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Savitribai Jyotirao Phule (3 January 1831 - 10 March 1897) Modern India's first woman teacher - was an Indian social reformer and poet. Along with her husband, Jyotirao Phule, she played an important role in improving women's rights in India during British rule. The couple founded the first women's school at Bhide Wada in Pune in 1848.

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TRIPLE STREAM

WOMAN EMPOWERMENT

D. Ranga Rao*

In recent years the campaign slogan 'Woman Empowerment' has been attracting the attention of nations demanding corrective steps to be initiated to achieve equal rights for women with men. Feminism and women's liberation movements have been in the air for sometime without gaining momentum or achieving redressal to the needed extent. This has been an age old issue and a universal phenomena covering the east and west stressing on human rights and development with particular reference to women. This problem of great consequence naturally evokes the images of yester years, today's dreams and tomorrow's realized goals.

In the Indian context, our mythology and scriptures project a highly positive picture of gender relationship. Our Goddesses enjoy a parity with Gods in the celestial domain. The gallant Gods gave their consorts a prominent role and a significant place in dispensing divine justice, whenever needed, either in heaven or on the earth. Lord Shiva has the credit of offering his better half a place in his very being and is called *ardhanaareeswara*. Who can excel this noble gesture? When it comes to the names of the divine beings, the names commence with that of the Goddess. The deities of

knowledge, wealth and protection are again the names of the Goddesses.

The sacred women of bygone ages and the pouranic times are reputed to have performed incredible acts like stopping the rising of the Sun, changing the divine trinity into babes, defying the God of Death in gaining their point, treating the cauldron of burning fire as a flowerbed and the like with their spiritual power and piety. The life giving rivers of our country are called after Goddesses. There were warrior queens and scripture writers.

Women of ancient India were a liberated lot. The Rig-Vedic hymns speak of a number of women authors. 7th century B.C. has Gargi, an unmarried woman, challenging and cornering the redoubtable scholar Yagnavalkya in a debate. In Bhavabhuti's *Uttararamacharita* (8th Century) fictional women characters travel far from their home and his Buddhist play talks of girls joining Gurukulas.

But the ancient Greeks and Romans did not encourage women's education. Aristotle and Plato had a poor opinion of women's intellectual abilities. Plato said that

women had no souls while Socrates was of the opinion that women were no match to men in intellectual acumen. But Bhaskara II of the 12th century addressed girls of his times in his book of Mathematics which influenced Indian maths for many centuries. It is clear that gender discrimination in ancient Indian civilization was more balanced compared to other societies.

Coming to modern times, as centuries rolled by women lost their eminent place they enjoyed earlier and were taken off the pedestal of glory. The social customs and traditions kept changing to their disadvantage. As time passed they came to be neglected, ignored and were often relegated to the background. It took a long time for them to awaken from this subdued state and raise their voice, against heavy odds, seeking emancipation from the bonds, demanding equality with men.

A Telugu saying goes: *mudital nervagaraani vidyayun galade muddara nerpinchinan* meaning is there any branch of knowledge which women cannot master if they are encouraged to learn with love and affection. As though to prove this poetic pat, they now play a significant role, though a small one, in shaping the future of not only of their families but also that of the society, the nation and the world as role models presiding as Presidents, Prime Ministers, Governors, leaders of the Parliaments etc. in keeping with the modern democratic ethos.

It is a fact that gross injustice was done to women who now make half the population of the world. Women are in no way

inferior to men in intelligence, intellect, comprehension and in accomplishments. It is true that nature intended them to propagate the progeny. It is also true they are frail in form but possess a strong mind and a daring spirit. They have overcome the obstacles they faced and have successfully dispelled the myth that they are born only to be confined to hearths and homes and that a married woman is no longer a bird confined to a cage with "nothing to do but plume itself".

They now stand shoulder to shoulder with men and share top posts with distinction in all fields of life, the social, educational, administrative, economic, political, legal, scientific, technological, religious, spiritual areas - you name it, not to speak of defence services and the sports arena. The list is long. They are shortly going to be a terror to terrorists. Yet their representation in all areas of life is still very low. A few women manning some posts does not mean they have been liberated and achieved the empowerment they want. Women activists must help themselves and help other women achieve success without depending on external agencies.

Muslim women turning up in large numbers at the recently held U.P. elections to register their protest against triple talaq speaks of the silent but eloquent thought process taking a positive shape. Madam Salma Ansari's statement that Quran does not talk of triple talaq further strengthens the revolutionary progress made by muslim women. The Bharateeya Muslim Mahila Andolan (BMMA) has been helping poor

muslim women seeking justice in their adalats being run by a jury of women sitting on mats and carpets in Mumbai and elsewhere in the country for some years.

A great lot of work has yet to be done by the authorities concerned to enable women to gain their rightful place in life. Education for the girl child should be introduced from the village level. It is education that enlightens the mind. An educated mother is an asset to the nation. Child health, nutritious food and medical facilities for girls have to be improved to name a few. Parents should bring up their children treating the girls equally with the boys at home and in the community. This measure will help the girl child increase her self-confidence. Women workers have to be paid equal wages depending on the nature of work without gender bias to help raise their status.

Old customs and traditions should be revised and reconstructed to suit the present needs. Female infanticide, child marriage, dowry menace, widow remarriage,

polygamy and allied problems have to be given deep thought and reformed. Security for women at the work spot should be tightened. Women should not be harassed by men at the work places. The media should play a positive and truthful role while dealing with women and their empowerment.

Affording equal opportunities to women will help the growth of nations. Their participation in large numbers will provide women a sense of fulfillment while presenting a picture of completeness to the enterprise they adorn and also erase gender bias.

Men have their part to play in women's advancement and take responsibility in respecting women and help them in their progress. This requires men to change their mindset and become male feminists or pro-feminist men. It depends on the chivalry of men to bring back the glory women enjoyed in olden times and play a significant role in making this social yagna a success.

There are two powers in the world; one is the sword and the other is the pen. There is a great competition and rivalry between the two. There is a third power stronger than both, that of the women.

-Muhammad Ali Jinnah

WISDOM FOR ALL TIME

Dr.V.V.B. Rama Rao*

Prachya - Manisha - Gaveshana - Mandiram is the answer for the annoying and urgent question 'Is our culture dying?' In the course of this talk it would be my endeavour to engage your attention on certain eternal verities relevant to man's life and man's conduct in real life. The expectations about Man and the ground realities, the contemporary actuality around, would naturally cause turbulence in those of us who believe that life is not mere pleasure, still less an opportunity to make money. The name of this association of thoughtful, benevolent intellectuals needs explanation for those who do not have ease in understanding the *Devbhasha*, Sanskrit. A number of inquiries can be instituted into the oriental wisdom down the ages in various fields and in diverse depths of detail. This is a temple of quest for the understanding of oriental wisdom, *manas*, heart-mind-intellect. Talking about and thinking about eternal verities will surely give us valuable insights. We are fortunate in that our ancients left us wonderful treasures that could show us the way to meaningful living and save us from anguish, uncertainty, doubt and indecision.

Eternal verities are universal truths, which have a fundamental purport. No matter what the country or what the period of time, these are truths for all time. These may relate to the nature of the world, man's conduct and behaviour and so on. These may relate to physical nature or human nature, ethics, aspirations, goals and so on. These may relate to morality, human conduct and behaviour.

Let us take the eternal verity propounded by the Upanishad: *brahma satyam, jagat midhya*. Can this mahavaakya be false. No, certainly not. The Upanishad was saying this in the context of explaining the universe and the universal reality. But we often say that life is real, suffering is real. The resolution to the problem is simple. Utterances exist in contexts. In the context of discussing *brahma*, *brahmapaaardha*, the Supreme Being and so on, in metaphysical speculation, we are convinced that jagat is midhya. We also have to agree in the verity *jaatasya mara Nam dhruvam* or *parOpakaaraya punyaaya paapaaya para peeDanam*. These eternal verities, universal truths are truths for all time with no way to controvert. We cannot be idle and cease activity on the count of inconsequence saying that *jagat* is *midhya*.

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Life is real, relatively as per our limited human understanding, in the sense that we are

living it, experiencing, doing things, feeling happy or hungry, so on and so forth. But we, above that stage of avidya, do not say that life is mere birth, copulation and death. The poet said this in a mood of disillusionment and there are times we too fall in dejection. Precisely at this point we should seek the counsel of our ancients and find some kind of solace from their observations, statements, injunctions and caveats and sage counsel.

Birth, copulation and Death are partial truths of life. They are not the whole truth. The sign of life is not mere breathing. Life has a purpose and a goal and our ancient wisdom has been telling us that there is rebirth and a life after death. Our religion asks us to try to establish contact with the ultimate reality as per our own wish, desire, thirst or what you will.

There are physical realities. Nature, our earth, the other planets, the universe and the brahmand of our scriptures are aspects of eternal physical reality. What is Man's place in this universe? What is Man's importance on this earth, in this world? What is his destiny? Is there a purpose in human life? The thinking man has been addressing these questions right from the Vedic age. The great minds have revealed to us aspects of the absolute reality.

The great physicist Sir James Jeans wrote about the world, our home in space. Just imagine a huge cathedral, or the fabulous palace of a king. Put three grains of sand in the huge building. The building is less closely

packed with the sand than this universe with planets, stars and worlds. The earth is a tiny particle in the universe and Man in the worlds is not any the more significant.

At the same time, Man is a unique creation and he has thinking capacity and a host of other qualities which other beings (those we know) do not have. Contrast man's ideals and aspirations with the goals that people around are pursuing in the contemporary reality. Not that we do not know that life has a purpose. We have become more rational, more objective, and more open-minded, more understanding and more materialistic too. The contemporary actuality does not need to be explained at any length.

Knowledge has been expanding at very great speed. As Alvin Toffler wrote in his *Third Wave* nearly thirty years ago that scientific discoveries and inventions are growing and expanding in geometric progression. The branches of knowledge have grown beyond recognition. Specialization is becoming more and more sharply focused on minute aspects. But the sad reality is that man does not seem to have grown any the wiser. Wisdom is given a back seat. While according to knowledgeable minds scientific progress is doubling every fifty years, wisdom seems to be taking strides backward threatening man's very existence. *Siddhi*, accomplishment is the watchword. *Shuddhi*, purity is not paid any attention. Great minds like Thoreau (1848), Vivekananda (1900), Gandhi (1945), Sorokin (1948) are only fashionable names to be tossed in quotations to impress.

In this scenario, groups of enlightened minds and thinking people are at work: witness the culture and heritage oriented TV channels like Samskar, Aaastha etc. Unfortunately, even those have to resort to accepting advertisements to sustain themselves. With a positive note that they would find sponsors with no business interests let us quickly remind ourselves of three sacred seers and their declarations of some eternal verities. First, Sage Veda Vyasa, who was participant of the action in the *Mahaaitihas*, the grand epic the Mahabharat, Adi Sankara and Trailingaswamy, in the chronological order.

Maharshi Vedavyas belonged probably to the 5th millennium BC. In the grand narrative, during the days of Aranyavas of the righteous Pandavas there was an episode where Yamadharma Raja himself in the guise of a Yaksha poses some questions to Dharmaraja, with the promise that he would be allowed to drink of his pond. This is really a test and the questions are related to creation, dharma, righteous life, human nature, insight into ideal human relations and so on. Dharmaja answered all the seventy-two questions to the satisfaction of the Yaksha, who out of joy brings all the four brothers of the wise, righteous man back to life. Here is a sampler of the questions and the answers, which encapsulate eternal verities, valid for all time.

What does really help man?
Dharma.

What the greatest among dharmas?
Ahimsa.

What is the path to heaven?
Truth

What is *jnaana*?
Ability to discriminate, distinguish good and evil.

What envelops the whole world?
Ignorance, *ajnaana*.

What is *ahamkara*, ego sense?
Ignorance, *ajnaana*.

Which is the most surprising thing?
Seeing death everyday and still thinking of one's own permanence.

Who is a *sthithaprajna*?
The one who considers all dualities the same, the one contented, the one who conquers the six enemies, the one steadfast never losing his cool.

Adi Sankara of the 9th Century wrote *Prasnottari Mani Maala*, where he asked questions and answered them himself for the benefit of the devout. Here is a sampler:

Who is in bondage?
Those attracted to *vishayas*, things, and the sense attractions.

What is called liberation, *mukti*?
Dispassion, *vairagya* towards *vishayas*.

Which the most horrible hell?
This human body itself.

What is said to be the reason for liberation,
moksha kaaraNa?

Self-knowledge. *atmajnaana*, realization of
the self.

Who are true enemies?

One's own senses, If these are conquered,
they would be friends.

Who is the blindest?

The one tossed by lust.

What is death?

One's own infamy or, disrepute.

Which is the malady right from the beginning?
Samsara, the world and also the birth cycle,
which leads to being born again and again.

Which is more poisonous than poison?

Attraction and slavery to *vishayas*, sense
attractions.

Which is the biggest enemy?

Desire coupled with anger, untruth, greed.

By destroying what does one get liberation?
Manas.

Mahatma Trilinga Swami (1607-
1887) answered his disciple's queries with
genuine love for all. These are very pithy
sayings, *saarOktulu* replete with the essence
of deep insights and understanding inspired
by the Supreme Being we call *Eshwar*. Here
is a sampler:

Sishya: What is the most horrible *naraka*?

Guru: Our body.

Sishya: Where is *swarga*?

Guru: This very earth is *swarga*, if desires die.

Sishya: How can the earthly bond be severed?

Guru: By attaining *aatmajnaana*.

Sishya: What would give *mukti*?

Guru: *Aatmajnaana*.

Sishya: What is the way for the attainment of
swarga?

Guru: *Ahimsa*, non-violence.

Sishya: Who is the enemy of Man?

Guru: His own senses.

Sishya: Who is the blind one?

Guru: The one ravaged by lust.

Sishya: What is Death?

Guru: Infamy or disrepute is Death. Man is
immortal.

Sishya: Who is *buddhiman*? (The wise one)

Guru: The one who does not give in to lust.

Sishya: What is meant by *manovinaasana*?
(Destroying the *manas*)

Guru: *Moksha*, salvation.

Sishya: How do we have any belief in a thing,
which we do not see?

Guru: As we believe in the air and fragrance
even though we do not see them.

The statements of all the three seers/
sadhakas/visionaries, relate to the Supreme
Being, universal truths relating man's life, his

conduct and things worth pursuing, contemplating and practicing. The three visionaries separated by vast stretches of time asseverated the same things again and again as the essence of wisdom. These are exempt from punarukti dosha just as in the case of sankeertan and repeating God's name.

Tailpiece: Let me add as a tailpiece to my talk Indic Indic, call it Hindu, our culture survived all kinds of onslaughts internal or external. It will survive. The eternal verities have relevance for all time. At the individual

level, (not as a great movement) everyone should turn the searchlight inward. Rising above the money-driven activities which are killing the human personality, each should aspire and endeavor for personality development and strive for a value oriented and principle-governed, god loving society in one's own way.

[The basic text of a talk delivered in Shiv Mandir, Chittaranjan Park, Delhi Some years ago]

CREATOR'S HUMAN & HUMAN CREATION

A. Mahesh Kumar*

When joy of life blossoms
in the midst of youth
When youth swings the
balance of right education
When right education yields the
fruits of wisdom
When wisdom paves the way to
an ideal society
When society breaks all identities
among people
When people live in harmony with
Mother Nature

When Nature heals body,
mind and inner self
When inner self experiences the
melody of love
When love creates boundless zest for
human glory
When humanity nurtures all species
on the planet
When the planet turns
into a new paradise
Then the new paradise pays homage
to its Creator
And the Creator feels pride and
glad of His work,
Resolves to cease not His Creation for
He becomes human.

