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Portrait of Dr. S. Radhakrishnan in water colours  
by  
D. Ranga Rao, Editor, *Triveni*.

# TRIVENI

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## TRIPLE STREAM

### TEACHERS' DAY ROUND-UP

**D. Ranga Rao\***

The word Teacher has a wide range of application and evokes many thoughts. For the present we restrict ourselves to the field of education in general.

In India the *guruparampara* commences with Maharshi Vyasa considered the guru of gurus. Vyasa enlightened mankind by bringing the immense vedic literature within the reach of common man in the form of four vedas. He presented to us Mahabharata called the *panchama veda* which deals with spiritual aspects as also the social and political ethos. Vyasa's literary output is vast and varied. His message to man was "do not behave in a manner that would hurt others". The Indian tradition of treating the guru with utmost reverence goes back to vedic times. Ancient Indian culture gave importance to the guru placing him next to God, hailing him with the words, *acharya devo bhava*.

A product of the enlightened brain of Vyasa, Lord Sri Krishna, the originator of the all-embracing treatise on life, the Gita, and addressed as *jagadguru* was himself a disciple of maharshi Sandeepani whom he served loyally. Sri Ramachandra, being what he was, used to stand with

folded hands in the presence of his guru Vishvamitra. Maharshi Narada and Hanuman, known for their varied and versatile talents owed their greatness to their gurus, Lord Brahma, his consort Goddess Saraswathi and Surya the Sun God respectively.

The gurus of old times and their disciples were a complement to each other. This challenging intermingling of positions by the gurus and disciples of yore, stands as a credit to both. In the West Socrates and his disciples Aristotle and Plato come very near this category. Our elders have stated that if we had to choose between God and the guru to salute, we should salute the guru first as it is he who reveals the presence of God.

Who should be called a guru? The syllable 'gu' means darkness. 'ru' means that which drives away darkness. So the guru is one who drives away ignorance and enlightens the mind of his disciple. Apart from imparting knowledge the guru turns the disciple into an individual useful to himself and the society. Our sastras have laid down that the guru should be endowed with exalting qualities of mind, heart and

body. Possessing scholarship and learning he should be calm-going, loving, humble, pure-minded, intelligent and possess other such attributes and should also be properly dressed.

Kalidasa once came across two scholarly gurus disputing as to who between them was the better teacher. Kalidasa clinched the issue saying that one cannot become a good teacher by scholarship alone or by learning alone but one who knows how to impart knowledge in a simple and intelligent manner to his disciples is the best teacher. Such a guru converts a rough hewn rock into a chiseled sculpture which becomes an object of adoration.

As for the disciple he too should be in a fit condition mentally and physically to receive the light the guru focuses on him and be sincere, eager, humble, and obedient to learn and reap the benefit. It is in this context young Prahlad is quoted as an ideal disciple who tells his father Hiranyakasipu in all humility that he deeply learnt many good things his gurus taught him. The Upanishad says *tejeswina vadheeta mastu*. The teaching-learning process that takes place between the teacher and the taught should evoke the element of beauty and loftiness to mankind.

Now coming to the significance of 5th September. The date and month revolve around the modern guru Sarvepalli Radhakrishnan, born on 5-9-1888 to

Veeraswamy and Seethamma of niyogi Brahmin clan who had settled in Tiruttani in Madras Province having migrated from their native village Sarvepalli in Nellore district. Veeraswamy had meagre earnings and a large family. He was a clerk in the service of a local zamindar. The early schooling of Radhakrishnan was haphazard until his father's brother, Narasimham, a matriculate but proficient in Sanskrit, Telugu and English, admitted the young scholar in a Christian missionary institution in Vellore. As years passed Radhakrishnan depended on scholarships he won and the tuitions he engaged to help himself economically. When he was sixteen years old, his marriage with ten year old Sivakami took place in 1903. As a young and brilliant student he used to feel that some unseen force was propelling him forward in his intellectual pursuits. When he was a college student he chose philosophy to science. Because of his brilliance, the Principal allowed him to take classes in philosophy. So he was known as a "boy professor". By sheer brilliance, deep study and industry he grew up into an international figure and won worldwide acclaim.

To take a look at the personality of this eminent Indian, Radhakrishnan was fair and tall, frail of body but gritty of mind. He made an imposing figure in his immaculate white *dhoti* with a black border, soft coloured buttoned long coat, gold rimmed spectacles and sparkling white turban. He wore shining black half shoes and was stockinged. This mode of dress he chose



for himself as a young lecturer in Presidency College, Madras and made it his attire throughout his long career as educationist, diplomat, statesman and President of the Republic of India. He had chiseled features, a well proportioned nose, intent eyes, firm lips and a determined chin. He looked serene and composed. His voice was sonorous and clear as he spoke, not a muscle twitching. Sanskrit quotes in verse and prose rolled smoothly in his talks with effortless ease and perfect timing. He kept his audiences spellbound with his prodigious memory, erudition, wit and humour. He was an orator par excellence.

The religious background of his parents and their disciplined life, the aura of the spirit of religion and worship at the temple towns of Tiruttani and Tirupathi where he spent his early student life shaped his young mind and prepared him to play his future role as the exponent of Hindu religion, philosophy, thought and culture. His association with Christian missionaries in his boyhood and youth influenced his mind and provided the impetus to treat the religions of other communities with respect and understanding while consolidating a deep love for Hinduism.

As a young teacher he laid for himself a solid foundation by reading the Upanishads and Bhagavadgita, the Commentaries on the *Brahma Sutras* by Shankara, Ramanuja, Madhwa and others. He deeply read into the works of the Western thinkers. The objective of his

industry was not to win fame but to explain Hindu religion to his countrymen as well as to the world at large. He explained in his works and lectures that Indian philosophy was not strange, vague or impracticable but of great benefit to humanity in its everyday life. In his view a Hindu was one who respects other religions as he respects his own religion.

While in England Radhakrishnan delivered sermons in churches from Christian pulpits to Christian audiences about Western and Eastern philosophies. An elderly lady who listened to him remarked "there is no need for us to send missionaries to India". To clear the perplexity of the Indian gods and goddesses and their myriad forms to western mind he told them in essence that God, like truth, is one but like light shines forth in diverse colours. When an American listener asked him "if India has a saving message as you have said, why does she not save herself?" Radhakrishnan answered briefly "the great Jesus was born to save others, not himself". In Russia when he was asked to define God he simply said "*Satyam, Sivam, Sundaram* - that is God" and explained the terms to the satisfaction of the questioner. Bertrand Russel who heard him speak in London University said that till that day he had not heard such a detailed and explanatory discourse on philosophy.

Radhakrishnan was jovial and friendly with those by him, be they students or acquaintances, Presidents or Prelates. As



statesman, diplomat and an exponent of philosophy, he continued to make friends and influence people with the warmth of his heart, graces of his mind and the virtues of his spirit. He was most human and unconventional when he was in the company of world leaders, patting the Pope or Stalin on their backs, stroking the cheek of Chairman Mao or fondling the toddler prince of England on his lap, enlivening and charming the charged formal atmosphere in the great halls with jokes and anecdotes. Welcoming the king of Greece Radhakrishnan said "Your Majesty, you are the first king of Greece to come to India as our guest. Alexander came uninvited." Marshal Joseph Stalin invited Radhakrishnan twice to meet him which privilege no other diplomat enjoyed. Stalin was taken in by his humanity and said with tears in his eyes "he was the first person to treat me as a human being and not as a monster". When occasion needed it Radhakrishnan did not hesitate to warn gently the gun-totting world leaders that he who lives by the sword will perish by it, he who comes to power wading through blood would one day renounce the world.

