smile Effect).

Not only habits die hard but they become inveterately addictive. "A glutton without eating / a fox without cheating / and a sadist without torturing someone / die soon!" (Poison-Potion).

Anyone who witnesses and experiences these unjust goings-on in this glaringly unequal world and is unable to bear their brunt is apt to swear "This world is not for me." But our poet poses a pregnant and rhetorical question, "Where do you go?" in the eponymous poem.

In short, the poet MVS Sathyanarayana '*Mahathi*' deserves kudos for the poignancy of themes, forceful expression, vivid imagery, and lyrical beauty investing the poems. The book should have received a better copyediting attention.

U Atreya Sarma, Secunderabad

Name of the Book: Luminaries -the English version of Chirasmaraneeyulu written in Telugu by P.V. Brahmam - published by P.V. Brahmam Charitable & Welfare Tryst, HUDA Complex, Plot No. 43, Flat No. 308, Saroornagar, Hyderabad-500 035 - translated by D. Ranga Rao - Pages 379, Price Rs.300/-

The book contains 142 brief biographical sketches of spiritual leaders, social reformers, patriots and freedom fighters,

administrators and intellectuals, including *Bharat Ratnas* and Nobel Laureates, the darling sons and daughters of Mother India, who led a life of service and sacrifice for the country. The book deals with a few foreigners also who identified themselves with the Indian spirit and served the country selflessly.

Luminaries fulfils the need of the hour in guiding the youth of the country, especially in the context of the changing times. The book covers the pre-independent and post-independent India and indicates the values to be cherished and emulated to make the country move forward with a new spirit and zeal, seeking a glorious future.

The book has been brought out elegantly with an attractive cover. The colour photographs of each luminary illuminates the work, throwing light on the leaders that make India what it is today.

Kudos to the author, P.V. Brahmam for bringing out a unique book of this kind, a mini encyclopedia and to the translator who has done a good job in rendering the Telugu book into easy flowing English.

Luminaries is a book that should be possessed by everyone and highly deserves to adorn every library. For the Indians and others living abroad, it is a guide book of absorbing interest.

R.K. Chitrapu, Hyderabad

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Our dear subscribers may note. In view of the escalation of the paper cost and printing charges it has become increasingly difficult to meet the expenditure of the journal. We are constrained to increase the annual subscription to Rs.200/- and life subscription to Rs.2000/- We shall be grateful if our old members also cooperate with us by sending the balance amount. Donations are welcome.

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