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A STALWART DEPARTS

Prof. Hiren Mukherjee*

When, at 95, after a full life, one returns to the elements as all of us must one day, there cannot be much of a grouse against providence. But to those who had known N.G.Ranga closely and for years, his passing away must be a wrench that will take a little time to get over. Perhaps largely unknown to the younger generation and very different from the current crop of political personalities, Ranga belonged to a vanishing breed. Almost the last among the stalwarts, sometimes stern but always unassuming, who had lent lustre to the Indian scene.

Seven years ahead of me in age, Ranga and I had the same 'step'-alma mater in St.Catherine's, Oxford (we already had Indian degrees). He took a research degree which I also did after going through the grind (which he had avoided) of Honours school of Modern History. When he was in Oxford it was before the time, the early "Thirties especially, when Oxford and Cambridge" nurtured a new type of deviant pupils-" the dear old days," as James Cameron, celebrated inter-national publicist wrote, "when we all were communists or imagined we were or thought we ought to be, "I caught the infection,

but Ranga, with his in-built horror of imperialism, escaped what was thought a sort of 'taint.' He found intellectual solace and political conviction in Social Democracy, a la Herold Laski at its extremist.

Like all sensitive young men, Ranga burnt with patriotic zeal and on return home, did a short stint as Economics lecturer in - unless I am wrong - Pachaiyappas collage in Madras, but he was cut out for politics, especially when patriotic passion inflamed the best of us. He went through the then usual routine of jail-going in the intervals of political work. Naturally, the Indian National Congress, the platform of mass struggle, was the tabernacle of his choice, and though on account of a sort of in-built nonconformity he was, during a long and active career, repeatedly in and out of congress, he retained for that original habitat of so many of us a softness in his heart, and in his thought and bearing he was the quintessential congressman. There was something delightfully earthy about him, even an endearing rusticity, redolent of the soil of his own dear Andhra with fields of golden corn rolling warily away to the horizon and a volatile peasantry whose interests remained to the last his prime preoccupation. "Old soldiers never die; they fade away". I thought thus as news came of Ranga's passing away, though there was nothing 'subaltern' about Ranga and wherever he would be it was

* Hirendranath Mukhopadhyay - an Indian politician, lawyer and academic. Veteran Communist leader, a brilliant parliamentarian and a gifted orator

never far from the head of the table. His talent found appreciation and before long from the then Congress Swarajya Party led by Motilal Nehru and S. Srinivasa Iyengar, and in the Thirties (or was it a little earlier?) he was elected to the Central Legislative Assembly where in no time he established a reputation, particularly as a determined spokesman of India's agriculturists. He was a celebrity much before I came to know him closely, which is why it had hurt me to see that in the last months of his life-he was-as far as I could make out-in a state of undeserved oblivion. Even now, I am not sure, if the great wide public are aware that a stalwart has departed the national scene. I saw him last in or around March 1991 when the two of us (thanks perhaps to a typical gesture of Prime Minister Chandra Sekhar) were given the Padmavibushan award. The first time I saw him was in Lucknow, at the historic 1936 congress, which I attended as a visitor, and also in a memorable All India Kisan Sabha conference at the same site. Perhaps with his interest in literature he had attended the inaugural session of the All India Progressive Writers Conference where the great Preamchand presided and Sarojani Naidu, Hasrat Mohani and other luminaries gathered. I was there, representing the writers' Bengal unit, for in the meantime, returning from abroad and via an 18-month stay in Andhra University. I had been admitted into the then illegal communist party of India and allotted work with students, cultural workers and trade unions.

To the Kisan sabha session in 1936 I had gone as a matter of course and saw Ranga

with other leaders (whom I had known) like Muzaffar Ahmed, Swami Sahajananda, Bankim Mukerjee, Indulal Yajnik - I mention these names because years later Ranga would talk to me about that meeting and refer to his then colleagues from the communist movement in a manner that showed this catholicity, his freedom from the usual social-democratic aversion and allergy towards communism. A certain innate liberality of outlook made him a natural-born parliamentarian. He held actually to his own views and yet contended firmly but civilly, with its polar opposite. No wonder, he showed over decades his gift as a parliamentarian; it is no accident that he held a kind of Guinness Book record, for with some intermission he had been an elected member of the Central legislature before and after independence for a nearly 60-year stretch! Ranga and I became friends during my 25 years (1952-77) in parliament and though markedly different in our views, our manner, our perception of life and (if you like) of its philosophy, we had come very near to each other. In 1952 and for some years afterwards, he was a pillar of the Congress party, but he struck people as being never partisan. A capable debater, he could rise something to eloquence, and in spite of a kind of mannered way of speaking (which seemed 'dated' even then) Ranga never failed to command respect. For a politician with long experience he always seemed patently honest, even to an extent almost eccentric and by no means just a 'party faithful'. There was along with it a certain, nearly village simplicity -in spite of his Oxford education and he would perhaps be secretly pleased when the prime Minister, Jawaharlal

Nehru would, with naughty playfulness, pull Ranga's leg by calling him 'acharya'. Ranga never sought to retaliate the irony behind the nomenclature and perhaps mildly and a little equivocally enjoyed the Prime Minister's shaft pricking the patent of Acharya Kripalani over the honorific!

It was not possible for Ranga to remain much longer in the Congress. Perhaps he had found the going smooth when the Konda Venkatappayyas and Prakasams dominated the Andhra scene but later incumbents in power and prominence were too much of a cross to bear. May be his gravitation towards the Swatantra party was a misfortune, but anyway he changed sides. I remember the meeting, perhaps in 1961 or so, to celebrate his completion of sixty years (Shashtiabdipoorti) where, speaking on invitation, I did not hesitate to felicitate my friend as a born nonconformist, an inviolable champion of the man- behind-the plough who would not perhaps long relish being in the party he had chosen.

Occasionally in parliament, he appeared un-happy, especially with the antics of his deputy, Minoo Masani who behaved (even sometimes claimed in writing) as if he, rather than Ranga was leader of the then foremost party in the Opposition. There was, of course, nothing mean and petty about Ranga; he did not mind overmuch such deviation from decency. In parliament, he did his Swatantra chores, at times a little aggressively (for he could not altogether resist the atmosphere of robustness) but there

was about him a dignity and sense of decorum that never failed.

If Ranga was a politician with a big 'p' his life would have been different and he would have been loaded with office, but his mettle was different. Even his idiosyncrasies had moral undertones; he would never, for instance, attend embassy parties of any description. Unlike most established members of parliament, he would walk to and from the House, go up and down Delhi streets on foot (like I have seen Hridaynath Kunzru do, when he was quite old). With no hint of ostentation he lived a life of uprightness. Though changing parties more than once, he never wanted nor received the rewards of the 'prodigal son'.

No one had upbraided Indira Gandhi's policies and principles (or lack of them) more censoriously, but he could not help admiring her guts, and as he told me once, he could not withhold applause for the way in which Indira had overcome her post - Emergency predicament. For himself, he kept his hands clean. He was so very long in politics, but there never was a whisper of scandal against him. He and Bharatidevi Ranga (whose memory I wish to salute) were an exemplar. How good it is to be able to say about a prominent political personality these days what one can say about Ranga : 'whatever records come to light / he never shall be shamed!'

Ranga's death reminds one how the long- lived among us are vanishing. Morarji Desai stepped on to his hundredth year but it

was not given to him to complete it. Perhaps somewhere in Delhi or Haryana, the gentle Gulzarilal Nanda is languishing; Nijalinagappa, similarly, in Karnataka and perhaps Sheelbhadra Yaji is alive and kicking somewhere. Soon there will be no more nonagenarians from among political figures. For myself, I am 88 and among the oldest surviving ex-AICC members, for, even as a communist in the Popular Front period I was elected (1938) to the All India Congress Committee on the eve of Haripura where Subhas Bose presided. Ranga, thank heavens, had a zest for life which, if I may say so, I have nearly lost, especially in recent years when everything we cherished once seems to be going down, down, down. I crave forgiveness for this intrusion of myself, but I

vividly remember Ranga in 1989 or 1991 chiding me for I had told him I wish sometimes for euthanasia-even quoting Shelly; 'out of the day and night / A joy has taken flight / Fresh spring and summer and winter hoar / Move my faint heart with grief / but with delight? No more, oh, never more!'

I know Ranga was right. History has no obligation to the likes of us to make sure our dreams are going to be fulfilled in our time. One should work with courage, with determination and with a fundamental optimism that Ranga had in greater measure than I do.

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YOU BECOME HUMAN

Dr. R.M.V. Raghavendra Rao*

When your mind is constipated,
And reaches limits unstipulated,
When clouds of confusion embrace you -
Like your new impulsive bride,
When everywhere you parade with pride,
That is the nadir of your life,
But,

Teacher of English, Poet, Hyderabad

When experiences step in as your
task-master,
And beat the knuckles of your illusions harder,
Your heart begins to melt like butter,
And sees reality all over.
You accept human frailties as nature,
And all failings as life's signature.
It is then you shed the slough of super humanity,
And the cataract of sub humanity,
It is then you embrace the large humanity.

THEMES IN THE POETRY OF PHILIP LARKIN

Dr. K. Rajamouly*

As a poet, Philip Larkin won high reputation in the post-war British literary milieu by virtue of his distinctive poetic perspectives. His volumes of poems: *The North Ship* (1945), *The Less Deceived* (1955), *The Whitsun Weddings* (1964) and *High Windows* (1974) appeared on the literary scene as milestones in his poetic career. Like T.S. Eliot in the 1920s, W.H. Auden in the 1930s and Dylan Thomas in the 1940s, Larkin established himself as a major poet in the post-war British times.

Larkin was in the galaxy of Movement writers, Kingsley Amis, Robert Conquest, Donald Devie, D.J. Enright, Thom Gunn, Elizabeth Jennings and John Wain to herald a new era and mark a new trend in their writings. Like the other Movement poets, Larkin insists on voicing his concern for 'man speaking to man' in his poetry, showing his clear-cut departure from Eliot's traditionalism and obscurity, Auden's leftist ideology and Dylan Thomas' romantic surrealism. Larkin is unique in the presentation of thematic concerns by means of his technical brilliance and artistic excellence, and akin to the Movement poets in sharing the themes underlying life.

Larkin has specific poetic characteristics in the presentation of themes underlying life in the governance of time. As a poet, he observes life in general and the individual's life in particular only to record his experiences rather than to enact them in his poetry. He invites the reader to participate in the poetic scene of everyday things. Larkin's poetry reflects a wide variety of themes underlying life in the context of time. Larkin believes that time has "eroding agents" to turn life mortal as well as futile. Time flows endlessly bringing about changes in life and man concurs with its destructive force. Man is bound to become a victim to time as its powers are multifaceted and multidimensional as delineated by Larkin. The reader evinces his interest and attention to his poetic scene for photographic and realistic details given from his agnostic background.

Larkin's poetic achievement is attributed to various factors. First, Larkin's poetic credo is concerned with distinctive characteristics: simplicity, accessibility, clarity and obscurity in the arousal of liking, interest and curiosity in the mind of the reader. Secondly, Larkin has technical brilliance and artistic excellence in employing traditional forms, double negatives for positive expressions, images, symbolic mode and dramatic monologues in eminence. Thirdly,

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Larkin's poetic sensibility was modified under the influences of the poets of the earlier generation: W.B. Yeats, preeminently Thomas Hardy, D.H. Lawrence, Wordsworth, Keats, etc., in transforming him into a mature poet. Fourthly, Larkin's poetics reflects his affinities with the Movements writers in presenting his poetry the themes underlying life that have universal appeal. Finally, Larkin's poetry is famous for his rich variety and wide range of thematic concerns.

Larkin mainly focuses on time as the nucleus of all the themes underlying life. For him, time flows endlessly turning the future into the present and the present into the past, bringing about changes in the life of man against his choice. He ascribes the changes in life to the flux of time. In the movement of time, life advances from birth to youth, middle age and to "the only end of age". Consequently life becomes transitory against man's wish. Time, at the same time, erodes our desires, expectations and aims, and corrodes the meaning of life. So, time functions as a double edged weapon to turn life into not only mortality but also futility in reality.

Time functions as a three - fold illusion. All time - the past, the present and the future - serves as a source of discomfort since time is a three-fold illusion. The present, which was once the future as seen from childhood, appears futile, empty, dreary and devoid of meaning. The future is unpromising and never a harbinger of good fortunes. The past is past and gives no solace. For Larkin, the past is uneventful and unattached. So time

in reality is an instrument with which we deceive ourselves. As a poet, he concurs with time's invincible powers as it conquers us in its flux, making him its victims. He as an agnostic thinks that time has eroding agents. He sees time from the practical point of view. Hence time is like God to a theist, reason to a rationalist and fate to a fatalist. For Larkin, Life is 'A linear - time dimension' and it is rooted in time. In the ravages of time, life advances to futility as life is filled with a series of disappointments. In the endless passage of time, life with illusory nature leads to futility in reality.

Life exists between birth and death. The transitory nature of life is ascribed to the endless passage of time. Life is after all a journey in the domain of time. Life is filled with disappointments, failures, tensions and frustrations when time shatters our expectations, desires and dreams in its flux. So life is a voyage in the ocean of time with ebbs and tides or a series of vicissitudes since "happiness is too going". In such circumstances life is disappointing, dry and gloomy since "suffering is exact". We feel like flying away from futility and mortality in life. Larkin's poetry presents a series of clashes between the two opposing attitudes: illusion and reality, desire and actuality, hope and despair, etc. So life is deprived of fulfillment.

For Larkin, love is "A Dichotomy of Men This, Women That". His treatment of love in the domain of time is different. For him, love is the supreme illusion because the lover's wants are shattered in time's relentless destroying forces. The Larkin lover has

inability to love since he is a would-be lover. The lover's promise is an empty one and lovers are bound to suffer due to their failure in love. Nothing cures the lover's suffering through love. For Larkin, love advances to inevitable failure in the domain of time.

Larkin deals with death: 'A Black-Sailed Unfamiliar' unlike Browning, Poe, etc. For him, death is inevitable in life. It comes nearer and nearer and puts an end to life, "the end of age". Man grows aware of the approach of death, the harshest fact of life. Anything may or may not be certain but death is certain to turn life transitory. Neither the priest nor the doctor finds a solution to the riddle of time. For Larkin, we grow more conscious of death in middle age and old age than in youth. He as a poet and man was very much perturbed by the thought of death as it lays its icy hand on man at any time in life. Life witnesses "Sure extinction", causing nothingness, vacuum and endless silence. With the awareness of the inevitability of death, man lives with a kind of agoraphobia. Man finds his future bringing death and so life is found dreary and futile in the present. Birth initiates life but life advances to death, causing vacuum, nothingness and 'beardless silence'.

Larkin deals with nature: 'Earth's immeasurable surprise' in time's fold. He observes changes not only in the human world but also in the non-human world. In the incessant flow of time seasons become cyclic and the trees put on tender leaves on their twigs by virtue of their "yearly trick of looking new". The trees have the process of renewal

for their freshness with the advent of spring and shed their green leaves in autumn. As a result, the joy of trees is transformed into sorrow 'a kind of grief' against their choice. Larkin has sensitivity to the suffering of non-human world in the way he has deep sensitivity to the suffering of human world. The Larkin speaker has contact with nature for fragile pleasure in contrast with the Wordsworthian speaker. In the treatment of nature, Larkin comes close to Robert Frost who has momentary contact with nature for rejuvenation and to be away from the stress and strain reality.

Larkin deals with not only life in general but also the life in particular, 'Contemporaneity' in post-war British world. He makes the reader look at the macrocosm of British life in the post-war era through the lens of the microcosm of his poetry. He deals with the decline of religion, the falsity of advertisement, the empty rituals of marriages, etc., to represent life. Changes in beliefs, customs, traditions, fashions, etc in the post-war British times are realistically depicted. So Larkin's poetry presents human activities and social festivities in the contemporary society.