Radhakrishnan was a fearless crusader for peace and liberty. He stressed that to avoid disaster, the nations of the world should learn to live in peace. To him democracy was more than a system of government. It was a way of life, a civilized conduct of human affairs. He said "we should be architects of peaceful changes and advocates of radical reforms". During

his life he played the role of an interpreter of one civilization to another. He strove to provide a clear understanding of the philosophies of East and West and to bring people of Europe and Asia close together to strengthen the cause of peace in the world. His books stand testimony of this ardent desire.

When Radhakrishnan was a boy his father had thought of making him a priest. Intuitively the son fulfilled his father's desire. Preach he did, not just to a small flock of his community but to world congregations like a high priest of philosophy and religion, theology and humanism. He focused his attention on the eternal and imperishable side of scriptures which according to him stand valid for all time. He discussed not religion but universality without limit of time and space embracing the whole gamut of human spirit.

For all his intellect and eminence, he was simple and unassuming. Whatever position he held he remained essentially a teacher. His message to teachers was, "a teacher to be effective should always be a learner. If he ceases to be a learner, he ceases to be a good teacher". The famous journalist Khasa Subba Rao who was Radhakrishnan's student in Madras recalled that his 'lectures' were life oriented, not examination oriented and punctuated with relevant stories. Radhakrishnan was lecturer in Logic in Govt. Arts Colleges at Anantapur and Rajahmundry and later as Professor of Philosophy in Mysore and

Calcutta universities. As Vice - Chancellor of Andhra and Benaras Hindu universities, while looking after the administrative activities, he was taking classes on philosophy and was going abroad to deliver lectures. Radhakrishnan remained a learner all his life while teaching the world. As Chairman of the Rajya Sabha he played the role of a teacher framing properly the questions of the honourable members and explaining their answers to the House. He headed many national and world bodies with distinction.

A voracious reader, an effective teacher, an eminent educationist, a scholar and thinker, statesman and diplomat, philosopher and humanist, the father figure of Indian heritage and culture, a citizen of the world in its true sense, Radhakrishnan

is a source of inspiration to India and the world. The intellectual journey of this Bharat Ratna on this planet ended on 17-4-1975 in Madras.

Among the greats of Modern India he takes his place next to Gandhi and Tagore. Persons of the calibre of Radhakrishnan surely enjoy the grace of Vyasa.

Let us hope that each Teachers' Day takes the teachers, the students and the parents nearer to the age old concepts India cherished on teacher-pupil relationship and keeps the youth of today away from the vicious grip of the evils of modern technology that has overtaken the gullible minds of the young with sinister attractions.

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Some inspiring quotes from Sarvepalli Radhakrishnan:

- ∞ Books are the means by which we build bridges between cultures.
- ∞ Teachers should be the best minds in the country.
- ∞ A literary genius, it is said, resembles all, though no one resembles him.
- ∞ A life of joy and happiness is possible only on the basis of knowledge and science
- ∞ When we think we know, we cease to learn.
- ∞ The end-product of education should be a free creative man, who can battle against historical circumstances and adversities of nature.
- ∞ True teachers are those who help us think for ourselves.
- ∞ Human life as we have it is only the raw material for Human life as it might be.
- ∞ Religion is behaviour and not mere belief.
- ∞ Man is a paradoxical being- the constant glory and scandal of this world.

## EGO AND SELF AFFIRMATION

T. S. S. Annjaneyulu\*

Human ego is a dictator. The sense mind (manas) predominates under the influence of ignorance (*avidya*) attempts to overpower *buddhi* (discrimination) and takes one away from the reality. The senses rule over the estates - optical, auditory (cervical) olfactory (smell), gustatory (lumbar), tactual (touch) vocalization (speech) dexterity (hand) and locomotion (legs), procreation (genitals) and elimination (anus). (Gita)

Any criticism or praise of others is obviously a form of self-expression carried through an individual separation from others. The love of name, fame, status, position, power, adulation, is a devilish passion which can become more virulent. Upanishads tell us that it is an individual consequence of fall from the infinite to finite. A feeling of intense hunger turns self as having the instinct of self preservation. The subjective assessment of oneself is the root cause of all problems at all levels. One always refers to oneself as the 'I' and acts as such in all dealings. Unfortunately for this 'I' - it does not really exist for it is an upstart that has invariably arisen out of

confusion of character between subject and object. 'I' is merely a notion. It is a false notion and one should attempt to become free from it. It prevails everywhere in individuals of authority, gained through wealth, power, position in politics, business, media and mafia. Said humanist Montaigne "unhappy is the man in my opinion when he has no spouse at home to court herself and hide away. The greatest thing in the world is to know how to belong to you."

The supreme (spirit) becomes recognizable only when the ego is absolved. The physical ego, the false projection of the soul, acts in conjunction of cosmic nature. Ego is when the soul or the image of God in man forgets its true divine nature and becomes identified by the perception and action in the material instrument of the body (matter) and mind (subtle matter). It can rule man only in his conscious and subconscious states. Ego manifests itself in various forms. Ego's needs are enormous and endless. Mind is time. Ego is delusion through time (*maya*). Movement of thought through prana creates moods. 'Timeless mind' has no movement and mood. It leads to thoughtless mind and provides 'mindless quiet.' Enduring time is going beyond

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\* Writer, Hyderabad

conscious and unconscious to consciousness. It is beyond all intelligence. This ego is the casual body and is responsible for reincarnating cycles. It is like the knot between the spirit and the body. Unless it is cut, there can be no liberation. Egoism is a subtle enemy and manifests itself in many forms (Gita V, 8, 10). It requires ripeness for the cucumber to separate itself from the plant. A devotee should regard himself as but a witness of all actions and not as their agent. One who carries his actions without attachment is untouched by them as a lotus in water is unaffected by water.

Egoism is man's identification with the body. Says Lord Krishna in Gita (III, 27) that the fool blinded by egoism, considers himself as an agent for his action. These are discharged by gunas of prakriti. Conscious wholeness consists of successful merging of ego and self so that both preserve their intrinsic qualities. The Chinese sage Chuang Tzu wrote 'that the state in which the ego and non ego are no longer opposed is the pivot of Tao.' Gita bestows considerable attention to the discrimination between self (*atman*) and non self (*anatman*) doer - non doer, ego - non ego. The false identification of the body makes man to imagine that he is the agent of all body actions. Feeling of pride of birth, health, status, scholarship, beauty, fame, power and authority are expressions of egoism. Man is full of desires, selfishness and ego. All problems in life arise when there is a clash of egos. The worldly reality

of man seems to uphold his ego. A wise man has limited (self sufficient ego) and controls the mind leaving the rest to the spirit. The ego and image of human personality depends on the quality and the extent of prestige he values. They may depend on wisdom, knowledge, social position and recognition, power, family riches. Man puts on appearances, different faces and carries self image and creates in others and society to suit the situation and changes the importance of values. He attempts to choose values which if he loses could bring serious loss to him, such as cleverness, beauty, health, wealth, kindness, security, knowledge in the increasing order. A yogi regards himself as a witness and not the agent. He holds the body as a mere instrument and the divine spirit inherent in him as the doer of all sacrifice. Gita elaborates on the doer-ship of action through body, speech and mind in (V,8,9) and (XVIII, 14-16). The seat of action is the body, the agent vibrating in egoism of mind through various instruments.

Self affirmation is a perverted relationship through the delusory ego. It is too crafty to be contended as a simple act. It manipulates itself through personal concern of form and prestige, position and power. Recognition of self love assumes demonical shapes and frenzy of passion from fulfillment of craving to devilish levels and becoming more and more virulent and difficult to control than sex urge when it is given a long rope in an individual, politician, bureaucrat and several others.