Larkin achieves in juxtaposing life in general and individual's life in particular in his poetry. So his poetry is at once universal and individual. For Larkin, time is not an abstract idea but a destructive force. He sees time from the point of view of its devastating effect on man's life. He concurs with time's eroding agents, presenting life, love, nature and contemporary life with inevitability that changes in time's flux.

ETHICAL VALUES IN VEMANA'S POETRY

A. Meenakshi*

Vemana needs no introduction as he is a well known poet philosopher in Telugu Language. He is popularly known as peoples poet, a great yogi and a teacher of morals. Known for his originality, he simply sang his poems. It is not an exaggeration to say that there will not be any Telugu speaking person who does not know at least one poem of Vemana. His poems are very popular among the common people for the simple language with striking messages.

C.P.Brown, an ardent lover of Telugu language and a great benefactor of Telugu literature, is the first to collect most of Vemana's poems and translate them into English in the 19th century. He classified Vemana's poems as moral, satirical and mystical. These verses deal with yoga, great wisdom and high philosophy.

Vemana, with his simple and sweet poetry strove to re-establish moral values in the society. Vemana launched his verbal attack on the false beliefs, superstitions and the misconceptions of those days. He successfully stirred the time worn thoughts of the society with the ethical ripples of vedantha. The other

virtues that were glorified in his verse are charity, compassion, non-violence, forgiveness, truth, large heartedness, tolerance, humility, perseverance, constant practice, self examination etc.

Vemana's view of oneness of God resembles the Rigveda concept *Ekam Sat vipra bahuda vadanthi* which means Truth or God is one and the Sages call it with various names. Vemana being a yogi experienced the oneness of God and says that the six darshanas or schools of Hindu philosophy namely *Nyaya, Vaisesika, Sankhya, Yoga, Purva mimamsa* and *Uttara mimamsa* are the various paths to reach the same God. Though Vemana has followed the path of Yoga, he accepts that the other paths also lead to the same God. He establishes this fact in the following poem:

*Cows are of different colours,
but milk is white
Flowers are of different types,
but worship is one.
Schools of philosophy are different,
but God is one
Viswadabhirama vinura vema!
(5000 Vemana Padyalu, verse 3063)*

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As pointed out by C.R. Reddy, Vemana preached universal humanity and brotherhood. Vemana says that all the people

of the world should dine in a single plate forgetting all their differences of caste. He expresses the concept of oneness of man excellently in the following poem:

*Let all the people of the world
dine in one plate
Forgetting all their differences of caste
And with an uplifted hand bless them
to live like one*

Viswadabhirama vinura vema!
(5000 Vemana Padyalu, verse 686)

Vemana supports charity and says that the rich should spend their wealth for the benefit of the poor. The rich should arrange community feasts or *Sahapankthi bhojanam* to ensure an egalitarian society without any caste system or class system. He believes in the concept of 'service to man is service to God'. He also says that food and money given to the needy are the real offerings to God. Vemana expresses the benefits of charity in this marvellous poem:

*To the charitable,
the gift of knowledge becomes his
The demigods become his dependents
Charity bestows all modes of knowledge
For charity there is no harm in the world
vema!* (Verses of Vemana, 603)

He further says that which we bestow upon others is by virtue ours and the rest does not belong to us. He, who gives a handful of food to the needy goes straight to heaven.

Vemana, being a true Yogi believes in Non-violence, which primarily qualifies a Yogi

as directed by Sage Patanjali in his *Astanga yoga*. He supports the Upanishadic idea *Ahimsa paramo dharmah* and condemns animal slaughter as well as animal sacrifices in *Yagnas*. He says that the chandalas who eat the dead cattle are better than those who slaughter animals in the name of God. He even curses that those who destroy animals will be perished in the same manner at the end, according to the statement: *Jivahimsa jeyu jivula kadapata nattibhangi jathu ravani lona*. (Verses of Vemana, 1077)

Vemana envisages forgiveness as one of the greatest virtues who says, pardon even an enemy who deserves death is divine. He preaches that children should take care of their parents. He also says that those children who have no compassion on their parents are like termites which have no significance at all.

Vemana proclaims Truth as the greatest virtue and condemns falsehood and says that alone is the mouth which speaks truth and does not speak falsehood. He again says that one who speaks falsehood everyday is not at all a worthy person. Vemana further suggests that a person who is in public service and constantly moves with people should always speak the truth. Only then he will be respected.

Vemana was a rationalist and stood for a casteless and non-sectarian society. Vemana condemned caste system with fiery words. Many of his poems are relevant even today, as our society is not yet completely free from caste system. In a verse Vemana urges

us to consider all castes as one: *Kulamu lanni yokka kulamuga judaro*. Here Vemana tries to reform the society with the Upanishadic message *Isha vasya midam sarvam*. It means this world is filled with God. Vemana also questions when God is present in everyone, why this discrimination in the name of caste. In the following poem he questions the caste of Almighty who resides even in the pariah or the low caste man.

*Why blame the pariah again and again
Is not his flesh and blood same
What is the caste of God that dwells in him
Viswadabhirama Vinura Vema!
(Verses of Vemana, 893)*

Vemana stresses the need of regular practice. He says that constant practice is needed to achieve perfection in singing. The impossible can be made possible by a man with perseverance in the same way bitter neem becomes sweet when one chews it constantly.

For Vemana, patience or tolerance is the greatest virtue. When a man of virtues or high mindedness is looked down upon, he should not say that he is great but should have patience. When time and place are not favourable, he should be like the reflection of a mountain that looks very small in the mirror. Vemana says that everyone has faults.

He suggests that one should find fault with oneself instead of finding fault with others

Vemana says that men should not be judged by their appearance. Though salt and camphor look alike, they are different in their taste and flavours. In the same way the virtuous differ from the ordinary. Vemana gives more importance to purity and says there is no use of worshipping God without purity of mind. He says that the virtuous speak softly and suggests that we should not be harsh towards others as the heart once broken can never be put together.

Vemana's poetry is unlike anything written before or after him. He is very famous for his analogies, most of which have become popular sayings or idioms in Telugu language. His poetry sprang out spontaneously pouring out of his noble ideas. These ideas belong to all ages. Vemana responded to the happenings around him through his recitation of poems. That is why his verses often sound didactic like a father chiding his children. Vemana's poetry is considered as great poetry not only in terms of poetic rules, but due to its moral and ethical values. As ethics are needed for the smooth running of the society, there is a great need of Vemana's poetry in inculcating ethics among the citizens.

MALLAMPALLI SOMASEKHARA SARMAA - HISTORIAN WITH DISTINCTION (1891 TO 1963)

Prof. Tuttagunta Visweswara Rao*

Certain persons gain name and fame on occupying positions with degrees, whereas certain others bring name and fame to the positions held by them without degrees also and the oriental scholars of yore belong to the latter type. And Mallampalli Somasekhara Sarma also belonged to the second category of persons. He was a scholar without a university degree, but deeply and widely read in the classics who researched in archaeology and epigraphy.

Sarma was born to the pious couple, Mallampalli Bhadrappa and Nagamma as the first child at Minuminchilipadu in West Godavari District, (Andhra Pradesh) on the first January, 1891. His school study ended with Matriculation.

His face was round adorned with a moustache that was unforgettable for generations. He was a brave and fighting personality. He wore 'dhoti' always..

Sarma acted as the Editor of the newspaper *Desa Maata*, that was being run by Chilakamarti Lakshmi Narasimham Pantulu and published many of his literary writings, viz.,

* Prof. Rajamahendravaram.

Rohini Chandraguptam, Paaduka Pattaabhishekam, Vivekamu gala Mantri, Praacheena Vidyaa Peethamulu, Andhra Veerulu, etc.

During that period *Charitra Chaturaanana Chilukuri* Veerabhadra Rao, while writing *Andhra Charitra* (History of Andhras), instructed Sarma to copy scripts to Connemara Public Library, Madras, and to collect books of historical importance and thus initiated him into historical research. After leaving Rajahmundry Sarma gained immense experience helping Komarraju Lakshmana Rao in Madras upto 1923 in preparing Encyclopaedia of Telugu, contemplated by Komarraju.

After Lakshmana Rao passed away in 1923, Mallampalli returned to Rajahmundry and he on his own established National Literary Association (Society) and published some more of his and others' writings. Again he went to Madras in connection with the publication of the essays of Lakshmana Rao.

By the time of the meetings of the Indian National Congress in 1926 in Madras, Sarma's effort attracted many experts not only literally, but historically. Then Kaaseenaadhuni Nageswara Rao Pantulu invited Sarma and

entrusted to him the responsibility of publishing an encyclopaedia in Telugu. With Nageswara Rao's passing away in 1938, encouragement to its publication slackened.

He was one of the founder members of the Andhra Historical Research Society at Rajahmundry in 1922. The Society ran a journal that was inculcated in eighty countries.

He had full knowledge of special and changing scripts such as *Braahmi*, *Kharoshthi*, etc., and languages such as Sanskrit, Praakrutam, Andhra, etc., to understand the inner meaning of statutes Mallampalli had a pride of place amongst the researchers of Archaeology and Epigraphy.

Though his writings are mostly concerned with history, they are replete with fragrance of literature, imbued with literary flavour, shine with 'Rasa' and gladden the hearts of readers.

There are forty eight published works by Sarma. The prime of his famous works, published, are *The History of Reddy Kingdoms*, *A Forgotten Chapter of Andhra Empire*, *Andhra Desa Charitra Sangraham*, *Andhra Veerulu*, *Amaraavati Sthuupam*, *Chaaritraka Vyaasamulu*, *Praacheena Vidyaa Peethamulu* and *Hindu Desa Charitra*, etc.

He published in various newspapers about forty epigraphical statutes with their meaning, substance and short commentary. Based upon them he wrote many articles,

which were published in 'Bhaarati' and the Telugu New Year issues of 'Andhra Patrika'.

Sarma wrote on various aspects to the tune of about thirty thousand pages. He wrote research articles on history and culture including 133 epigraphical and rock statutes --articles. His historical essays such as 'Bouddha Yugam' were prescribed as text books.

He broadcast twenty eight Radio talks and they were brought out in two volumes with the title of 'Vijaya Toranam'. He wrote playlets, etc., for the A.I.R., which were being listened to with enthusiasm by listeners.

At the invitation of the then Chairman of the Telugu Bhaashaa Samiti, Dr. Bezawada Gopala Reddy for preparing an encyclopaedia in Telugu, Mallampalli Somasekhara Sarma went to Madras and joined the Samiti in 1950. He prepared plans for its publication and the volume of *Andhras* as the third part in the publication of Encyclopedia in Andhra language. Sarma was the Chief Editor for the volume of *Telugu Culture* that was brought out between 1950 and 1961. He spent his energy, capabilities and struggled hard to bring in two volumes from 1950 this big work of matter running into 2000 pages on the History and Cultural eminence from the times of ancient Andhra Kings to the 19th century. This great work gave him name and fame.

While dedicating his *Andhra Prasasti* to Sarma in 1927, Viswanatha

Satyanarayana eulogized Sarma's eminence. Though born in the days of the bad period of lack of validity and value for degreeless scholarship [*Degreeelu leni Paandityamu vanneku raani ee paadu kaalaana putti*] that his knowledge of History was filled with pure water and that he was a haven of knowledge that was adored by all. Some others also dedicated their books to Sarma.

Cattamachi Ramalinga Reddy appointed Sarma in the Andhra University Colleges. He was appointed with the designation of Special Pandit in Archaeology and Epigraphy for the Department of History from 1940 to 1948 with a meager salary of Rs.130/- per mensem. And again in 1957 Sarma was taken by the Andhra University Colleges as a Lecturer (Pundit) to teach in the Department of History on ancient epigraphies and coins. Thus without possessing a degree he taught the students of M.A of the Andhra University Colleges as a Special Pundit in History and Archaeology.

When he was at the Andhra University Colleges, the Andhra Government formed a Committee for the reform of script for Telugu

under Sarma's Chairmanship. After studying every detail Sarma submitted a report on the reform of script to the Government. Consequently the preparation of Telugu Mino Type S Board was rendered possible.

Sarma thus attained boundless fame as a great historical researcher with self-effort, who never deceived himself in putting forth historical truths. To the misfortune of Andhras, he breathed his last at 4.00 a.m. on the 7th January, 1963, when he was seventy one years old at the Andhra University colony, Visakhapatnam.

His invaluable writings are not to be affected by the ravages of time but are to be made more familiar to the youngsters of this age. There was no parallel to him in logical resolution of epigraphical statutes, natural script and issues of Archaeology.

Sarma remains immortal by his gigantic achievement. And it is a matter of propriety and delight, that the *Telugu Bhaashaa Samiti*, Hyderabad celebrated the centenary year of Somasekhara Sarma from December 24, 1990 to December 24, 1991.

In any situation, the best thing you can do is the right thing; the next best thing you can do is the wrong thing; the worst thing you can do is nothing.

- Theodore Roosevelt

JOHN RUSKIN AND J.H. COUSINS AS CRITICS OF INDIAN ART AND CULTURE : A critical study

Dr. Dilip Kumar Chatterjee*

John Ruskin (1819- 1900), One of the great Victorians, an art critic of eminence, the first Slade professor of fine Arts at Oxford in 1870, the promoter of the Gothic Revival, the champion of Turner and the Pre - Raphaelites, the Arts and Craft Movement in England, was a representative figure of the Age. His lectures and addresses on the value of arts, crafts and sculpture, on the social and contemporary problems in the Working Mens' College in 1854-8 made him a key figure of the age.

Ruskin's *Modern Painters* (1843), *The Seven Lamps Of Architecture* (1849), *The Stones of Venice* (1851-3) and *Unto the Last* (1862) are significant contributions to the study of art and architecture. His *Unto The Last* based on political economy, is important for the Indian readers as this was first translated into an Indian language, Gujarati, by no other a person than Mahatma Gandhi. Honesty, justice, kindness, social affection, purity of commercial engagement - these are the values of *Unto The Last* whose idealistic messages inspired Mahatma Gandhi and Leo Tolstoy. In fact, during the first half of the 20th

century, Ruskinism had a considerable impact on the Indian art critics including Abanindranath, Nivedita, Coomarswamy, even Mulk Raj Anand.

In his study of Art and culture Ruskin regarded himself not merely as writer on painting and architecture but as the appointed critic of the age. Ruskin's readers are often amazed by the kaleidoscopic suddenness and variety. But as C.B. Tinker remarks: "let his readers confidently hold this guiding clue; they will find that Ruskin's 'facts' are often not facts at all. They will discover that many of Ruskin's choicest theories have been dismissed to the limbo of exploded hypothesis".

Tinker is quite right when one considers the following observation of Ruskin about Indian art: "the decorated works of India, are indeed in all materials, capable of colour, wool, marble, metal, almost inimitable in their delicate application of divided hue... but with the same success, to the service of superstition, or pleasure or of cruelty"

In his celebrated work *Modern Painters* Ruskin speaks with assurance that "countries like India in the midst of unhealthy heat and moisture cannot produce any noble

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art ". In *A knights Faith* Ruskin made similar disparaging remark on Hinduism and says that Hindus attach " themselves no more to any one conceivable or visible God, but floating and whirling round any quantity of inconceivable Gods ... gods like cuttle fish, cauliflowers etc". In *Fors Clavigers* Letter 63, remarkable miscellany, published in 1878, Ruskin refers to "poor Indians whose untutored minds see Gods in clouds."

Ruskin's lecture and essay *the Deteriorative Power of Conventional Art over Nations*(1858) discusses the deteriorative and unnatural art of India. Here Ruskin describes hyperbolically in accord with English sentiment and disbelief at the time of the British public's reaction to the Indian Mutiny or India's first struggle of independence in 1857: "since the race of man began its course of sin on earth nothing has ever been done by it so significant of all bestial, and lower than bestial, degradation, as the acts of the Indian race in the year that has just passed by ... Cruelty stretched to its fiercest against, the gentle and unoffending and festered to its loathsome in the midst of the witnessing presence of a disciplined civilization - these we could not have known within the practicable compass of human guilt, but for the acts of the Indian mutineer " Ruskin bases his characterization of India on this conclusion, using "cruelty stretched to its fiercest against the gentle and unoffending" as evidence of racial character. He then develops his argument with this controlling question : How can a people who love art so much behave so basely? He derives his answer that "out of the

ivory palace {of India} come treachery, cruelty, cowardice, idolatry, bestiality, - whatever is fruitful in the work of Hell." It is this negative characterization of India that drove J.H. Cousins(1873-1956), Ruskin's Irish successor of the 20th century, who made India his spiritual home, to write an appropriate rejoinder to the celebrated English critic. The title of Cousins' essay, *Ruskin, the Indian Race, and Indian Art*(1918) received little attention in India and Ireland his own country, but it is a remarkable defence of India and her art exposing it as biased and unfounded. Cousins argues : (Ruskin) "was as ignorant of the matter on which he dogmatized to such adjectival purpose, as we are of the future... there is left in Mr. Ruskin's lecture a residue of prejudice and inequitable handling of even the known facts, that does such violence to the better parts of Mr. Ruskin, and such injustice to a great and ancient people that I am moved to rejoinder "what Cousins argues here is that Ruskin's "facts" are not facts at all.

Cousins devotes his essay to exposing the holes and contradictions in Ruskin's argument, beginning by noting that Ruskin claims "the Indian mutineer was the Indian race" and that race came out of the "ivory palace" . Cousins first takes to task Ruskin's generalisations about "the Indian race" highlighting India's diverse cultures and religions as well as iniquities.

Cousins' rejoinder to Ruskin in spite of being a potent antidote to the conventions of English culture and to the narratives of Empire has not yet received attention of the

post colonial critics. His defence of India and her culture, his call for equitable criticism based on aesthetic principles, not on emotional prejudice, his setting up a counter narrative to Christian and European cultural history in discussing Indian history and art deserves our attention. Cousins' methodical critique of Ruskin's canonical text on Indian art and the latter's conclusion that Indian art is put to the service of "superstition, of pleasure, or of cruelty" remain a fascinating example of criticism of the Western civilization paradigm of the age.

In his inimitable style of Irish wit and humour, Cousins makes his point showing the absurdity of Ruskin's statements about India : (Ruskin)"would surely not allow without protest such an argument as this : the English race murdered a highland clan, therefore the whole English race is a race of murderers because it is inartistic".

Cousins continues pointing out how Ruskin's use of "race" inaccurately applies to Indian society. In fact he reads Ruskin's essay contrapuntally - situating it within its historical and colonial moment - and discusses the weight of prejudice and exaggeration in the tenor of Ruskin's essay and in its damaging conclusions about India. His rejoinder, almost twenty pages, reminds Ruskin and his English contemporaries that some of their attitude to Indian art and culture is basically a part of their

"fixed mental attitude" and he calls for future studies and critiques of Indian culture "to resist the temptation to renounce the duty of a balanced thought" which was missing in their views.

It is this "balanced" and "rational" judgement of Cousins that drew attention of Sri Aurobindo who pays a rich tribute to Cousins in his essay *A Rationalistic Critic of Indian Culture* (1920). Sri Aurobindo says that for a definite view of Indian culture and civilization one should turn to those who can speak with some authority. He dismisses the work of many so called authority on Indian religion and culture as basically anti - Indian. But he did not hesitate to include Cousins among the most celebrated thinkers of the West such as Emerson, Schopenhauer, Nietzsche and Schlegel. Cousins' advocacy of the new art form based on spirituality may be critiqued by many as essentialist. However, it must be noted that Cousins always eschewed a hegemonic vision of art and life envisioned by Ruskin. Unlike Ruskin Cousins sought a cross - cultural understanding based on mutual respect.

Cousins left behind a long list of titles on Indian Art and aesthetics and varied areas and yet one may wonder why his writings have not found much favour in our country. Despite his many-sided achievements he is sadly a forgotten figure today.

A PERSPECTIVE ON CONTEMPORARY CRITICAL THEORIES

N. Mahesh*

The 20th century English literature encompassed many allied branches like art, painting, architecture etc. This is due to the prevailing conditions of social, economic, political, scientific and technological advancements of the time. No doubt society and literature go hand in hand in keeping with the fashions catering to the taste of votaries of literature. This led to the emergence of various schools of critical theories. It is pertinent to make a study of some of the significant schools of the contemporary times. As these movements have a tinge of modernism they do not easily lend them to a particular definition. One is easily reminded of a great India epic the Mahabharata which has been viewed in different perspectives like historical, military, ethics etc. Though the text is the same the perception of a reader is varied. Critics interpret or analyse the text in their own way and so it is difficult to arrive at a final meaning. There is a story of seven blind men and an elephant. When asked each one came out with his own perception of the animal.

Similarly a text may lend itself to historical, sociological, ideological, intrinsic, linguistic or archetypal. In the light of this one must know a systematic analysis of a text.

New Criticism (1935-1960) is an important and influential movement in the realm of critical theory as it deviates from conventional way of paraphrasing a text. It is also called Formalism. But in the USA it came to limelight at the hands of a well-known American critic John Crowe Ransom "The New Criticism" (1941). In this there is a record of the insights by I A Richards, T S Eliot and William Empson who approach a text as a separate unit. It views a text as an auto telic and individual entity. It also lays stress on the use of conceit, metaphor, irony and paradox etc. It exerted markedly its influence on structuralism and post-structuralism etc.

The practitioners of this school primarily are Crowe, Allen Tate, Cleanth Brooks, R P Warren, and R P Blackmore, who belong to the first wave of the school. Of these Brooks and Warren have administered the theoretical principles into university education. In the second wave of the school appear Austen Warren and Rene Wellek with their magnum opus "The Theory of Literature". A C Beardsley and W K Wimsatt have jointly coined two terms viz "Affective Fallacy" and "Intentional Fallacy" which cannot exhibit the real meaning of a text. Next appears myth criticism on the scene.

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Myth Criticism (1935-1960) is also known as an archetypal approach to study the relationship between myth and literature. In literature there are repeated patterns of themes, actions, character types, symbol, image, archetype etc. It has taken its shape from folktale, custom, harvest songs, and varied kind of oral literature.

The myth criticism has been exerting its influence on a wide body of literature. Since 1930 it has with its Oedipus myth behind a close connection to psychoanalytical school of criticism. The pioneering figure of this school is Carl G Jung, a noted psychiatrist who coined the term collective human unconscious that recurs several times in case of themes, actions, characters which are not experiences of an individual but are the experiences all even in dreams, visions, conscious and unconscious feeling.

Northrop Frye a Canadian with his *Anatomy of Criticism* (1957) appears on the scene. He gives much prominence to contents rather than language and its style. He vividly describes the systematic survey of the Bible and the visionary poet William Blake's views on imagination. Maud Bodkin's *The Archetypal Patterns in Poetry* also concerns itself to mythological stances. Robert Graves's *The White Goddess*, Richard Chase's *Quest for Myth* and W H Auden's *The Enchafed Flood* (1951) etc. also peripherally discuss the significance of myth. Another powerful school of critical theory is Marxist criticism that reined the realm of letters for about four decades.

Marxist Criticism produced proletariat related literature while rejecting bourgeoisie literature. It also produced literature concerning with ideology which is based on superstructure and economic policy. Karl Marx and Friedrich Engels, the champions of the school had seen the society in terms of economic, social and political inequality. They always yearned for equality in every walk of life. Their thought was a pioneering "Communist Manifesto".

Soon the school flourished in different parts of the world. Some practitioners with their perspective of 'historical materialism' viewed human life not established by consciousness but by its material and situations of society. It stated that the human history was the result of the conflict between owner and worker. It tries to eradicate the discrimination between the capitalists and labour classes.

An enormous number of practitioners like Georgi Plekhanov, Leon Trotsky, Georg Lukacs, Granville Hicks from USA, Christopher Caudwell in England, Walter Benjamin and Bertolt Brecht from German extended the tenets of this school. Brecht distrusted the illusionism of realistic art and created his own 'epic theatre' by abandoning the concept of Aristotelian theatre. His influence on later writers was inevitable particularly on Roland Barthes who had connection with Marxist, Formalist and Post-Structuralism literary theories. Terry Eagleton, Fredric Jameson also infused certain tenets in their literary endeavour. Later Feminism another important school of criticism emerged.

Feminist Criticism is a movement that would depict the problems and difficulties of women. It upholds the writings of women. It has its genesis in Mary Wollstonecraft's *A Vindication of the Rights of Women* in which she describes a married woman as a bird 'confined to its cage' with 'nothing to do but plume itself'.

Rebecca West and Virginia Woolf and an enormous number of works of Beauvoir's *The Second Sex*, Mitchell's *Dialectic Sex*, Millet's *Sexual Politics*, Gilbert and Gubar's *The Madwoman in the Attic* etc. belong to this school. There sprang up types of feminist movements like 'socialist feminist', 'Radical Feminist' in connection with Marxist followers, almost opposed the earlier tenets of the movement, called 'Ecriture Feminine'.

Elaine Showalter is a gynocritic who concerns herself with a woman who should be a writer to exhibit her sufferings and also those of fellow women. Next appears on the scene psychoanalytic school of criticism.

Psychoanalytical Criticism (1920s-1960s) is generally an interpretation of a literary work that lays stress on the personality of an author, his thinking and his individual entity. In the writings of Sigmund Freud, it has taken its shape in the early 20th century. It is an eccentric and influential theory that could influence enormous literary figures in the realm of critical theory.

Freud's *The Interpretation of Dreams* (1900) studies human psyche which

paves the way for many reforms, concepts which come into fashion in literature. His basic terms are 'id' 'ego' 'superego' and 'Oedipus Complex'. While he lays stress on individual experience Jacques Lacan, a French psychoanalyst gives utmost importance to the inherent human traits. Other leading practitioner in the field is Carl Jung. They employed terms like 'collective unconscious', 'conscious', 'uncanny', archetypal, latent content etc. to know the intention behind the text of an author. Later appears on the sphere structuralism.

Structuralism (1950s-1970s) began in Paris by taking inspiration from Prague Linguistic Circle. Its main thrust is on 'science of signs' which is also called semiology or semiotics. It primarily uncovers the basic codes of meanings that abound all human cultural activity. One of the earliest practitioners of this school is Ferdinand de Saussure. He has made a distinctive study between diachronic study of a language and synchronic study of a language. He snubs to the diachronic approach of a text that would interpret a language it right from the origins of a language. He lays stress on synchronic study of a language that would interpret a text in a given period of time.

Saussure has employed two more terms viz 'parole' and 'langue'. 'Parole' means an individual utterance of men. 'Langue' means an utterance of a society or community. The structuralists show interest in language rather than a text. Saussure's main concept in linguistic theory is that a word is an arbitrary

sign i.e. its form and meanings don't get from any other referent outside language, only in differences from other words. He sums up that 'in a language, there are only differences, without positive terms'.

Roman Jakobson is another pioneer of structuralism. Later appeared Claude Levi-Strauss, Roland Barthes, Lacan and Althusser. All these critics are not interested in revolution but are engrossed into uncovering the basic 'binary oppositions' such as nature/ culture, male/ female, active/passive etc. Next may be considered post-structuralist school of criticism.

Post-Structuralism (1960s-1970s) is almost allied to Deconstruction. Its main thrust is cultural relativism. It reached its zenith in 1966. Primarily at the hands of Jacques Derrida who with his literary acumen explores the possibilities of uncovering the ultimate meaning of a text. To his dismay he never finds a definite meaning of a text. Instead he gets the multiplications of meanings. This gives scope to the emergence of deconstruction which becomes a key concept in this school. It emphasizes in finding a definitive meaning, but not one particular meaning. Perhaps the judgement of Ferdinand de Saussure that 'meaning can never be fully present in a language, but is always deferred endlessly as when one may look up a word in a dictionary' etc. pales into insignificance in this school.

Derrida elaborates the principal terms like sign, 'signifier' and 'signified'. The signifier is a sound system which can be arbitrary. For

instance, utterances like 'dog' in English, 'kukka' in Telugu, 'nayi' in Kannada, etc. Here the animal is the same but the sound system is different. The signified is a mental picture that one may get the image of when one speaks of dog.

In Deconstruction, Derrida says 'there is nothing outside the text'. He also states that all meanings are underlying within a text. So a reader tries to determine a text but it becomes indeterminate (aporia). Other followers of this school are Paul de Man, Julia Kristeva, Gilles Deleuze, and Jean-Francois Lyotard. It is pertinent to throw light on another school of critical theory.

New Historicism (1980s-1990s) originated in America in the early 1980s. . It challenges 'New Criticism' and 'Deconstruction' in their way of approaching or considering a text as an individual. It is a reinvention of the good old concept of interpretation of a text that analyses in the historical sense. It primarily takes into consideration the background of an author, his time and the circumstances that led to its emanation. This school is championed by Stephen Greenblatt. Greenblatt's *Renaissance Self-Fashion* and *Shakespearean Negotiation* are worth mentioning here. It primarily lays stress the need of the historical study of a text and also about social, economic, political conditions of an era. It is almost an equivalent to the 'cultural materialism' of Raymond Williams. It has surprising features of the 'Queer Theory' and the 'Thick Description'.

Stephen Greenblatt has taken inspiration from Michel Foucault who describes that the sort of interpretation of a work is more perfect as it would give the holistic approach or theme of a text. Montrose offers comment on this reciprocal concern with the historicity of a text and the textuality of history.

Other practitioners are Jonathan Goldberg, Stephen Orgel and Louis Montrose who have made an extensive study on Renaissance literature. Jerome McGann, and Marjorie Levinson worked on Romantic literature

SHAKESPEARE - HIS MIND AND ART

M.G. Narasimha Murthy*

In the memorable words of Ben Jonson,
Shakespeare, the great Bard of Avon,
"Is not of an age,
But for all time."
Endowed with a brilliant mind,
Worldwide vision and intuition,
He comprehends the changing trends
And creates enthralling situations.
With his amazing knowledge of man's nature,
Creates admirable, everlasting characters,
Like Hamlet, Macbeth, Caesar and
King Lear,
Rosalind, Miranda, Shylock and Portia.
Skilful blend of wit, irony and humour,

* Principal (Retd.), Writer, Hyderabad.

Youthful merriment, song and dance
As well as poignant scenes of sorrow and
remorse
Dialogues lively, powerful and spontaneous,
Enrich all his comic and tragic scenes.
In his inimitable way, he describes
How "... the poet's eye in a fine frenzy rolling,
Doth glance from heaven to earth,
from earth to heaven
And as imagination bodies forth
The forms of things unknown,
The poet's pen turns to shape
And gives to airy nothing
A local habitation and a name."
The world cherishes his poems and plays -
A perennial source of delight and solace.

SARDAR K.M. PANIKKAR: A MULTI-FACETED GEM

T. Siva Rama Krishna*

In fact, K.M. Panikkar was a many-splendoured personality in every sense of the term. He was a poet in Malayalam, an erudite scholar in English, a one-time Professor of History, sometime Editor, Adviser to Princes and Minister in states, a later-day diplomat and always a historian, writer and author of distinction, a man of fine culture and political acumen - he was really a legion. Thus as a man of parts, he played his parts very well with great capacity and ability, as to the manner born. Whatever he touched he adorned with grace and charm.

K.M. Panikkar had his education at Trivandrum, Thalavadi, Kottayam and Madras. After his matriculation he went to Oxford for Historical Tripos. Though an Oxonian he not only knew his mother tongue Malayalam full well but also he loved it. He never feigned ignorance of his mother tongue. He wrote poems, plays, novels and finally his autobiography in Malayalam. He used almost every leisure hour to write in Malayalam, that is, when he was not writing in English. It is very interesting to note that he was President of the All Kerala Sahitya Parishad and the First President of the Kerala Sahitya Academy.