Man's self affirmation leads to perdition, the free play of human forces unconnected with any higher aims brings about exhaustion of man's creative powers. The urge originates in the causal body and operates through subtle body and manifests itself through the gross body. This complex psycho physical individual is not isolated but is vitally concerned with a social instinct and is reflected as a personal aggrandizement of both body and mind levels to demand confirmation of the assumed self grandeur from people, society and media. It is sometimes hypocritically presented as virtuous activities of service to the people and nation. This is the great mystery of human personality. A man deluded with desire suffers indignity when people do not recognize him and do not even notice him after he loses the power of office and position. So is the man who wields power, acquires wealth when caught by government for wrong means. He suffers self pity which is worse than death. Self affirmation instills a feeling not of the intense hunger for food, thirst for power of a common man but a hunger of the psychological organism.

Desire produces impurity through fragmentation of wholeness. It produces stress through maya. It is beyond pure material. It is caused due to the impurities of the mind through desire-anger, fear, jealousy, greed, lust and so on. It is produced through effects in the body through pituitary and adrenal glands. Any increase in resident time of stress can cause

damage to patient and cause death. The stress syndrome takes place in phases - shock, counterplex, resistance and exhaustion." The body responds to stress and releases hormones into blood. The sympathetic nervous system releases adrenaline at the nerve ends of different organs to produce chemicals to fight stress. Restlessness, fatigue, giddiness, exhaustion follow. Mental stress produces loss of sleep, indigestion, ulcers, heart burn and cancer.

Love is selflessness. Ego is loveless-ness. Wisdom lies in merging the ego in universal self through unlimited expansion of selfishness to selflessness. Humility is a treasure of the world. Lao Tzu says "stay low, you are stable." Then gravity helps. Man is tall when he kneels down. One who does not recognize a superior power cannot bear the burden of himself. Nature is like a bow which is stretched. Any aggressive action will have to be faced by aggressive reaction.

A real man is a combination of different men - economic, social, political, moral, family and religious man. Each needs a different realm in the pluralistic nature and needs in man. Promotion of self in the guise of morality is tragic. Dr Hans J. Morgenthau, a political philosopher speaks of reconciling political wisdom with moral destiny and complementing them.

The spreading of cultural tentacles from the so-called developed,

industrialized countries is influencing the lifestyles everywhere through MNCs which spread crass materialism to sell by brain washing through commercial purchased media. The inexorable spreading of way of life those from music to media, film to fast food, language to literature and glamour to sex is evident everywhere. The mental obsession in its various forms of ego brings down the mighty man. This happened to many powerful people - Ravana in Ramayana and Duryodhana in Mahabharata. In the former it was obsession with a woman and in the later jealousy, intolerance, authority, expression and want of self control. The value of chastity of a self respecting woman, her wholeness and the irreparable damage to her are not understandable during beastial infatuation. It is often dwarfing morality.

Says Noam Chomsky that behind the word freedom exists urge, ruthless manipulation, material and empirical understanding. The policies of large democracies are based on market processes through trade and defence organizations. Says B.B. Glutei "more than an institutional framework democracy is a state of mind of culture favoring tolerance, respect to the other and his or her differences, pluralism of opinion and freedom of expression and dialogue. Powerful nations project life of artificial reality of materialistic and mechanistic life. It leaves no scope for interconnectedness and for socio-cultural organizations." (Frontline, April 1, 1987)

Though global changes are taking place through technology and communications there are dangers from technologies and political power-mongers with vulgar show of wealth and power devoid of ethics and morals. In the global context it should be ensured that any agreement should not be detrimental to social obligation and cultural aggrandizement. National programs and prerogatives should include social issues providing balance between encouraging investments and the trade without jeopardizing legitimate civic obligations everywhere. This is more so in the non-level field in a world of today with wide disparities. Bill Kirkman of Wolfson College, Cambridge speaking about the recent tsunami disaster says that the scale of disaster is as incomprehensible as incomprehensible God, a powerful reaction of Mother Nature which man ignores. A quake disaster is many more times powerful than the Iraq tragedy inflicted by the most powerful nation exposing man's insignificance before external power of nature and internal power of man which wise men for ages have realized. Are we all not part of the same human family? Are we not everywhere sustained by the same universal Prana that links us all? Does not the unknown all pervading cosmic intelligence connect all of us? Should we not realize and constantly be aware of that? We all belong to each other as participants of the universe. In all these, the superficial niceties, lip sympathy and linguistic jargon are futile.



'Existentialism is an attempt to wrest a meaning from existence either by transcending the conventional religious categories but still within the spiritual framework or by denying their reality and yet affirming life, however, absurd it may appear to be.' Organizing human experience is thus taking a moral attitude to life and taking care of being through harmonious development of humanity. The first is behavioral development and the second the utopian perfection. People are not born without negative qualities and have to struggle in their attempt to become a whole. There are two activities common to human beings and animals - self preservation and perpetuation of species. While animals limit themselves to these activities, human beings have a surplus of energy beyond fulfilling the above two. Says Rabindranath Tagore, that "they are impulses behind art - the exuberance of emotional energy." The following line from his play *Natirpuja* set against Buddhist background expressed his agony about war-torn, violence ridden world. The world today is wild with the delusion of anguish crossed one its paces, tangles in its bonds of greed.

*All creatures are crying for a new birth of  
thine  
Oh of boundless life,  
O serene free in thine immeasurable mercy  
and goodness.  
Wipe away all dark stands from the heart  
of the earth.*

Lala Kamaljeet Singhania writes "I believe

that industry apart from benefitting the society by creating wealth should also promote and take active part in mental, physical and social life of man and society at large." The humanist dilemma is either permissiveness or totalitarianism has been unacceptable as

*Still nursing the un-equitable hope,  
Still clutching in-violable shade,  
And firmly rejecting  
With its sick hurry,  
its divided aims  
Its heads overtaxed, its palsied hearts*

Matter (name and form) originates in thoughts and vibrations. Mind is the architect of macrocosm and microcosm. It dreams the world and reveals its omnipotence. The world is a mental hospital - of six diseases (*shadvargas*). Habits direct it. Wisdom is the protector through divine. Man does not know why we exist and exist together nor there any necessity to know. We are, after all, not beasts but human beings with hearts where the divine spirit resides.

Everything in the universe is fine tuned through anthropic principle particularly participatory anthropic principle. All universe is gravitation, electromagnetism, the weak force and the strong force. If they were not, what they are, the universe and man would not have existed. Mario Livio and Martin Rees explore the values of cosmological constants. The values of the above all are



meticulously programmed with extraordinary precision. If this were not so the universe would have lived with dark energy engulfing everything. So all existence is out of illumination, enlightenment and nirvana. If you want to take hold of the reins of the universe you have got to take the reins of God (light) who holds the key to the universe. He cannot be bribed. He is beyond the man's ego, arrogance, ignorance, intelligence and awareness. The only way is to control and regulate the mind and meditate on subtle aspects of the creator and the creation.

Sage Patanjali says that the vagaries of the mind can be removed through meditation by making the mind pure, strong and steadfast. Our world is ever changing.

Change implies changeless and is the basis just as a stationary body is in reference to the moving body. Change and changeless co-exist like moving hands and a stationery dial of a clock or the moving pictures on a stationary screen. We say, I know, I write, I see. The non change factor has relation to 'I' - the all pervading, nameless and formless. Anything limited cannot be all pervading. So it is limitless, un-fragmented and whole. So it is absolute and universal. It is non material. It transcends the physical elements and is beyond space-time. The Darwinian ape living instinctively is not aware of a rational and reflecting animal the man. So is the man today who is involved in a world of change and relativity is not aware of the changeless. Our chimp ancestry still lurks in us.

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### WHO IS A VIP?

In America only two types of people are considered as VIPs, scientists and teachers.