After his return from Oxford he worked as Professor of History in Aligarh Muslim University. Later, for some time he was Joint Editor of *Swarajya* in Madras. At that time he raised it to the highest level possible. Then he was a bitter critic of the Justice Party and of British Imperialism. He stormed the ministerial citadel of the Justice Party by a fierce exposure of its administrative ineptitude and political reactionaryism and of its Tammany Hall methods in a series of articles, later compiled in a pamphlet form under the caption "The Cult of Incompetence". It was first rate political journalism.

Later, for some time he was Congress representative with the Akalis at Amritsar. He missed the Vaikom Satyagraha of which he was the Prime instigator, only because he was at that time at Amritsar on the Akali mission and Gandhiji prevailed on him to complete that mission. In the cause of Akali Satyagraha he launched a weakly too onwards. Thus after completing the mission to Gandhiji's satisfaction and his own gratification he wrote a satirical poem in Malayalam called *Panki Parishyam* in Amritsar.

Later, he was appointed as the First Editor of *Hindustan Times*, Delhi. As an Editor he made a mark there. During that time

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he came into contact with great many national leaders, got insight of political affairs, carried out responsible tasks and gained rich experience. At that time he was barely 30. And again he went back to England and enrolled himself at the Middle Temple. In England, he published a book on the Indian Princely States. It paved the way for Panikkar's induction into the service of the Indian Princes. Yet, he was no apologist of the princely order, though a defender of Princely interests.

And after his return from England he took up the job of political Minister in Patiala and Prime Minister in Bikaner. From there he went waltzing to the Constituent Assembly in Delhi and then to the United Nations as Member of the Indian Delegation. And onward to Nanking as Independent India's First Ambassador to Kuomintang, China. He witnessed the coming of the Communists to power in China and was India's first Ambassador to the People's Republic of China too. Later he served as Indian Ambassador to Egypt and France with, in between, a stint in India as a member of the States Reorganization Commission. And after that, he became Vice-Chancellor of Jammu and

Kashmir University. Thus he was like a conqueror ever on the quest of new worlds.

Panikkar contributed a brilliant article "Is the Indian Renaissance Anti-European?" for Iswara Dutt's periodical - Twentieth Century. Iswara Dutt says that Panikkar gave the journal not only a start but a fillip. Iswara Dutt says that once when he was in desperate need of an authoritative article on the JPC Report (which was published only a week earlier then) he turned to Panikkar, and Panikkar promptly sent in the article just in time. His splendid article brought him to the forefront of as a crusader in the cause of Federation. It was first rate polemics; yet a superb exposition of the inherent virtues of the Constitution. It made a great impression in White Hall. The then Secretary of State for India, Sir Samuel Hoare, in a speech at Cambridge, was all praise for the splendid peroration (article). Panikkar wrote a brilliant book "Asia and World Dominance".

K.M. Panikkar as a complete man touched life at many points. As an all time Journalist-Historian he taught History, wrote History and made History.

In looking for people to hire, you look for three qualities: integrity, intelligence, and energy. And if they don't have the first, the other two will kill you.

- Warren Buffett

INDIA NE YES-KIA

Prof. G. Surender Reddy*

Preamble

India is on the thresh-hold of economic transformation. Liberalization, Privatization and Globalization (LPG) initiatives have provided new impetus to economic and industrial growth and a new hope. Sustained growth calls for proactive policies and effective implementation of strategies. An integrated approach and focus on inclusiveness will obviously ensure high degree of acceptance and better results. Thus, we recommend a framework akin to McKinsey's 7-S Model as under:

1. Swachh Bharat;
2. Digital India;
3. Make in India;
4. Skill India;
5. Smart Cities;
6. Start Up India, Stand Up India
7. Incredible India

Swachh Bharat

Prime Minister Narendra Modi launched the Swachh Bharat Mission on 2nd October 2014, with the objective of

making India clean and hygienic by 2019, the 150th birth anniversary of Mahatma Gandhi. It is a laudable initiative because as the saying goes, "cleanliness is next to godliness". It only remains to be seen how far the mission succeeds because the challenges are enormous.

It is to be said that the Swachh Bharat movement has caught the imagination of the people all across India, with government officials to jawans, bollywood actors to the sportspersons, industrialists to spiritual leaders, all lining up for the noble work. Across the country countless people have been day after day joining the cleanliness initiatives of the government departments, NGOs and local community centres to make India clean. Organising frequent cleanliness campaigns to spreading awareness about hygiene through plays and music is also being widely carried out across the nation.

It is a matter of curiosity that we Indians are traditionally and culturally clean people. Our private homes tend to be clean, but when it comes to public places the less said the better. Government has a big blame to share in this respect in that its officers are not efficient and vigilant in keeping public places clean, with common garbage bins overflowing. What's more, garbage/dust bins

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are not provided to the public who are forced to discard their waste in the open.

The Swachh Bharat mission aims to cover 1.04 crore households, provide 2.5 lakh community toilets, 2.6 lakh public toilets, and a solid waste management facility in each town. Under the programme, community toilets will be built in residential areas where it is difficult to construct individual household toilets. Public toilets will also be constructed in designated locations such as tourist places, markets, bus stations, railway stations, etc. The programme will be implemented over a five-year period in 4,401 towns. The programme includes elimination of open defecation, conversion of unsanitary toilets to pour flush toilets, eradication of manual scavenging, municipal solid waste management and bringing about a behavioural change in people regarding healthy sanitation practices.

So, there is hope that Swachh Bharat will not end up as merely a slogan, like Indira Gandhi's 'Garibi Hatao'.

Digital India

The recently launched Digital India's mission aims to transform India into a digitally empowered society and knowledge economy. Digital India is an ambitious programme of Government of India projected at Rs 1,13,000 crores. Digital India is transformational in nature and is aimed at ensuring that Government services are available to citizens electronically. It would also bring in public accountability through mandated electronic

delivery of government services. The initiative also includes plan to connect rural areas with high-speed internet networks. Digital India has three core components. These include:

- The creation of digital infrastructure
- Delivering services digitally
- Digital literacy

The 9 Pillars of Digital India

- 1 **Broadband Highways:** Laying of national optical fibre network (NOFN) in all 2.5 lakh gram panchayats in the country will happen in a phased manner.
- 2 **Universal Access to Mobile connectivity:** Ensuring mobile access in around 44,000 uncovered villages in the country and government is taking steps to ensure that all villages are covered through mobile connectivity by 2018.
- 3 **Public Internet access:** To expand the coverage of common services center (CSC) from 1.35 lakhs to 1.5 lakhs, i.e. one in every panchayat.
- 4 **e-Governance:** Business process re-engineering will be undertaken to improve processes and service delivery. Services will be integrated with UIDAI, payment gateway and mobile platform.
- 5 **e-Kranti:** e-Kranti focuses on electronic delivery of services whether it is education, health, agriculture, justice and financial inclusion.
- 6 **Global Information:** The focus will be on online hosting of data and proactive engagement through social media and web based platforms like MyGov.

- 7 Electronics Manufacturing: Focus is on set top boxes, VSAT, mobile, consumer electronics, medical electronics, smart energy meters, smart cards and micro ATMs.
- 8 IT Training for Jobs: The government is planning to train one crore students from small towns and villages for IT sector.
- 9 Early Harvest Programmes: The government is planning to deploy Aadhaar Enabled Biometric Attendance System in all central government offices located at Delhi. A web based application software system will enable online recording of attendance and its viewing by the concerned stakeholders.

Make in India

In the past 20 years, Indian manufacturing has grown almost at the same pace as our overall economy. India's share of global manufacturing has grown from 0.9% to 2%, whilst GDP share has grown from 1.2% to 2.5%. But, hopes of a manufacturing-led growth have not materialized because the relative share of manufacturing in the Indian economy has not changed - roughly 15% of GDP since 1993. The number of jobs in the manufacturing sector has increased only 1.8% per year over the last 20 years, compared to 6.5% in the services sector. In the last five years, India's share of global GDP grew from 2.2% to 2.5%, but Indian manufacturing's share of global GDP has fallen from 2.2% to 2%.

Adding fuel to the above fire is the expressed desire of several CEOs to locate

their manufacturing plants outside India given their perception of non-conducive environment in India. It is in this whole context that Prime Minister Modi felt the need to launch the 'Make in India' initiative in September 2014. This was launched in a bid to attract investments from businesses around the world, and raise the contribution of the manufacturing sector to the national GDP to 25% and create 100 million additional jobs by 2022.

Make in India' initiative aims to make India a global manufacturing hub by facilitating investment, fostering innovation, enhancing skill development, protecting intellectual property and building best-in-class manufacturing infrastructure. Attention has to be paid to creating a conducive business environment, making labour laws fair, making land acquisition laws simpler, speeding up environmental clearances, removing bureaucratic hurdles and ensuring reliable power supply.

Skill India

Prime Minister Narendra Modi launched the 'Skill India' initiative in July 2015, with an aim to train over 40 crore people in India in different skills by 2022. The initiatives include National Skill Development Mission, National Policy for Skill Development and Entrepreneurship 2015, Pradhan Mantri Kaushal Vikas Yojana (PMKVY) scheme and the Skill Loan scheme. The tagline is 'Kaushal Bharat, Kushal Bharat' (Skilled India, Successful India).

The main goal is to create opportunities, space and scope for the development of the talents of the Indian youth and to develop more of those sectors which have already been put under skill development for the last so many years and also to identify new sectors for skill development. The emphasis is to skill the youths in such a way so that they get employment and also improve entrepreneurship.

The initiative will provide training, support and guidance for all occupations that were of traditional type like carpenters, cobblers, welders, blacksmiths, masons, nurses, tailors, weavers etc. More emphasis will be given on new areas like real estate, construction, transportation, textile, gem industry, jewellery designing, banking, tourism and various other sectors, where skill development is inadequate or nil. The training programmes would be on the lines of international level so that the youths of our country can not only meet the domestic demands but also of other countries like the US, Japan, China, Germany, Russia and those in the West Asia.

Another remarkable feature of the 'Skill India' programme would be to create a hallmark called 'Rural India Skill', so as to standardise and certify the training process. Tailor-made, need-based programmes would be initiated for specific age groups which can be like language and communication skills, life and positive thinking skills, personality development skills, management skills, behavioural skills, including job and

employability skills. The course methodology of 'Skill India' would be innovative, which would include games, group discussions, brainstorming sessions, practical experiences, case studies etc.

Smart Cities

Cities accommodate nearly 31% of India's current population and contribute 63% of GDP (Census 2011). Urban areas are expected to house 40% of India's population and contribute 75% of India's GDP by 2030. This requires comprehensive development of physical, institutional, social and economic infrastructure. All are important in improving the quality of life and attracting people and investment, setting in motion a virtuous cycle of growth and development. Development of Smart Cities is a step in that direction. In this context, the government of India under Prime Minister Narendra Modi has a vision of developing 100 smart cities as satellite towns of larger cities and by modernizing the existing mid-sized cities. The government plans to identify 20 smart cities in 2015, 40 in 2016 and another 40 in 2017.

Each city would get Rs. 100 crore every year from the Centre for five years. The remaining money has to come from the states, urban bodies and the consortium that they form with corporate entities. Also, 10 per cent of budget allocation will be given to states / union territories as incentive based on achievement of reforms during the previous year.

The core infrastructure elements are:

- Adequate water supply
- Assured electricity supply
- Sanitation, including solid waste management
- Efficient urban mobility and public transport
- Affordable housing (especially for the poor)
- Robust IT connectivity and digitization
- Good governance (especially e-governance and citizen participation)
- Sustainable environment
- Safety and security of citizens (particularly women, children and the elderly)
- Health
- Education

Start Up India, Stand Up India

Prime Minister Narendra Modi announced on August 15, 2015, India's 69th Independence Day, a new campaign "Start-up India, Stand up India" to promote bank financing for start-ups and offer incentives to boost entrepreneurship and job creation. The initiative is expected to encourage entrepreneurship among the youth of India. Each of the 1.25 lakh bank branches are supposed encourage at least one Dalit or tribal entrepreneur and at least one woman entrepreneur. The initiative will give a new dimension to entrepreneurship and help set up a network of start-ups in the country.

The initiative has found support from the US Ambassador to India Richard Verma, who said his country is a strong supporter of Prime Minister Narendra Modi's "Start Up

India, Stand Up India" initiative and American entrepreneurs are looking to create opportunities in the country.

Incredible India

Incredible India title was officially branded and promoted by Amitabh Kant, then the Joint Secretary under the Union Ministry of Tourism, in 2002, as a bid to promote Incredible India as a tourist destination. Before 2002, the Indian government regularly formulated policies and prepared pamphlets and brochures for the promotion of tourism, however, it did not support tourism in a concerted fashion. However, in 2002, the tourism ministry made a conscious effort to bring in more professionalism in its attempts to promote tourism. It formulated an integrated communication strategy with the aim of promoting India as a destination of choice for the discerning traveler. The tourism ministry engaged the services of advertising and marketing firm Ogilvy & Mather (India) (O&M) to create a new campaign to increase tourist inflows into the country.

The campaign projected India as an attractive tourist destination by showcasing different aspects of Indian culture and history like yoga, spirituality, etc. The campaign was conducted globally and received appreciation from tourism industry observers and travelers alike. However, the campaign also came in for criticism from some quarters. Some observers felt that it had failed to cover several aspects of India which would have been attractive to the average tourist.

According to spending data released by Visa Asia Pacific in March 2006, India emerged as the fastest-growing market in the Asia-Pacific in terms of international tourist spending. The data revealed that international tourists spent US\$ 372 million in India in the fourth quarter (October-December) of 2005, 25% more than in the fourth quarter of 2004. China, which came second in the region, was successful in making international tourists fork out US\$ 784 million in Q4 2005, a growth of 23% over its Q4 2004 figures. The tourist spending figures for India would have pleased the Indian tourism ministry, which had been targeting the high-end market through its long-running 'Incredible India' communication campaign.

It is to be noted that if the aforementioned six initiatives and missions succeed India will indeed be incredible.

India has already started commanding respect among the comity of nations as one of the fastest growing economies on the globe. The world today recognizes India as an important state and a knowledge society. It is now for us to harness our energies, leverage our strengths and utilize all our resources optimally in order to become a super power so as to lead the rest of the world towards peace, progress and prosperity.

RELATING TO NATURE

(haiku: A Japanese genre of Poetry)

Kumarendra Mallick*

perhaps
there is another heaven...
Chirrup in foggy morning

in the fold
of distance hills...
blue silence

* Poet, Hyderabad

painting class...
children dip their brush
in commotion

day of festivity...
the flower girl sells
her smile

drifting clouds...
any anchor for my
wavering mind

PATRIOT

[Original Telugu Story "Desavrata" of Sri. Pingali Venkata Ramana Rao]

K.S.N. Murthy*

Those were the times everyone thought of Vasantasena whenever a discussion arose on beauty. She was the personification of beauty. At the mere mention of her name the flowers in the garden turned pale. The contemporaneous dolly birds were depressed because of jealousy. Even the moon hid behind the clouds with a bashful countenance. Vasantasena lived in a village Agnipalem situated in a valley between two mountains. There was a temple on the outskirts of the village whose presiding deity was Harihara. She was brought up surreptitiously and was well trained both in classical singing and dancing. Priyamvada, the grandmother of Vasantasena arranged her debut in the temple premises, when she came of age. On that day Vasantasena fell in the gaze of the public. The crazy lads craved for the side long enchanting looks of Vasantasena. Bigwigs bargained with Priyamvada..

The King heard about the voluptuous beauty of Vasantasena. Incognito he made his visit to the village. On the eleventh day of the month of Kartika in the reddish and bright glow of castor oil torches and in the hungry looks of the public with burning desire,

Vasantasena made her dazzling appearance. The King Makaranda was young and handsome. He ascended the throne just a year ago on the demise of his father. He stayed there till the end of the day and returned to the capital Sumanthapuram. To his close associate and minister Subodha he expressed his strong desire to possess Vasantasena,

"Makaranda ! A ruler should be a role model to the public but should not appear as a man of moral turpitude" advised Subodha.

"Oh! You misunderstood me. I intend to marry Vasantasena. One should consider the merits in marrying an ordinary woman by a King as ideal. Isn't it? Please excuse me and kindly put your efforts in that direction and initiate the matrimonial negotiations" requested Makaranda to Subodha.

"If it comes to that, even though matrimonial laws of the society declare that a King can marry any girl from the four varnas, he should get married to a girl from a royal family first and subsequently to any other woman. It is a privilege given to the king. So, you better marry a princess from a royal family first and declare her your Queen. After some reasonably sufficient time you can appoint Vasantasena as a Court Dancer or..."

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"I told you that I wanted to marry her but not to keep her as a concubine. Rules of the society should be one and the same for both the rulers and the ruled. I am against polygamy. So please don't delay the matters and consult the mother of Vasantasena for a matrimonial alliance".

"Desirability and love are two different things. Attraction is not the only criteria. Mutual understanding of tastes and respecting each other's attitudes and perspectives are equally important and also to be considered for leading a stable married life. Not only the beauty but also virtues are to be assessed. Isn't it? So, let us make a visit incognito and weigh the situation before the marriage proposals are put forward" advised Subodha.

Both changed their clothes, disguised themselves and reached Agnipalem. First they reached the temple of Hariharaswamy. There they tactfully gathered some information. Later they rested on the portico of the house of Vasantasena and as if they were weary travellers. Subodha woke up when he heard the creaky noise of an opening door and noticed an old lady come out of the house. Makaranda turned on to the other side simulating a deep sleep.

"You appear to be long travelled travellers. Just be here, I will fetch water for you". The lady went in and returned with water in bronze tumblers. Subodha woke up Makaranda. Both quenched their thirst and expressed their gratitude. She discreetly

looked at Makaranda. The radiance in him resembled that of a King. "I guess you are not regular travellers. If I know your identity I can offer hospitality to you without fear", she said humbly.

After a while Subodha hesitatingly opened a dialogue "He is Makaranda, the King of this Avanti Kingdom. I am Subodha, his Minister. We came incognito to assess the conditions of the remote villages of the Kingdom". He deftly mixed the truth with a lie.

"Ha... Ha... What a faux pas? Please come in. Have a bath and take rest. I shall prepare food for you".

She went into a room, came out in no time and offered two pairs of clothes in a silver plate. Subodha meticulously inspected Makaranda after donning the clothes.

"Makaranda! The clothes you wear now were once worn by your father. I wonder why and how these clothes are here." Subodha uttered with a variegated face.

Subodha took a questionable glance towards the old lady pointing to the dress of Makaranda. She went inside and came out with a painted portrait and handed it to Subodha. Sharvananda, father of Makaranda was one of the figures in the painting. Besides him there was this old lady in her prime youth. Sharvananda, was holding a small and cute baby in his right arm.

"After seeing this portrait umpteen questions may crop up in your mind. The portrait of Makaranda's father Sharvananda. The ladies with my similitude is my daughter Nandini. The baby is my granddaughter Vasantasena. My name is Priyamvada. The painter of this portrait is" she halted and continued. "When Sharvananda tried to marry Nandini publicly as his second wife, Nandini and I declined. He married Nandini in the presence of tribal people in the temple of Kali in a tribal village which is nearby to this place. I observed that they will not disclose this news as they are very affectionate towards their King who looked after their welfare. Later he made this dwelling house as our permanent abode. On the pretext of hunting and wayfaring he led conjugal life with Nandini. Here itself Nandini had her child. Instead of bringing the baby into harem and giving utmost royal comforts he was forced to keep her in exile. Your father was always feeling guilty and constantly worried.

"One day Sharvnanda summoned the Court Painter Gunasekhara and got painted this portrait. Ten days later Gunasekhara approached us and demanded Nandini to share the bed. He threatened that if his wish was not fulfilled he would reveal the secret to the public. I tried to convince him stating that if the king came to know of this, he would be beheaded. If you fulfil my desire, before the King arrives I will flee and go into exile from this country. Otherwise I will spread this news now itself and disappear!" he had a harum-scarum argument.

With a smile on my face, I made him to believe that Nandini was on the final day of her menstrual period and told him to come the next day. He left our place on cloud nine. I informed this impending threat to the tribal chief. Next day the tribal leader waylaid and killed Gunasekhara and disposed off the body without even a trace of suspicion."

I along with tribal leader met the King Sharvananda incognito and requested him to accord permission for us to leave the kingdom. The tribal chief gave some herbal medicines to the King to forget us.

"In the Kingdom of Kosala I started a training centre of music and dance for the children. Nandini who could not bear the separation withdrew herself from the worldly affairs and finally went the way of all flesh. I brought up Vasanta. After hearing the death news of Sharvananda I returned to this village and re-established our links with the tribal people. Of course majority of the tribal people whom we knew guaranteed their assistance to us." Priyamvada concluded her story.

Makaranda was crest fallen. Subodha looked affectionately towards Makaranda and commented. "Makaranda! Sometimes miracles do happen. This particular tour brought out a surprising fact that you have a sister! By the way, where is Vasanta?"

"When you revealed your identities my emotions went out of control and I told Sena that she has a brother and is very much present

in the house. As she was brought up alone till now, she is in a perplexed state to appear before you," told Priyamvada with a smile on her face.

Makaranda moved towards the kitchen. Vasantasena stood like a statue with a perspiring face. At that point of time she appeared like a rain showering love. Makaranda approached her, put his hands on her shoulders and kissed her on the forehead. "I am really glad to know that I have a sister!" he said affectionately.

"Coming Friday is the day of 'Rakshabandhan. You come along with grandmother to tie a protective band to my wrist. In the sessions of the open court I would rather narrate the by-gones and announce with pride that you are my own sister. From now onwards your residence will be the King's Palace." All the three were surprised at the words of Makaranda. Gathering up courage Priyamvada said "My dear grandson! I think you are in a hurry. Think just for a while. You have to take into consideration the feelings of your mother and have to respect them. The heart of dowager mother is....."

"Grandma! You yourself told that my mother is every inch a gentle woman. That day as a wife she might have protested my father's behaviour, but today I think she will not raise any objections for my action as a mother. Umpteen numbers of times she expressed her distress for not getting blessed with a female child. She will accept Sena as her daughter without any reservations and she

will feel happy and dote on her." Makaranda expressed emotionally. Subodha agreed with Makaranda's committed proposal.

Priyamvada hurried them to leave by saying, "It has become dark. Don't think otherwise. Better you leave immediately without drawing the attention of the public. Both changed their clothes into the travellers' attire and started their journey to the capital. On the way back Makaranda shared his thoughts with Subodha "One issue is bothering and also worrying me when a thought flashes in my mind about the mindset of the children of concubines or prostitutes. They also sprouted from the seeds of the so called gentlemen of the society. This particular incident has become an eye opener to me and is also the reason for my quick decision. I think that some constitutional changes are to be proposed to give legal rights and social status to those unfortunate children." S u b o d h a rightly agreed.

That night Vasantasena could not sleep. Priyamvada who was by her side put her hand around Sena and questioned "Sena! Are you not getting sleep?"

"Dear Granny, I am getting scary to step into the royal palace. Public may praise Makaranda out of fear or to seek favours, but basically we will be blamed by attributing selfishness and greed to us.

"Sena! What you said is true. Though Makaranda may efficiently convince the public in open court, I too have my own doubts as to how the relatives of the king, the state craft

and the handmaids treat you. Though you are the seed of a king and have royal blood you were the offspring of a prostitute and most of them may ridicule you behind your back. Makaranda might not be able to perform your marriage as no one can/ might come forward." said Priyamvada.

Vasanth expressed her doubt. "It is not only that my brother also might not get married, after I enter into the Palace."

"Yes! That possibility also can't be ruled out! However, whatever is to happen will happen. We will think when we come to cross the bridge. Try to sleep."

"Dear Grandma! Why have you told the secret of my birth to them? Had you not done so, this head ache would not have been there".

"Keeping aside his hectic efforts to reach out to you and the valour of a king, I observed a change in him immediately after he knew the truth. He accepted you as his sister in thought, word and deed. Though his thinking may be a protection for you, the sociological issues will haunt. Go to sleep, and don't think too much. Tomorrow prepare a glittering golden laced band for your brother."

In the morning Makaranda along with Subodha went to the Queen's Palace and bowed down to his mother. Subodha explained everything to the Queen Kanakavati without concealing anything and also disclosed the decision of Makaranda.

Kanakavati calmly and coolly articulated "Makaranda! Your father had told me about Nandini long back. He was not a man of keeping cards close to his chest. It is true that wedding a demimonde is not acceptable to the society. Even then, your father secretly married Nandini. After the birth of Vasantasena, I asked him to bring her secretly so that I could bring her up as my own daughter. As he could not cause pangs of separation to Nandini, your father rejected the proposal. Thereafter he never discussed the issue. Now you have taken the right decision. No doubt, furore rises in the society as this would be against the canons of Kingship. Certainly, there will be a clamour about the infraction of protocol. Yet act according to your wish."

Makaranda happily and without disclosing the reason ordered his courtiers to make arrangements for the rakshabandan festival on a grand scale.

Next morning when Makaranda was in discussion with Subodha, a guard came and informed that a tribal man came to meet them. He was ordered to be brought before them. The tribal man saluted both. While delivering a packet made of banana leaf, he told that Priyamvada asked him to hand over the same and stood with folded hands.

Subodha untied the thread of grass, opened the folds of banana leaf and found two beautiful Rakshabandhan wrist bands and also found palm leaves under the bracelets. Both were surprised. On one of the bands it

was written as "With the blessings of Priyamvada to brother like Subodha". On the other it was written: "Vasantasena salutes brother Makaranda".

In a couple of minutes the letters faded away. Suddenly Subodha became attentive and questioned the tribesman "When did Priyamvada give this packet to you?"

"Yesterday evening mother came to our encampment and gave this packet. Before the dawn I woke up and reached here" replied the tribesman. Subodha stood up suddenly and told "Makaranda! I suspect some unexpected move by Priyamvada. I think she has sent us a message! Some untoward thing might have happened. Let us make a move".

Both ascended the horses and galloped towards Agnipalem. There they observed the house of Priyamvada gutted in fire and found black stains on the walls. The local people from neighbouring area excavated the charred bodies.

"Had they been alive how many families would have been ruined?" The gossips spread in the public.

Emotions in Makaranda overflowed. Subodha held the hand of Makaranda and took him to a distance and told, "The letters written with some herbal paint vanished in a couple of minutes immediately after we

unfolded the packet. That itself is an indication that their memories from our minds are to be erased permanently. We have to construe that to keep up the respect of the King they had taken this decision. Priyamvada might be a prostitute, but she is an evergreen virtuous woman. The welfare of the King and the society are interdependent. They sacrificed their lives and immolated themselves for the welfare of the society. Priyamvada might have shared her flesh with the public but she surrendered her heart to the Kingdom. For this reason she was not only to be treated as a pious lady but also be venerated as a Patriot. As you said a constitutional protection to the prostitutes and rights to their offspring are to be provided. Slowly this sort of society is to be abolished by providing them other livelihood. This is an appropriate gift which you can give in return to the bands they have sent."

"Due to momentary fatal attractions and vacillations both my father and I are responsible for the death three patriotic women. They cared for the prestige of their king and country. As an architect of a new society, from now onwards I do not fear the society while implementing justified reforms and laws." Makaranda told with confidence and determination.

With tearful eyes both of them prayed Hariharaswamy that the souls of Priyamvada, Nandini and Vasantasena are to rest in peace.

AMI

Rajat Das Gupta*

With my senses' hues
 Emerald as green I muse
 And the ruby as red;
 As my sight I spread
 The sky is luminous
 East to West with light glorious;
 To rose I said, "Bonny is thee"
 And so did she be!
 Esoteric it is, you'd say;
 Words of a poet nay.
 I'd say, 'tis truth and poetry so;
 For the mankind, my ego;
 On which canvas
 The Creator's artistry does pass.
 The hermit breaths "no, no, no;
 Mere myths are these that go;
 No emerald, no ruby, no light, no rose,
 Neither 'you' nor 'me' you should suppose."

On the other hand, He the Infinite
 Self divulges in His delight;
 Within 'T', the Man's confine
 Light and shade combine -
 To shape images there
 Emotions to flare,
 Beguiles 'nay'
 Unwittingly, into 'yea';

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In colour and sketches
 In emotional stretches
 On weal and woe
 As we go.

Call it not a conjecture;
 My mind had the pleasure
 To appear on the creative stage
 Of the Universal 'T' of all age,
 With brush in hand, colour in pot,
 My freaks to jot.

Says the erudite,
 That ancient Moon, don't slight;
 Sly is its smile
 Cruelly to beguile;
 A Death's harbinger,
 Stealing its crawl every hour
 To the heart of this Earth
 Since its birth;
 For its final pull one day
 To cast doomsday
 To its oceans and mountains
 And leave all lifeless remains.
 In Eternity's fresh book a zero to drop
 Upon mortal world's flop.
 The debits and credits of days and nights
 Man's all euphoria and blights;
 All its feats grand
 To lose feigned immortality, nowhere to stand,

All these his history no more to smack
 Blotted by an eternal black;
 The departing human eye
 On last glimpse of colour will sigh;
 Will perceive his last emotion
 While from this world passing on.

The cosmic energy's play will not stint
 Yet, a life's spark never will hint;
 The Artist's finger will dance
 No more a music to chance
 In that court without a lute
 A lone seat of the Absolute;
 Without His poesy
 Devoid of personality;
 Left with the mathematics of Existence
 Beauty nowhere to sense;
 None to say, "Bonny is thee"
 With admiration to see.

Will the Creator sit in meditation
 Again over ages for incantation -
 "Speak up, speak up, say thou art bonny
 I love thee honey!"

Translation of a poem of Ranindranath Tagore 'Ami' (Myself) from the book Shyamali written on 29 May, 1936 at Santiniketan (Birbhum Dist of West Bengal, where situates his University Visva Bharati (World University) by Rajat Das Gupta, adopted from his book The Eclipsed Sun.

Translator's note: Whether 'mind' is dependent on 'matter' or 'matter' is dependent

on 'mind' or whether they are mutually dependent, will ever remain man's enigma. Tagore's inclination was on 'mind'. His difference of opinion with Einstein on this question made history in metaphysics. However, Tagore had a conviction that the Creation comprises a 'Universal Mind' which manifests itself through every individual human being as his 'ego' with which we perceive Creation. That Creation would be inane without this 'ego' has been marvelously upheld in this poem.

The apprehension haunts the poet if this 'ego' will be wiped out one day by some stellar disaster. The following media (The Hindu) news on the 8 Aug. 2K was quite reassuring that this human 'ego' will have an escape route even if the Earth will go to hell.

[Nine new planets have been discovered orbiting a distant star, bringing the number of known planets outside our solar system to 51 and raising prospects that alien life may be found to exist. The discovery, announced at a major astronomy conference in Manchester, England, includes only the second solar system to be found outside our own. Astronomers now believe that planetary systems may be relatively common throughout the galaxy, and that some might eventually be capable of supporting human colonists. The planets orbit a bright star, slightly smaller than the Sun which lies on the constellation Vela. The system was found by a team led by Prof.

Michael Mayor, from the Geneva observatory, who studied 'wobbles' in the star caused by the planets' gravitational pull. "We're now at a stage where we are finding planets faster than we can investigate them and write up the results", said Dr. Geoffrey Marcy of the Berkeley team, "Planet hunting has morphed from the marvelous to the mundane".]