In the Honorable Court of France only a teacher is allowed to sit on a chair.

In Japan, the police takes special permission from Govt. to arrest a teacher.

In Korea any teacher can enjoy all those facilities which a Minister in India can enjoy by showing his ID Card.

In India a teacher has to raise his/her voice to get salary, fight for basic rights, no concessions are ever offered, degrading teachers is a very common practice.

Teaching is one Profession that creates all other Professions.

Source: Internet

## NATURE POETS

**T. Padmanabhan\***

The reading public might have been chary, almost niggardly, in extending the privilege of the description 'Nature Poet' to any. Wordsworth is being acclaimed as a nature poet. What might have led the reading public to distinguish him by that descriptive appellation? Is it the profusion of poetry treating some aspect or other of nature as the main theme for it? Or could it be that regardless of the theme of poetry, the poet goes readily to Mother Nature for similes and metaphors? For parallels, examples, contrasts and so on? Could it be that it is nature alone that is evocative of the richest imagery? Could it be that the poet to establish a title to that description known from nature, liberally to draw lessons of moral import for life? If someone or other of these standards were to be applied to poetry, there will be quite a few authors having as bold a title as any to the description 'nature poet.' One may even choose to extend in a qualified fashion this description to those writers of prose who often in some or other purple passage of their works might burst into poetic eloquence.

I feel that mere profusion of poetical output with nature as the theme might not

be an appropriate standard to apply to the task of identifying nature poets. Turn of poetical phrase, the sweep of imagination that effortlessly locates for poetry something like the equivalent of *le mot juste*, the grace of a rare and elegant expression, all this also matters. Let us take these lines of poetry of irresistible loveliness:

*The golden willows lift  
Their boughs the sun to sift:  
Their sprays they droop to screen  
The sky with veils of green.*

Then the poetic imagination takes a running leap forward to describe the tree as a floating cage of song, where feathered lovers throng. Still higher into space soars the poetic imagination:

*from waving branch to branch  
Their (the asian birds) airy bodies launch.  
What music is like this,  
Where each note is a kiss?*

The Asian birds have a lot more to give by way of delectable exercise to a fertile imagination:

How the delicious notes  
Come bubbling from their throats!

---

\* Writer, Sainikpuri, Secunderabad

*Full and sweet how they are shed  
Like round pearls from a thread!  
The motions of their flight/ are wishes of  
delight.*

*The lark stirs the poet into exclaiming:  
their hearts in music rain  
upon the plain.*

*Their  
songs of pleasure dome us with joy as  
bright  
As heaven's best azure.'*

Flowers are known to inspire poetical passages as often as other themes. Knowledge, wisdom, judgment and so many matters besides come in for reference and description, brief or long, in *The Winter Walk At Noon*. Flowers are one such. Referring to the lilac, the poet writes:

*The lilac, various in array, now white,  
Now sanguine, and her beauteous head  
now set  
With purple spikes pyramidal, as if,  
Studious of ornament, yet unresolved,  
Which hue she most approved, she chose  
them all.*

The poet continues:

*Copious of flowers the woodbine pale and  
wan,  
But well compensating her sickly looks  
With never-cloying odours, early and late.*

Then the poet proceeds to draw and state a lesson for mankind:

*From dearth to plenty, and from death to  
life  
is nature's progress when she lectures man  
in heavenly truth; evincing, as she makes  
the grand transition, that their lives and  
works  
a soul in all things, and that soul is God.*

Or take these lines from *Thanatopsis*:

*To him who in the love of nature holds  
Communion with her visible forms, she  
speaks  
A various language.*

The author goes on to describe some of the variety of language she speaks, referring to her voice of gladness and smile and an eloquence of beauty; later he refers to the language she speaks to a man's darker musings, with a mild and healing sympathy, that steals away their sharpness ere he is aware. He invites man to go forth, under the open sky, and list to Nature's teachings... To mix for ever with the elements, to be a brother to the insensible rock and to the sluggish clod may bring with it its own compensations.

Longfellow's *Daybreak* prepares us for the event, familiar though it is, in a manner which gladdens the heart. Even as common a natural occurrence as a rainy day is converted by the poet into an occasion for conveying a message of hope for humanity:

*Be still, sad heart! Cease repining;  
Behind the clouds is the sun still shining;  
Thy fate is the common fate of all,  
Into each life some rain must fall.*

There are lines of exquisite simplicity and attractiveness, which deliver a lesson to mankind in a manner that forces attention thereto:

*How doth the busy little busy bee  
Improve each shining hour  
And gather honey all the day  
From every opening flower.*

Or again:

*The pedigree of honey does not concern  
the bee;  
To him the clover any day is aristocracy.*

Of poets who turn their study of nature into occasion for gleaning morals for living or for divining lessons for some other kind of wholesome living, there are quite a few. Freneau while addressing a welcome to a honey-bee which alights on the rim of his wine-glass, says:

*Yet take not, oh! Too deep a drink,  
And in this ocean die;  
Here bigger bees than you might sink,  
Even bees full six feet high.  
Like pharaoh, then, you would be said  
To perish in a sea of red.*

What makes such poetry delightful reading is the gentle humour behind it.

And here is Bryant, while apostrophising the fringed gentian, deriving and at the same time delivering a moral:

*Thou waitest late, and com'st alone,  
When woods are bare and birds are flown,  
And frosts and shortening days portend  
The aged year is near his end.*

*Then doth thy sweet and quiet eye  
Look through its fringes to the sky,  
Blue - blue - as if that sky let fall  
A flower from its cerulean wall.*

*I would that thus, when i shall see  
The hour of death draw near to me,  
Hope, blossoming within my heart,  
May look to heaven as i depart.*

If one language alone, and that too on a mere preliminary probe, could yield such a rich reward, human imagination is sure to stagger under the mere thought of the richness of the yield from the countless languages across space.

This lesson, on closer study, will be found to yield an associated finding: that in every member of humanity, there is a potential poet just waiting to be shaken into awareness of his being poetical by disposition/inclination to the extent he finds it possible to be stirred into strange sensations/emotions on the merest contact - elevating his humdrum existence to a higher plane - even with the familiar aspects of nature.

## IS BAIRAGI A MYSTICAL RECLUSE?

Kompella SM Murty\*

*Art is an escape  
From life  
But is it  
To escape from art ?  
The dream is an escape  
From wakefulness.  
But then, what escape  
From wakefulness?(Palayanam 'Retreat')*

So sings Aluri Bairagi, who was posthumously awarded the Central Sahitya Akademy Award for literature for his *Aagama Geethi*. A major modern Telugu poet, Bairagi, is often branded as a mystical recluse at war with the world. But the fact is he is not merely a mystic but also a philosopher, a revolutionary and a radical reformer-all rolled into one. When the dust of critical controversy settles down, a picture is sure to emerge of a humanist with a heightened vision.

Bairagi was born on September 5, 1925. His father was a nationalist who wanted his son to imbibe nationalistic spirit by attaining proficiency in Hindi. At 15, he took part in a conference of Hindi poets and even recited a poem. It was at this time

that M.N.Roy attracted him. He joined the Radical Democratic party. His Poetic talents, however, bore fruition and expression in 1946 when he took up teaching Hindi.. His *Cheekati Needalu* (Shadows of the Dark) at once established him as a poet and before long he claimed his place among the major modern poets in Telugu. The mystical glow and keen philosophic insight into life, coupled with humanistic ideals in his poems made him a poet unique in Telugu literature.

In his poems, Bairagi neither seeks refuge in the ivory towers of the romanticists nor loses himself in outbursts of fury like the revolutionary poets. He plunges headlong into the swirling sea of humanity, listens to its melancholy and swims back to the shore of this world to project its travail and man in predicament. Sadly, he comments,

*In the agony  
The infinite  
Life, the finite  
Marches.....*

The human in him cries out,  
*Caught up  
Am I  
Like the embryo  
In this swirling whirlpool*

---

\* Columnist, Kakinada, AP.

*Of the universe.*  
*(Cheekati Needalu -Shadows of the dark)*

The urge for the redemption of a captive humanity is dominant in him. Everywhere, he finds man caught up in hesitation and despair. He perceives within the pounding heart of each man *termites whirlpools, scaffolds and the roar of a hungry tiger.*

*Alone,*  
*Alone, all alone*  
*Like shadow*  
*In the shade of the tree bare*  
*Like the apparition*  
*Lost of its way*  
*Like a god*  
*Deserted*  
*I roam, roam*  
*In the dark...dark...*

But he is no Jeremiah forecasting the deluge of this world or a doctrine-drugged propagandist or an abstruse philosopher. He is a humanist shocked over the wreckage of humanity in an exploitative setup. He fulminates

*Tarries never*  
*This typhoon*  
*Till your mansions*  
*Crumble down*  
*Till your towers*  
*Tumble down.*

An indefatigable champion of the down-trodden dregs of humanity, he regards the Taj Mahal as the very symbol of

injustice and iniquity. He calls for its demolition.

*Batter the Taj Mahal*  
*Brick by brick*  
*Break it and bray it all*  
*It is the stink*  
*Unbearable, of the corpses*  
*Of the ages past*  
*The shackle*  
*On the shin*  
*Poised for progress*  
*The mockery of the arrogant Affluence*  
*The horrific cry*  
*Of*  
*The homeless.*

His *Noothilo Gontukalu* (Voices out of the Well) shares T.S Eliot's concern for a forsaken humanity gone astray, alienated, exhausted and entombed in a wasteland of withering values. He strips life of its layers of vanity, ignorance, illusion and delusion and shows the wounds on the human heart and the incisions on the soul. He is all pity for man who in this confusing world of conflicting ways is unable to decide whether to march ahead along a blood-soaked way or beat a retreat in sheer cowardice. He finds the entire world over-taken by crisis, a welterschmerz and an angst. To him, Arjuna in the battle field of Kurukshetra, Hamlet in his indecision and Raskalnikov, in his remorse symbolise the pathos of modern man in a pathless world. The war-weary Arjuna exclaims,

*For whom  
Is that battle?  
For whose glee  
Of the eye?  
Who are those  
Diseased minds?*

In a world of absurdity, only a saner being like the poet with an intellectual commitment to the redemption of humanity from its gnawing doubts and dark despair can show a way out. Bairagi says  
*In the clarion calls  
Incessant  
Of the blazing flames  
I need a voice  
To sing of the lyric  
Human  
A voice, I need.*

His *Vagdhatta Vasundhara* speaks volumes of his vision of one humanity harmoniously aspiring to a brave new world. In his *Kavi Samasya* (The poet's dilemma) is about how a poet can give utterance to a plethora of fleeting sensations. In fact, Bairagi belongs to the genre of poets whose poesy suggests more than it means. Bairagi's *Aagama Geethi* published posthumously in 1981 reveals in ample measure a mystic's concern, philosopher's quest, a crusader's challenge, a reformer's righteous indignation, a revolutionary's call and above all a humanist's heightened vision. In fact, his art is a plea and a player for the dawn of a world of harmony and order in the broad context of the human

situation. It is a call to reshape humanity from egoistic separativity and internecine animosities. Death is for mortals, caught up in the cobwebs of hesitation and helplessness. But the flame within the indomitable heart is always inextinguishable.

*I am  
Beyond death  
Braving it  
I am human*

Since death is simply  
A new turn  
For a monotonous path  
The remote but the lovely  
Call of love.

Calling for love and sacrifice in a world of hatred and exploitation in "RajGhat", he laments how "India that was Bharat", that once flourished in plenty and prosperity is now buried in poverty in a vicious set up of exploitation in *Vandemataram*. He sounds the conch to restore the nation from the mire of political prostitution, mud of economic exploitation and muck of moral degeneration in *Panchajanyam*. To put it in brief, Bairagi is a force to reckon with in the Telugu literary world of humanitarian values. Economy in expression, spontaneity of style and empathy worth the thematic content, acute sensibility and sharp sensitivity raise him to the highest peak of Telugu literature.

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## FLUIDITY IN MODERN DIASPORA IDENTITY: A STUDY

Anuradha Sharma\*

With the current changes in the idea of diaspora and what it constitutes, Diaspora Identity has become a fluid concept. Safran points out, "Originally invoked to describe, specifically, the traumatic exile and dispersal of the Jews from their homeland, the term Diaspora has now come to be more broadly employed, its umbrella now sheltering "expatriates, expellees, political refugees, alien residents and ethnic minorities" (Safran, 83). There is no exact definition for diaspora anymore. It is more so because the postmodern world of today has made every concept of identity a fluid concept.

The longstanding narrative of diaspora consciousness associated it with the emotions of distress: dispersal, trauma, isolation. But as the world continues to globalize, these kinds of migration not only appeal to emotions of distress and rootlessness but also resonate flexibility, cultural exchange, better opportunities and the possibility of reinventing oneself in different cultural settings around the world. It is now time that we weave a new thread into the old narrative of diaspora to support its growing complexity. We should now

allow flexibility and fluidity, ease and influence, to sit alongside dispersal and trauma, isolation and despair.

Therefore, modern diaspora as an identity is based on multiplicity. Instead of a diaspora, now there are many different diasporas and those who constitute such groups of diaspora are also multiple. Diaspora is now only a basic definition which now has many different clauses and prerequisites. In today's time, we cannot expect a definitive concept to what constitutes Diaspora. Bhabha states, "In addition to the need to abandon a belief in the exclusiveness of national languages and nation-states, we must also abandon the singularities of class and gender as "primary conceptual and organizational categories". Instead, we must be aware of the "multiple subject positions" (including race, gender, generation, institutional location, geopolitical locale and sexual orientation) that form the building blocks of identity in the postmodern world".

Diaspora, in the modern sense of understanding is therefore not such a simple topic. The word in itself has become so politically charged and has such multiple meanings and understandings that the study of diaspora has become complex and

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political as well. Instead of an overarching and definitive word 'Diaspora', now there are many different Diasporas. These groups of diaspora are further divided according to their constituents, which we know as Diasporans. These different diaspora groups have their own constituent Diasporans. There are various types of Diasporas and each group has their own idea about their diasporic heritage.

Ajaya Kumar Sahoo and Gabriel Sheffer in their ideas of theoretical approaches to Diasporas have further elaborated this point, saying: "It is quite widely known and recognized that at the beginning of the twenty-first century both the general diasporic phenomenon and specific Diasporas are far from vanishing. Quite the contrary and, furthermore, as it is pretty well known, the numbers and varieties of diasporas and diasporans (that is, members of diasporas entities) are growing. What this means is: twenty-first century or the modern world of today is becoming a world where Diaspora communities have started assuming more mainstream roles. They are no more the passive victims of world orders, but are active agents of world change. They are no more the minority. In fact, one third of the world population is now Diasporas. There is no way Diasporas can be discriminated and labeled as minority in today's world. Therefore, even though the concept of a diaspora is a fluid concept, it is a strong part of one's identity. Diasporas take their identity as a matter of pride.

Since diaspora grew up and learnt to live in multicultural environment, their identity formed a kind of discontinuation or gap from the identity back home. This particular gap in identity, the lack of deep roots, in turn, fostered greater sense of flexibility and inculcated what is known as 'Double Consciousness'. Consequently, a sense of belonging to different cultural identities and a flexibility with an open mindedness turned them into Cosmopolitans. Cosmopolitanism, traditionally associated with wealthy, European travelers, is an 'intellectual and aesthetic stance of openness toward divergent cultural experiences' (Hannerz, 239). Hence comes the concept of modern diaspora that is cosmopolitan.