Before the ink on this gratifying news was dry, the following news in The Statesman of 6 September, 2K passed a shiver down the spine of Mankind - [Asteroid just misses the Earth: The Earth has had a cosmic near miss with an asteroid half a kilometer wide. Had it hit this planet, a fourth of human population could have been wiped out, say scientists.]

So, are we back to square one as regards the poet's apprehension about the doom of human 'ego'?

The latest breaking news in this subject is US President Obama's exhortation in the White House in his 'State of the Union' address in February 2013- "As humans we

can identify galaxies light-years away, study particles smaller than an atom but we still haven't unlocked the mystery of the 3 lbs of matter that sits between our ears,..". Consequently, he has unveiled a \$100 million research initiative to map the neural structure of the mind a relatively neglected sphere of research despite the advances in bio-technology. (Source 'The Statesman' Editorial in 7 April 2013 edition - 'Matter Between Ears'. So, is answer to the age-old enigma round the corner? Readers will surely tarry a bit here where object of anatomy is 'mind' itself with which we perceive results of anatomy of other biological organs. But to perceive 'mind' with 'mind' itself will go in a vicious circle never yielding us a final conclusion. Thus, it is by no means going to be a metaphysical breakthrough. So, again, we are back to square one! Yet, Obama's said step will rank as an abiding contribution towards battle against some presently incurable brain disorder (like debilitating neurological condition as childhood autism to Alzheimer's disease) which are elusive to the present day medical science. And that will be a big bonus for the posterity...)

The man who leaves money to charity in his will is only giving away what no longer belongs to him.

- Voltaire

FACEBOOK CAN LEAD TO STRESS

Jasneet Kaur*

These days the most popular word you often come across is "Stress." It has many contributors, but one major yet subtle culprit, which may seem harmless to even consider is "Social Networking." It's human to feel competitive yet envious, to be successful yet feel unsatisfied. Thus, socialization with friends is always healthy to help unwind and voice out the bothersome thoughts.

We may have progressed rapidly but in the bargain have won embraced tension, constant worry and hassles.

Recent researches have observed that using social networking sites, namely Facebook, can increase stress levels, produce anxiety and negatively affect a person's concept of self.

Young students of school or college and professionals of corporates or startup companies are all stepping into this trap of "stress."

One study has showed that Facebook increases people's insecurity levels by making them feel invalid and generating excess worry. Since you get instant updates, it compels you

to impulsively log in through mobile device and know what others are thinking. It is alarming, according to this study, that over half of the respondents felt uneasy when they were unable to access their social media and email accounts.

Additionally, two-thirds had difficulty sleeping due to anxiety and other negative emotions after they had used such sites. Frequent use of Facebook, whether consciously or unconsciously, leads one to compare oneself with others, and to feelings of inadequacy. What once was considered as a medium to stay in touch with friends has actually become a pivotal cause of health problems, including mental health issues.

Viewing profiles of previous school, college friends or colleagues makes one feel incompetent or unsuccessful. What if you are unemployed at the moment and your school mate is now a corporate CEO or you just had a failed marriage and your college friend has posted a happy family picture with Eiffel Tower in the backdrop? The accomplishments of others make you realize that you are yet to achieve so much in life.

Flooding one's FB page with pictures and updates just to receive a trail of "LIKES" from others is a matter of concern. One always

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has a strong urge to receive approval from others. Ahh! Don't you think this indicates the high intensity of insecurity and loneliness, one is having? Also the sense of self affirmation fades in the glory of social networking. Good were old times when actually friends were there to talk with and feel light at heart. But now, friendship has become virtual. A recent study by the University of Edinburgh Business School in Scotland suggests that the more types of friends a person has on Facebook, the more would be the anxiety because the potential to offend someone is greater. As a Human Resource student, I have read about McClelland's Need theory wherein he identifies need for affiliation as one of the key motivators. Actually, to see a practical implication of his study, in today's era, it is evident that Facebook is just a means to gratify one's need for affiliation. You may have 700 friends on FB but would actually know just 10-15; still a sanction of all is eagerly awaited on your post!

As per another study, Facebook also can amplify the degree of social anxiety a person feels upon meeting someone for the first time. Prior to this study, experts hypothesized that for those with social anxiety, prior meeting reviewing the person's Facebook or other social media profile could help aggravate some feelings of nervousness. Other studies have shown that people with social anxiety resort to communicating with people via the Internet rather than in person. This is a main reason why online dating sites have become such a hit.

Networking is like a two edged sword, it shrinks the world but also influences one's mood and feelings. As 'Smile is infectious' so are the updates on Facebook. Reading a positive and cheerful post uplifts your spirits but a gloomy update by your friend will also negate your feelings.

Another study has found that Facebook actually can make people miserable. Researchers for this study took a sample audience of 82 young, frequent Facebook users, out of which 53 were females and 29 were males. All were sent text messages with links to an online survey that asked how they felt, whether they were anxious, if they felt lonely, how often they had used Facebook, and how often they interacted directly with people.

The research showed that when the participants increased their Facebook use, their state of well-being deteriorated, while those who increased the time spent with meeting people face to face had an increased sense of well-being. There was no indication that people used Facebook more when they had already felt depressed or that there was a link between loneliness and Facebook; these were both independent predictors.

Although there are many benefits, it is important to remember the possible shortcomings of social media and its use in order to help people who are vulnerable to mental health issues, such as anxiety disorder or depression, and not develop it further due to its significant use. The best way for anyone

to take advantage of the benefits of these sites while minimizing the shortfalls is to moderate his or her use and maintain a level of detachment.

Social Networking has become a rage and an addiction in children and youth. Its

excessive use is detrimental to one's peace of mind.

Now you may have a reality check to analyze the time you are investing in Facebook after reading its impacts.

THIS PIECE OF GRAVEYARD LAND

[Telugu original: Abburi Ramakrishna Rao]

Rachakonda Narasimha Sarma*

This piece of graveyard land,
this burnt out blue terrain,
This heap of ashes washed in tears that
time has shed,
This haven of rest to which streets of suffering
lives have led,
This place of extinction where silence and
darkness reign.

This spring time today, whatever are these
sprouts on fire
Rousing, arousing and awakening
in every heart melodies in sound;

Full many a harvest of flowers bloomed in this
burial ground
Scattering the sweet perfumes of wines out
there.

Tearing away the impediment in utmost
darkness out there
The ashed out beings seem to have left the
capital of death
And returned to stand upon the soft blue mat
spread on the earth
Attired in arboreal and vine like raiment.

What restless dancer has displayed these
graces elegant and enchanting
What tragic themes of yore have enthralled
this spring !

* Retired Physician, Visakhapatnam

WORD: THE POTENTIAL COMPONENT OF A LANGUAGE

Asmathunisa Begum*

Word is Oxygen to language. It keeps the language ever hygienic and embellishes it with its gorgeousness. Its assorted features attribute decorum to language and keep it pristine though it is centuries' old. The best language spoken or written is that which contains best words. To any language teacher its mystery is unfathomable as several of its features are beyond any teaching method. It does not surrender to any technique in teaching-learning process; however, the intricacies unfold to the wisdom of any learner. "Without grammar very little can be conveyed, without vocabulary nothing can be conveyed." David Wilkins.

The quality of a language is very much dependent on the quality of its words. It may please or peeve the speaker as the words used in it convey different meanings. If the language is either eulogized or castigated it is ultimately because of the quality of words it contains. One who is bereft of word power is really handicapped to make a pleasing presentation. Deft user of a language is he who is able to modify the form of a word for effective communication and grammatical acceptance. Notice how the word 'prevent' alters in form in different situations in the following.

'prevent' is better than cure so 'prevent' the 'preventable' by adopting the best 'preventive' measures.

To know a word is one thing but how this knowledge of word is acquired is a question that needs a faithful answer. We are sure to hypnotize the audience if right words strike our mind while making public discourses. Obviously any speech is ineffective or soporific when there is no parallelism between what one wants to communicate and what words he is using to do it. To any person to get a right word to make a right expression is really a true victory in communication battle. The learner, fundamentally, should acquire the complete knowledge of a word. In other words know the possibility of the range it can expand to and the elements that it consists of.

Primarily students should be motivated stressing that knowledge of words is one essential thing to enjoy the grandeur of language. They should be convinced that vocabulary learning cannot be slighted. To strengthen the word power of students they should be involved in such learning activities which would impel them to learn new words. They should be tested of their word ability every now and then through oral or written examination

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They should be exposed to inspiring speeches by eminent speakers which are recorded to realize what impression they leave on the listener.

In the history of a word, grammar is an inseparable section. It elucidates the judicious use and placement of a word in a sentence for its acceptability. Hence, the learner, while learning such a word, will come across a challenging task of making the correct connections between the form and meaning of a word. It is disgusting to realize that particular words cannot be used in certain grammatical forms. For example: "I am understanding the situation". The students should learn that the word understand cannot be used in progressive form.

By all means there is no damage to the beauty of language if certain rules are ignored. No doubt, the right form of the word ought to be used for grammatical acceptance but when there is divergence in rules and little escape from them has no power to vitiate the grandeur of language, and more dangerously, when they hinder the speed of learning, why is not the rigidity of grammar reduced?

Spelling of a word is another complicated issue to the learner. There is no direct correspondence between spelling and pronunciation. If the word is spelled as it sounds, the learner feels comfortable while writing. Disgustingly English words have silent letters which are not articulated and there is repetition of a letter though it is not stressed. It is impossible for any language teacher to

introduce all such words to learners. How such words are spelled or pronounced is to be learned by students themselves.

The Frequent complaint of many teachers is that it is extremely difficult to develop reading comprehension skills among students who seem to lack word power. Understanding the context is a real problem to a learner because it is replete with frightening elements like words, pronunciation, punctuation, grammar, ambiguity, coherence etc., which although are essential, are sometimes treated as onerous responsibilities in language learning.

Before teaching a lesson the teacher should go to the class with a definite purpose that the aim of teaching a particular vocabulary item, and confirming that learning has really taken place. The teacher should take every care that the teaching should not end in disaster or is discursive. So it necessary to prepare a schedule and strictly adhere to it. The teacher should consider:

- The size of the class
- The amount of time
- The objective of teaching
- The activities to be performed within the time schedule.

Using different methods to achieve different objectives should become a regular part of the lessons. The significant point in teaching vocabulary is the selection of words that the teacher wants to teach.

It is important to inform the learners about the meaning of the words. So many

times it is very discouraging to students because a word contains more than one meaning. So it will be necessary to inform the students about formation of new words with prefixes and suffixes. They should be taught about antonyms, synonyms, homonyms, homophones and hyponyms.

Vocabulary Lesson Plan:

Judicious estimation of the length of the time to be taken to complete a lesson and the language items, which can be taught and developed through it, is essential for a teacher before the actual process of teaching-learning sets in. Hence the teacher should contemplate on the size of the lesson, number of periods required, achievable objectives and attainable goals, accurate and operable plan.

Vocabulary development activities are a different types like; matching words with their meanings; filling the blanks with appropriate words; selecting a word to substitute a lengthy expression; words with missing letters; words with jumbled spelling; words wrongly spelled etc. competitions like elocution or essay writing should be conducted frequently which help the students to recollect the words and how to use them.

Languages learning activities are done as competitions, students perform them with spirit. This way teacher can promote competitive spirit among students. The teacher can apply any strategy that will best suit the standards of the students or social environment; his/her goal is to see that students' vocabulary store is Improved.

LORDS OF CONTRASTS

R.R. Gandikota*

Revered lords of contrasts
Hands adorned with the Conch and the Skull,
Bodies smeared with sandal paste and
bone ash
Riding the big bird and the bull,
Dwelling in the Heaven and
the Land of the Dead
With eyes two and three to behold
Subduers of the sacrifice of Bali and Daksha.

Adorned with vanamala and garland of bones.
Lovely Lords of Ramaa and Sivaa,
Sustainer and destroyer of the creation.
Bearing Srivatsa and Ganga
on the heart and head,
Quelling the nescience and sins of devotees.
Hey! respected Lords respectively
Hari and Hara, black and white,
My adoration to you both
Fortunes or penury, no matter,
With equal veneration and adoration,
Ever craving for Thy grace, me Lords !

* Principal (Retd.), Kakinada.

A POET AN ARTIST AND A PHILOSOPHER

C. Neeraja*

Shakespeare observes:

"The Lunatic, the lover and the poet are imagination all compact". In other words the lunatic, the lover, and the poet think alike, imagine alike and act alike. But in the case of a poet, an artist and a philosopher their mental horizon is different. An artist not only imitates the beauty in nature but adds something new to it, by virtue of his fertile imagination. It is told of Michelangelo that when he was once sculpting out a rock, some passersby asked him, "What Mr. Angelo, what are you attempting to do?" Angelo replied, "I could imagine an angel hidden in the rock which he knew, would come out from his artistic hand.

Another instance of this artist's imaginary skill is his decorating the dome of St. Peter's church in Vatican city with angels wearing slippers. Someone asked him out of curiosity whether angels ever wear slippers. Angelo retorted, "Have anybody ever seen an angel at all?" That means an artist can think beyond the limits of known things.

Talking about our 'artist' an interesting example can be given here. If you happen to visit the Salarzung Museum in Hyderabad you

will come across an art piece hung against the wall in which you find somebody playing on a lyre. Trees, animals, rivers, brooks bend towards the singer carefully listening to his music. You immediately recollect Orpheus, playing his music, when you go near the picture. In this context we are reminded of Shakespeare's immortal poetic lines, sermons in stones, tongues in trees and "books in running brooks".

When we come to poetry, we find poetry as a magical, musical formula. It is easy to drive home a message through a poetic expression when compared to prose. The pictorial appearance of the poem, limited number of lines with limited syllables of words put in a rhythmic order and also with a diction. We can easily remember poetry by setting it to music.

Great poets have expressed immortal truths on different aspects of life and there are umpteen number of such poets to quote. Shelley in his Ode to West Wind ends his poem with the following philosophic words. "If winter comes, can spring be far behind?" The message conveyed by the single line is that with the advent of bad days, good days will follow with certainty. That is a philosophic expression because pain after pleasure, pleasure after pain, happiness after

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sorrow, and a train of such contradictions follow one another in life. Shakespeare, Keats, Wordsworth, Milton, Ben Jonson and a host of other great poets through their immortal poetry conveyed great philosophic truths. A poet is very near a philosopher or an artist in thought, in imagination and expression.

Now about a philosopher. A philosopher is invariably a thinker, a critic, a skeptic, a logician. Above all he is a man of imagination and forethought. A philosopher embraces both a poet and an artist and he can examine and judge all kinds of men and matters, in an impartial way and come to a reasonable rationale, almost a scientific conclusion which is usually acceptable by all. A philosopher is deemed to be a man of light and wisdom. He can visualise the past, the present and the future as the best student of nature. Since knowledge is infinite, a philosopher always tries to collect all kinds of information and knowledge from which, by reason of his high thinking power, can see everything in its nakedness, as clearly as one sees his own image in a mirror. Socrates, Plato, Aristotle of the past, Kant, Hegel, Hume and others in Middle Ages, Descartes, Spinoza

and Bertrand Russell of the Modern Age, have discovered great truths which act as life-saving capsules to mankind. In the Eastern Hemisphere we have the Buddha, Confucius and others. Fundamental truths of life are the gifts handed over to mankind by them.

A mention of Spinoza's philosophy speaks like light over the way in which other philosophers can think of life, nature and the universe. Spinoza speaks of the following great truths of life.

- There is only one absolute thing which is god or nature.
- Nothing finite is self sufficient.
- Self preservation is the fundamental motive of persons.
- All wrong is due to intellectual error.
- All excellent things are as difficult as rare.
- All determination is negation
- True virtue lies under the guidance of reason.

In conclusion it may be added that all most all great philosophers who are lovers of truth and the architects of new ideas are like wise great poets and artists.

Happiness is a butterfly, which when pursued, is always beyond your grasp, but which, if you will sit down quietly, may alight upon you.

- Nathaniel Hawthorne

Golden Article reprinted from *Triveni* July - August 1929

THE POETRY OF SAROJINI DEVI

V. N. Bhushan*

What is richer than thoughts that stray
From reading of poems that sweetly flow?
Robert Bridges

Down through the ringing corridor of the ages, India has kept her history fragrant with the enduring memories of illustrious women that have shed their lustre on the paths of life. Even in the early dawn of Indian literature, we can see a Vishyavara or a Ghosha sing with upfolded hands the invocatory hymns of their own composition. Since then every Indian language and every age has had its representative Women of Letters. To this day we read with delight the lovely and graceful songs of Rupamati, of Mirabai, of Zeb-un-Nissa, of Muddupalani and of Anandamayi. And among the few women of India that have decked English Poesy with their song-offerings, the names of Aru Dutt, Toru Dutt, Kamini Roy, Padmavati and Sarojini Devi stand conspicuous.

With eyes full of poetic fire, Sarojini Devi moves on the sacred strand of song, lyre in hand; and as her heart dances to the drum-

beat of rumbling clouds of thought, she delicately touches the strings; anon, we hear a thrilling sound of vibrant notes. She is a magician that spreads the lure and leads us on to the celestial heights of Parnassus where eternal music sounds amidst everlasting sunshine.

Her poems are like the joyful notes of the contented spring-messenger, radiating charm and vitality. They are like herself, delicate and sensitive, as delicate and sensitive as the snow-flakes that descend at dawn from above, but no, not so volatile. They move before our mind's eye like a pageantry of the stars and open up to our clouded visions the magnificent dreams of her powerful and poignant soul. They are dreams to the dreamer, songs to the singer, madrigals to the strephon. They beckon to us, coquet with us, perfume us and haunt us evermore with the lingering echo of their music.

Sarojini Devi is a poetess of the spirit, of sublime emotions. She is a high-priestess of romanticism, sailing on seas of song and singing as she sails. She expresses moods, thoughts and visions that are happy, lovely and beautiful in ornate diction, in lines 'frisking light in frolick measures'. It is as if Sarojini Devi has caught the silver flutter of dancing star-

*A prolific writer, he has more than a score of publications to his credit, including essays, stories, plays and eight volumes of beautiful poetry.

maids and limned it through her verse. And when she rides "sublime upon the seraph wings of ecstasy" through the luxuriant lawns of imagination, her poems come to us "wind-carried, butterfly-borne, or as softly a-sail as a rose-petal upon a stream's surface." They are a dream of beauty-a veritable 'rapture of song.'

The Eastern Magic

In her love of Nature and her speckled scenes of beauty, Sarojini Devi has a close proximity to the twin inspirers of Poesy-Shelley and Keats. She is nevertheless eminently Indian in temperament and well merits the exclamation of Arthur Symons that "her poems have in them an Eastern Magic". Let us now take a peep at her Palace of Song, that we may realise how astonishingly Oriental she is.

In the Bazaars of Hyderabad conjures up a picturesque vision. Beside the perpetual stream of people along the thoroughfare, we see the merchants with their rich

Turbans of crimson and silver,
Tunics of purple brocade,
Mirrors with panels of amber,
Daggers with handles of jade,
the vendors with their
Saffron and lentil and rice
Sandalwood, henna and spice,
the goldsmiths busy making
Wristlet and anklet and ring,
Bells for the feet of blue pigeons,

Frail as a dragon-fly's wing,
the fruit-sellers with trays of
Citron, pomegranate and plum
the musicians playing on their
Cithar, sarangi and drum
the magicians casting
Spells for the aeons to come
and the dainty flower-girls weaving
Crowns for the brow of a bridegroom,
Chaplets to garland his head,
Sheets of white blossoms new-gathered,
To perfume the sleep of the dead.
Close upon the heels of these people come
the picturesque bangle-sellers with their
.....shining loads...
.....delicate, bright
Rainbow-tinted circles of light.
Lustrous tokens of radiant lives,
For happy daughters and happy wives.
What a strange variety of men and things!

Let us contrast the above scene with a Western one described by Mr. John Drinkwater in his poem *Symbols*:

All day long the traffic goes
In Lady Street by dingy rows
Of sloven houses, tattered shops-
Fried fish, old clothes and fortune-tellers-
Tall trams on silver shining rails,
With grinding wheels and swaying tops,
And lorries with their corded bales
And screeching cars. 'Buy, buy' the sellers
Of rags and bones and sickening meat
Cry all day long in Lady Street.

Here indeed is the glaring difference in outlook!

Songs of Spring

Devi Sarojini is a lover of the Spring that comes "with the lure of her magic flute".

Spring robes everything in flaming colours, and
in the rapturous joy of the season,
Kamala tinkles a lingering foot
In the grove where temple bells ring,
And Krishna plays on his bamboo flute
An idyl of love and spring.
Spring with its varied songs stirs passionate
souls; one in eagerness queries,
Springtime, O springtime, what is your secret,
The bliss at the core of your magical mirth,
That quickens the pulse of the morning to
wonder,
And hastens the seeds of all beauty to birth!

In yet another quarter, we espy a
lonely village girl. Enamoured of the boatmen's
rustic songs, she tarries long at her duty and
while returning says feelingly:

Full are my pitchers and far to carry,
Lone is the way and long,
Why, O why was I tempted to tarry,
Lured by the boatmen's song.
From another side we hear the alluring melody
of the milk-maid Radha's song,
I carried my curds to the Mathura fair...
How softly the heifers were lowing...

which is at once expressive of love and
admiration for the Divine Flutist of Brindavan.
It also reveals to us how the commonplace
people misunderstand an exalted soul like
Radha, who was mocked at when, in sacred

adoration of Krishna, the Divine Cowherd and
Musician -the 'Divine' Beloved of every Hindu
heart, she chanted:

Govinda! Govinda!
Govinda! Govinda!

To Sarojini Devi, Spring makes an
intense appeal as a season for mirth and
merriment and she would do nothing else on
a spring-day:

Their joy from the birds and streams
let us borrow,
O, heart, let us sing.
The years are before us
for weeping and sorrow,
To-day it is spring!

Poems of Love

With many writers of verse, the love theme is
a lute with many strings that can be harped at
will in accordance with the flow of the ebb
and tide of their fancy. And even then their
interpretation of Love never rises to superb
heights. But the love poems of Sarojini Devi
have a fascination all their own, and to her,
Love is something more than a mere earthly
passion. Her conception of Love transcends
all human limitations. To her, it has something
of the Divine, of the Eternal. To her, it opens a
path in the never-ending pursuit of perfection.
She does not depict Love as amorous, as
passionate. It is serene, sublime-triumphing
over Death and surviving through Eternity. She
sings-

You permeate
 With such profound, supreme and intimate,
 Knowledge, possession, power,
 my life's domain;
 O, are you not
 The very text and title of my thought,
 The very pattern of my joy and pain? ...
 Shall even Death free
 My soul from such intricate Unity?
 Elsewhere she assures the lover-
 You haunt my waking like a dream,
 my slumber like a moon,
 Pervade me like a musky scent,
 possess me like a tune.

You are the heart within my heart,
 the life within my life.

This reminds us of some lines of Mr. Maurice Baring. In his excellent play, *Dusk*, he makes the hero say to Jessamine, a beautiful water-spirit that has strayed out of the 'cool and silent depths' and enticed him:

I love you while I breathe, sun of my day;
 I'll love you when I die, star of my dusk;
 I'll love you after death, moon of my night,
 Through all the trackless ways and
 deeps of space,
 Amidst the murmur of this clamorous world,
 And in the silence of Eternity.

We have already noticed that her idea of Love is something unique, overleaping all mere mortal conceptions. Here is a quest for Love Divine:

Alone, O Love, I breast the shimmering waves,
 The changing tides of life's familiar streams,
 Wide seas of hope, swift rivers of desire.

Fondness for Flowers

For flowers of various kinds-the jasmine, the champak, the cassia, the gulmohur, the poppy and the iris, Sarojini Devi has an extraordinary fondness, and brings to our memory the name of yet another votary of the English Muse-Poet-Laureate Austin. He too has a passionate devotion to the bloom and fragrance of beautiful flowers-the banksia, the wild rose, the cistus, the lily, the primrose-a devotion so strong, so sincere that it makes him say of his poems-

Their music they stole
 from the deep-hushed rose;
 And he celebrates his love
 of the primrose thus:
 You have brightened doubtful days,
 You have sweetened long delays.

Sarojini Devi sings of the age-long admiration of humanity for flowers when she says of the champak blossoms:

.....'t is of you thro' the moonlit ages
 That maidens and minstrels sing.

Nay, she even goes farther and attributes divinity to them:

I sometimes think that perchance you are
 Fragments of some new-fallen star.

The Patriotic Note

She is not only a poet but a patriot too, striving her best to free her country from the degrading shackles of alien domination.

Affection of the highest order it is that leads her to address these impassioned lines to the land of her birth:

O, young through all thy immemorial years!
Rise Mother, rise, regenerate thy gloom,
And like a bride high-mated with the spheres,
Beget new glories from thy ageless womb.
And Sarojini Devi looks up to India as the spiritual Sardar of the world:

The Nations that in fettered darkness weep
Crave thee to lead where great mornings break.

She kneels in humble adoration before
the shining altar of her Motherland beseeching
her for guidance and for benediction:

Waken, O Mother! thy children implore thee,
Who kneel in thy presence to serve and adore thee,

Awaken and sever thy woes that enthrall us,
And hallow our hands for the triumphs that call us.

The Puranic Past

She has an unparalleled admiration for the immortal heroines of our Puranic Past. For her they always remain as images of devoted loyalty and perpetual radiance, envisaging before her artistic vision the multicoloured film of our halcyon days. The very thought of these historic women makes the fire of her poetic inspiration flare up; and in its lambent light we behold a gorgeous parade of bygone times-

of holy India, bright and sublime with its righteous men and devoted women, its sacred-souled sadhus and its silver-bearded sages, its temples echoing with orisons and avestas, and its places of pilgrimage resonant with the measured chants of Vedic hymns. It is of such times that the Poetess sings to us, nay, even makes us partake of,

.....Savitri's sorrow and Sita's desire,
Draupati's longing, Damayanti's fears,
And sweetest Sakuntala's magical tears.
Elsewhere, she consummately sums up the serene ideal of a typical Hindu wife, when she makes Damayanti say to Nala in the hour of exile:

What fate shall dare uncrown thee
from this breast
O God-born lover, whom my love doth gird
And armour with impregnable delight
Of Hope's triumphant keen flame-carven sword?

Awe and Reverence

Exhilarating, enrapturing, ecstatic-such are her poems, avoiding that tremendous word 'mystic,' for I firmly believe that Sarojini Devi's poetry is not at all mystic, -in the same way that the poetry of Herbert and Vaughan, of Tagore and Iqbal is mystic. But though she is not mystic in her outlook and though she does not strive to interpret in symbolic terms the hidden mysteries of heaven and earth, yet she has a profound sense of awe and reverence for the all-ruling Power. She is extremely sensitive of her eternal indebtedness

to the All-merciful for all that He has
 vouchsafed unto her. For all that she is
 endowed with, she asks-
 Have I not poured my life in glad libation
 Like pure, vermillion wine,
 And swung the censers of my adoration
 Sleepless before your shrine?
 And of my days made a mellifluous paean
 To you who dwell apart,
 In the untold enchanted empyrean
 Of my surrendered heart?
 She does all this because-
 My glad heart is drunk and drenched with
 Thee,
 O inmost wine of living Ecstasy!
 O intimate essence of Eternity!

Beyond these utterances of faith, we
 meet with some scattered lines that tell us of
 her conception of life:

And all our mortal moments are
 A session of the Infinite!

Life is a prism of My Light.
 And Death the shadow of My Face.

And all Life's ripening harvest fields await
 The restless sickle of relentless fate!

Thanks!

To that brilliant English Man of
 Letters, Sir Edmund Gosse, are due our
 warmest thanks. It is an exquisite piece of
 good fortune that he prevailed upon young
 Sarojini Devi and her "girlish ecstasy" to write
 no more of robins and skylarks in a landscape
 of Midland counties, to be a genuine
 Indian poetess of the Deccan, not a clever
 machine-made imitator of the English classics".
 By voicing forth the silent musings of her
 Oriental heart through the medium of an alien
 tongue, she has helped to bridge the yawning
 chasm of creed and culture, and flooded the
 West with a sublime saga of our life and love,
 of our joys and sorrows. We rejoice today in
 the thought that she has remained with us to
 sing to the world of the soul of India, and the
 spirit of the Orient. Devi Sarojini the singer,
 the gifted holder of the winged word, the
 happy denizen of the 'moon-enchanted estuary
 of dreams', the admired queen of our minstrel
 group, -with her haunting visions of heavenly
 beauty and sibilant echoes of aerial melody,
 moves with regal pomp in the realm of song.

Good people do not need laws to tell them to act responsibly, while bad people will find a way around the laws.

- Plato

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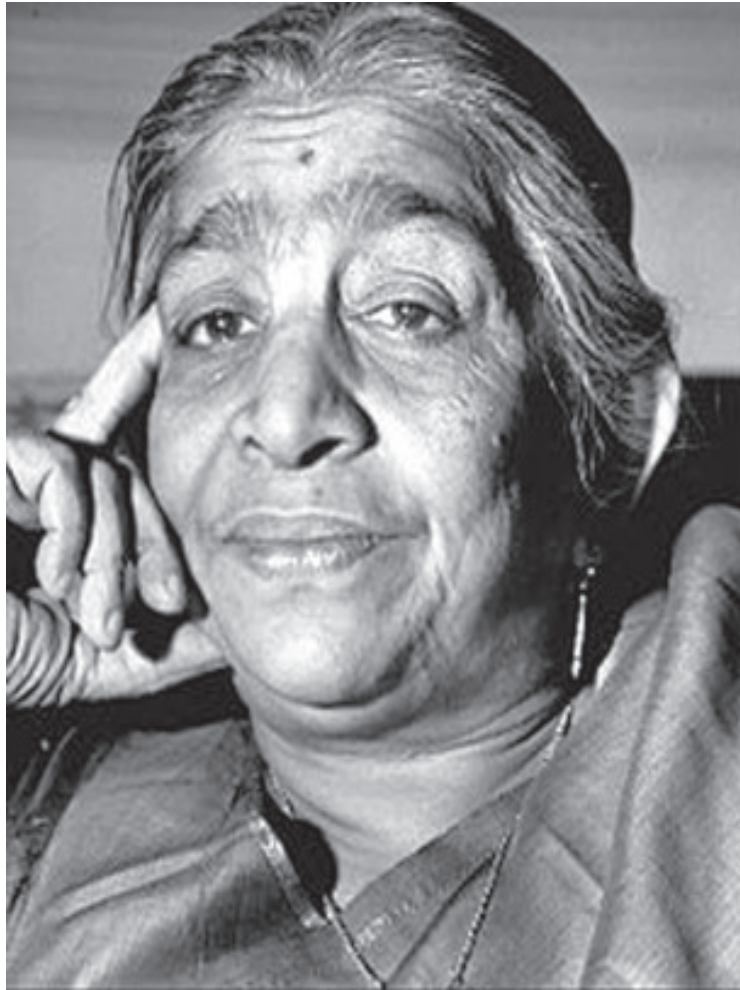
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TRIVENI FOUNDATION



Sarojini Naidu (1879-1949), also known as Nightingale of India, was a poet and politician. Naidu served as the first governor of the United Provinces of Agra and Oudh from 1947 to 1949.



Sunset on Godavari river at Papikondalu, Andhra Pradesh, India.
Photo: Prof. Y. Sreedhar Murthy