### **Influence of Modern Diaspora in Literature:**

When it comes to literature, diaspora literature is still a tricky ground to tread upon. There are debates as to what kinds of literature qualify as diasporic literature and what do not. Different academicians have differing views. As a result of this, even the idea of diasporic literature lacks a proper solid ground. First, even the idea of diaspora as to what exactly diaspora constitutes is a debated subject. And on top of that, the type of literature that can be regarded as diaspora literature is also a contested subject among academicians. That is why modern diaspora and modern diaspora literature are both fluid concepts. Trying to understand it

all is also not so easy either. Like diaspora identity, diaspora as a concept in itself and diaspora literature are also fluid concepts that lack solidity.

The movement of people away from their homeland to abroad liquefies the sense of territory. Free movement of people across boundaries creates a cultural shift. At the same time, the homeland stretches out far into new territories expanding literature as well. It contributes to the richness in expression. The experiences of new land, acculturation, double consciousness and sensibilities of duality, isolation, rootlessness all add up a new dimension of depth in sensibilities. Uma Parameswaran has defined it as follows: . . . . first is one of nostalgia for the homeland left behind mingled with fear in a strange land. The second is a phase in which one is busy adjusting to the new environment that there is little creative output. The third phase is the shaping of diaspora existence by involving themselves into ethno cultural issues. The fourth is when they have 'arrived' and start participating in the larger world of politics and national issues.

And what this shift of consciousness signifies in the field of literature is that Diasporas on the one hand are growing a sense of pride about their identity in general, so the literature is also getting stronger and are recognized worldwide as a definitive area of study. And, on the other hand, Diaspora identity is fluid. Under the term

diaspora, there are many different types of diasporas, so the literature is also as varied as there are different types of diasporas. So, literature is getting rich in its variety, depth and the strength in content.

Adding to this is the fact that translations of texts have now been modern diaspora phenomenon by virtue of which texts written in one language become accessible to many other languages around the world. Since the diaspora population is stretched out far and wide, literature from every corner of the world gets translated because of which both the quality and quantity of diaspora literature is expanding continuously. Literature now crosses boundaries very easily and is accessible to different cultures, different geographical locations and different ideologies. Translation becomes the tool for it. Groups of diaspora living in different corners of the world communicate through different languages as per the geographical locations they are in. And in order to make a literary piece accessible to many, nowadays every text gets translated into many languages depending on the readership it has worldwide. Now, the number of languages a book gets translated into determines its popularity and the diaspora that the piece of literature appeals to. For example, if a piece of literature is written in Nepal and it is very good in quality, the text would be translated into every language depending on the presence of Nepali diaspora in those geographical locations. The same goes to the literature written by the diaspora that

are away from home. If a Nepali Diaspora writer from USA publishes a piece of literature in English, it does get translated into Nepali as well so as not to lose the readership in Nepal. When this phenomenon of translation applies to all the

existing diasporas around the world, the diaspora literature as a whole gets positively influenced therefore making modern diasporic literature a much more diverse and rich area of literature.

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## THE PANGS OF TRUTH

Dr. C. Jacob\*

You came and filled my heart with joy  
I jumped and danced with joy like a boy  
My chambers were filled with bright light  
And your keen looks brought me great  
delight.

Your cheerful looks with radiant eyes  
Enchanted me as fabled fairies  
Your heart spoke louder than your lips  
Your tongue, your eyes, your lovely hips.

A basket full of scented joys  
You brought for me to rejoice  
A bundle of sweet tidings too  
Tied with hopes of smiles white as dew.

The sacred, secret truths none knows  
The wages of truth are but blows  
So saints and sages were oft wronged  
Oft crucified, if not hanged.

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\* District & Sessions Judge (Retd.), Narsapur,  
W.G. Dist. AP

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## EXUBERANT LITERATI -ENDEARING WRITINGS.

(A critique on the short stories of Dr.Chaganti Nagaraja Rao)

**Dr.Ravulapati Madhavi\***

Literature is a reflection of life through the medium of language. A story is the author's heart-beat to an event or a character encountered in real life from which he draws an inspiration to give a message to the readers. As Robert McKee rightly puts in, "Story telling is the most powerful way to put ideas into the world today." In this view of literature the short stories of Dr. Chaganti Nagaraja Rao can be described as events of real life gleaned through the powerful vision of the author, drawing an interesting inference for communicating a strong message to the readers. Rao's English stories reach readers' hearts in that they remain in the memory of the readers forever. "People are hungry for stories. It is part of our very being. Story telling is a form of history, of immortality too. It goes from one generation to another." (Studs Terkel). It is true of Rao's stories which pass from one reader to another.

"The author wields a prolific pen and has already established a reputation for himself as a sincere and perceptive writer," says D.N.Rao, Professor of Economics,

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Wisconsin University, U.S.A. in his forward to Dr.Chaganti Nagaraja Rao's first book entitled "Dr.S.Radhakrishnan, His life and Works." (1986). When Rao's short story entitled *Bhambham Swami* (The Spiritual Man),"appeared in *Caravan* (March I, 1983) the same eminent educationist commented that "though using facts to write fiction may not be relished by the discerning readers, the author draws a powerful inference from the actual events." After publishing about twenty short stories in English and 50 in Telugu, besides four non-fiction books in English, Rao had come to be surely criticised in the literary circles for converting facts into fiction and real characters into fictitious ones. But excoriation led to emancipation of poverty of thought of rigid conventions of literature.

It is our lives that inspire Rao to author his short stories. In fact the unpublished prequels of all published stories of Rao are longer and more interesting than his published pieces of fiction. Rao himself admits this fact in his short story *Wherein Lies Beauty?* (*Alive*, February, 2017) through a dialogue that "Every character and event you have created in your short stories was inspired by an actual event and a real character. The fact

that inspires fiction, I mean, the unpublished fact behind the published piece of fiction is often more interesting than the published story. There is nothing wrong in disclosing it. Any writer has to get some inspiration from someone to write fiction." In Dr. Rao, Facts prod locomotion to Fiction, and Fiction enlivens the Facts.

The famous story writers Jennifer L. Blanch and Michael Klein rightly admit that "There are stories from our lives that serve as inspiration." The famous English fiction writer W. Somerset Maugham admits that, "Sometimes an experience I have had has served as a theme and I have invented a series of incidents to illustrate it; more often I have taken persons with whom I have been slightly or intimately acquainted and used them as the foundation for my characters of my invention." (The Summing Up, Paris, 1951, p.1). Moreover, Rao's writings are appreciated for the development of plot, delineation of characters, suspense until the last movement, and unexpected twist in the end that gives life to the story and makes the readers control breathe and still bound.

The writer's attention should be engaged by an impression or idea from the beginning to the end. As A.H. Upham puts it, "the writer must see the end in the beginning." That is what Rao does in all his short stories. The significance of Rao's characters is their delineation through dialogue, unlike through description as is the case with several fiction writers. Each

of his characters depicts a facet of human life or is symbolic representation of a human personality trait. Though Rao is a writer of serious thinking over the subject he deals with, his interesting style and beautiful narration of events hold the readers' attention captive. He believes 'Brevity is the soul of wit' and he reaches the hearts of the readers quick and avoids pleonasm. And his short stories are famous both for style and structure and they conform to the norms of enlightened short story writers. Rao's prominence as author and raconteur is swiftly swung in the hearts of his captive readers. Each of Rao's stories focuses on a single but appealing idea, finally conveying a strong message. Rao does not attempt to extend or prolong his stories too long with unnecessary description of plots or scenes, or characters, but he directly takes the readers' attention to the central idea and quickly leads to the final message. Rao works for the richness of both the story and the characters and uses creative narrative techniques, depth of idea explaining with a gripping prosaic prose.

Rao's first English short story *Bhambham Swami*, (The Spiritual Man) (*Caravan*, March I, 1983) subjected to severe criticism for using a monk's name as the title of his story. Though it is not Rao's intention to demean monks, it suggests that monks are self-appointed spiritual leaders or fake-gods who wear the garb of monk to deceive the gullible masses. *The Bond of Marriage* (*Sunday Chronicle*, May 29, 1994), describes the hero's quest for a life



partner for several months and finally finds his close associate as the bride with whom his betrothal took place in their teens. It reminds the readers that "The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks".

His yet another interesting story *The Stifled Voice* (*Sunday Chronicle*, June 2, 1997) was the result of his imagination as to what would happen to the mellifluous voice of an eminent vocalist, if a man without a taste for classical music married her. The author himself is a character in the story who is an admirer of the vocalist's musical talent, who will be shocked in the end when he comes to know that she married his boss, who is a hater of classical music, and as a result of which she once for all decides to give up performing music concerts. This short, nay the shortest, story reported to have received the longest appreciation from music lovers among the readers. Rao was enthralled by the interesting lecture of a lady lecturer during a personal contact programme in a University. He asked his co-pupils as to how it would be if she were still a spinster. It gave him the idea for his story *Away, Please!* (*Alive*, May 2004).

Certainly life is not a story or a piece of fiction; life is fact. But fiction may be the result of inspiration from fact. There is no writer in the world who has not derived inspiration from either a fact or a real character to write fiction. Rao is therefore justified in creating fiction taking

inspiration from fact. Another interesting aspect of Rao's stories is that he creates coruscating humour in the midst of serious theme, a peculiar or special trait of a few writers.

Rao didn't make efforts to be in the limelight as a writer of fiction since his later short stories brought him severe criticism. Rao, however, has not confined himself to a particular genre as his stories range from serious themes to love, fun and frolic. Disappointment in love, sudden twist of events that change the course of life, sympathy for the poor people, humanitarian touch etc are some of the core themes of most of his stories. Despite initial rejection of some of his interesting stories by the editors, the same found their place in the largely circulated magazines later. Rao didn't give up the verve for writing throughout his life as there are no limits for his imagination.

Though every writer tries to outstretch the wings of his imagination to fill the sky and be an intellectual crown of the earth through his writings, it is not possible for him to touch everything within the range of human thought and within the horizon of intellectual effort in his writings. But Rao touches all the nine varieties of human feelings in his stories. A sensitive reader observes that his characters act with reason and motive.

Classic stories are those which stand the test of time and that are read for



generations. Maupassant's *Necklace*, Maugham's *Verger*, O Henry's *Gift of the Magi* etc., belong to such category. As Simon Mason opines, "They tell us the best stories and contain the greatest characters. Above all, they entertain." (*The Rough Guide to Classic Novels*, p.vi). Great literature lasts longer than kings and

dynasties. An interesting cartoon, a poem or short story with a strong message remains in the memory of the readers for a long time. Rao's short stories will not fail in this aspect and for sure, will leave an indelible feeling of having experienced them sometime and somewhere. Readers can have a happy and memorable reading!!!

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## LONELY HEART

Dr J.Bhagyalakshmi\*

I have a family,  
I have a house full of people  
Comings and goings I see  
A lot of talk, chatter, laughter and shrieks  
Reach my ears  
Cell phones ring with different ring tones  
People relax stretching themselves  
Holding mobiles in their hands  
Clicking away at random  
Yes, I have a family  
Sons and daughters, nephews and nieces  
Friends, pals, chums and buddies  
They assemble, disperse and reassemble

Not all at once.  
They talk in pairs or in groups  
Give long side glances  
If they sight me with a book  
Their eyes follow my movement  
Yes, I have a family, ever busy family  
Where my needs are met, I have comfort  
Nothing is awry, everything is smooth  
Only that I sit in the garden all alone  
Watching trees, swinging branches,  
Blooming flowers and chirping birds  
Sometimes indeed blue and charming  
I also see floating clouds and distant hills  
Breeze is soothing, silence is overwhelming  
By the way, what syndrome do you call this  
To feel all alone despite a family?

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\* Poet, Madanapalli

## BHARADWAJA

R R Gandikota\*

Bharadwaja is one among the great *Sapta Rishis*, ever shining like *Agni hotra* (Fire-God). He performed severe penance in 'Bharadwaja Teertha'. He is considered the purest among the pure, calm, peaceful and won universal appreciation.

Brihaspati, the *Deva-Guru* is the son of Angirasa. Uthathya is his elder brother. Once Brihaspati went to his brother Uthathya's hermitage. At that time Uthathya was not at hermitage; however his wife Mamata welcomed him and offered the deserving the services out of respect.

Under the influence of a curse Brihaspati, outrages the modesty of his brother's wife Mamata, which results in the birth of a male child; born instantly. Both Brihaspati and Mamata leave the child uncared for. As the child was a 'Refuse-Rejected' by both the parents, he was known as Dwaja. A group of demi-gods *Maruths*, took pity on the child Dwaja and brought him up under their care.

King Bharata, son of Dushyanta and Sakuntala, adopted Dwaja as his son. As such the boy got the name - Bharata +

Dwaja= Bharadwaja. He grew up as a great saint and his adoptive father Bharata performed several sacrifices under the able guidance of Bharadwaja.

Once Bharadwaja went to take bath in the Holy Ganges, where a nymph of rare beauty "Ghritachi" was bathing naked. Unconsciously Bharadwaja's seed (sperm) got released, which was collected in a small bowl made up of a plantain leaf-'droni' from which the great archer and warrior Drona took birth.

Bharadwaja visited sage Bhrigu on the mountain Kailasa and learnt from him the secrets about creation of Elements etc. In the epic the Ramayana, we come across the anecdote in which Sri Rama, Sita and Lakshmana while in exile, visited and enjoyed the hospitality of the sage Bharadwaja in his hermitage, and on his suggestion went to Chitrakuta.

Again on way home to Ayodhya, after slaying Ravana, Sri Rama, Sita Sadhvi, Lakshmana along with the entire Vanara-forces, stopped at the ashram of Bharadwaja to seek his blessings. At that time sage Bharadwaja hosted a great feast, which is popularly known as "Bharadwaja-Vindu".

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\* Principal (Retd.), Kakinada

Sage Bharadwaja is famous for his teachings on 'Rajya-Dharma', to the king Satrunjaya, which even today holds good in the polity.

In the 'Bhagavata', too we find an anecdote about Bharadwaja. Once Bharadwaja and Vama deva visited Brindavan. At that time child Krishna guided them to a safe place for taking bath in the Yamuna. Afterwards they were treated with Curd-Rice, Butter, Honey *etc.*, by Krishna, Bala Rama and the Gopa-Balas.

#### **Bharadwaja Smriti:**

The essence of Dharma sastras was explained by Bharadwaja to the saints like Bhrgu, Angirasa, Atri, *etal* on the mountain Meru.

Bharadwaja was well versed in aeronautics. He wrote a treatise with 8 chapters dealing with the metal to be used, mode of construction of aeroplanes, visible and invisible aircrafts, how to hear the conversation of people travelling in other planes, and how to destroy the enemy planes. Surprisingly the text deals with even the dress code of the pilots in different seasons, the diet to be taken, and various air borne diseases the pilots are prone to suffer and the care to be taken *etc.* Wonderful!!

Sage Bharadwaja was perfect in worldly (*iha*), as well as other worldly (*para*), knowledge. His knowledge was all comprehensive.

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### **A ROSE'S DESIRE**

(Sonnet)

**M Satyanarayana \***

That little rose was born with one longing,  
...a weird desire that grew with pinking bud  
and reddened with the petals blossoming...  
alas to desert home, her roots and mud!

That evening she's seen restless and taut  
spurning the buzzing gallant honey bees  
and lo at night sighing and mumbling oft  
and sometimes talking loud at  
nodding trees.

But well, by morning with a blushing face  
she smeared her smiles all ov'r the garden  
blest  
and kept waiting for her moments of grace...  
when came the maid with trug, in silks well-  
dressed.

She cried "It's time I reap rewards my sweet  
of million births...at last I reach His feet!"

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\* Poet, Nellore, A.P.

## SRI PRAKASA - A MANY SPLENDOURED PERSONALITY

**T. Sivarama Krishna\***

Sri Prakasa was a many splendored personality. He was a man of parts and arts. He touched life at many points. He had a brilliant, wide and varied career as a journalist, intellectual, diplomat, writer and speaker, patriot and statesman and he fulfilled every one of these varied roles with high honour and distinction. There was nothing he touched that he did not adorn.

Sri Prakasa was born in Varanasi, in August 1890 in a wealthy and cultured family distinguished for its learning and public service. His father, Dr. Bhagwan Das, a remarkable man, was a savant deeply versed in philosophy, religion and culture. Sri Prakasa was educated in Varanasi, Allahabad and Cambridge where he was a contemporary of Jawaharlal Nehru who was very fond of him. At Cambridge he gained the Historical Tripos in 1913 and the Law Tripos the following year. He was subsequently called to the Bar. But, finding the legal profession not to his liking, because of his literary and artistic temperament, he joined the central Hindu college as a Professor and it was during this time that he came in contact with Mahatma Gandhi. He left the teaching

profession and joined the *Leader*, Allahabad, as Assistant Editor, for some time. There after he plunged himself into social work.

Sri Prakasa was associated with the Congress party from 1918 to 1945 and participated several times in the Civil Disobedience Movement. He courted arrest in 1931, 1932, 1941 and 1942. He was one of the founders of the Kashi Vidya Peeth and eventually became its Chancellor. He was also connected with the Varanasi Municipal Board and with local Congress politics. He was a member of the Central Legislature from 1934 to 1945 and was elected to the constituent Assembly in 1946.

Among those who had an abiding influence on his life was Dr. Annie Besant whose Theosophical Society he joined in 1911. To Dr. Besant he was always "my dear son". For two things he professed indebtedness to Dr. Besant. He was always punctual and he promptly replied to all letters.

Sri Prakasa was India's first High Commissioner to Pakistan during 1947 - 49 where he had a difficult task, especially in an atmosphere of surcharged with the deep and ominous rumblings of partition. He had

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\* Writer, Kakinada

to tackle complex Indo-Pakistani problems. After that he was Governor of Assam before becoming Union Minister of Commerce and Industry and then Minister of Natural Resources and Scientific Research.

When he was Governor of Madras he got on well with both Mr. C. Raja Gopalachari and Mr. Kamaraj who successively held the Chief Ministership during his Governorship. As Governor of Maharashtra he was extremely popular as he was an excellent and witty speaker. He was popular with all sections of the people.

As a member of the Central Legislative Assembly, Sri Prakasa muscled his way to the front rank and earned the affection of every section of the House with a smile on his face, a joke on his lips and bonhomie in his heart.

Sri Prakasa helped the growth of the Bharatiya Vidya Bhavan. He was an Honorary Member of the Bhavan. In the fifties, when he was a Union Minister, he was Vice Chairman of the Bhavan's Delhi Kendra. In a big way he was instrumental in the starting of Bhavan's Madras Kendra.

The Bharatiya Vidya Bhavan, at the instance of Sri Prakasa himself, brought out the Magnum Opus of Dr. Bhagwan Das *The Essential Unity of All Religions* and also the book, *Dr. Annie Besant: As Woman and*

*as Leader*, written by Sri Prakasa himself. He was an accomplished writer and author in both English and Hindi. As a journalist Sri Prakasa contributed number of articles of national importance to the press and journals. Sri Prakasa was a family friend of the Nehrus. He related a touching incident. When once Nehru and Sri Prakasa were holidaying at Missouri Sri Prakasa had a severe headache, his friend Nehru went to great trouble to secure a palliative for Sri Prakasa. This was most touching. Nehru always treated Sri Prakasa on equal terms with him. Nehru was human and humane.

Sri Prakasa was every inch a gentleman. Though born into wealth, influence and eminence and educated in England, he never aped the westerners. He was steeped in Indian culture. His mind was a mansion of noble thoughts. He was frank and open hearted; warm and amiable and liberal in outlook. His integrity was unimpeachable. His sincerity was transparent, crystal like.

In the words of the poet, Sri Prakasa was "Statesman, yet friend to Truth, of soul sincere, In action faithful, and in honour clear; who broke no promise served no private end, who gained no title and who lost no friend,." He was the very Nobility itself! Sri Prakasa lived a full, varied and rich life. O Sri Prakasa! Let your Light shine forever.

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## BATHUKAMMA: CORONATION TO FLOWERS

K. Rajamouli\*

*Bathukamma* is the crown of all festivals for celebration especially in the Telangana region. Women in the region love to celebrate it to their heart's content, as it is the festival of their choice. It marks a rare distinction, as it is the celebration of flowers and the festival of women. They adore flowers, giving them the status of divinity. Fresh flowers, river water, verdant leaves, ripe fruits, scented wicks, lighted lamps and camphor and so on are the offerings to the idols of deities in holy shrines as a sign of their adoration and devotion. Flowers are the choicest offering to the deities. It is different in respect of Bathukamma celebrations, as women do not treat flowers as their offerings to the deities but they treat flowers as their deities and adore them with utmost devotion and veneration on the occasion. The celebration of flowers is indeed the coronation to flowers.

Nature in the wake of the rainy season offers the treasure-trove of flowers to women. They therefore adore nature as it offers them flowers, bloomed in plenty. They eagerly wait for *Bathukamma* celebrations when nature is in plentiful shines of floral glows.

Nature is in glitz and glitter with its varieties of flowers in affluence and abundance in *Ashvayujamasa*, September-October season and so women love to play *Bathukamma*, the floral festival or the creation and celebration of *Bathukamma* in devotion and fervour.

Women feel *Bathukamma* festival the most delightful celebration for their coronation to flowers, the symbol of beauty. They feel it a boon or blessing since the event brings them all smiles. The flower of beauty is a joy forever for them. They always wish that flowers should bloom in varied hues, spread fragrance and fill their hearts with infinite joys, as they believe that flowers bloom for their pleasure. They think that blooming reflects the glittering truth of glowing beauty to fill the hearts of women with gaiety. Beauty is Truth, Truth Beauty and Beauty is Gaiety, Gaiety is Beauty in respect of *Bathukamma*, the festival of women and the coronation to flowers.

Women love nature in floral plenty for it offers them flowers in bounty and so they wish the *Bathukamma* celebrations to take place forever. Flowers, symbolic of women, are the most welcome gesture on their part. They offer their rhythmic, melodic folk songs to flowers in their

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adoration to flowers. This most welcome gesture marks golden moments in their life, *Bathukamma, Bathukamma... Bangaaru Bathukamma*. They believe that *Bathukamma* brings the days full of joys in their life. They devoutly treat *Bathukamma* as their deities and so they offer coronation to them.

*Bathukamma* is the celebration for women when nature is in splendor and the earth is in mirth with the blooming of a rich variety of flowers. There are stories of why they celebrate *Bathukamma*. A story tells that women offer prayers to Goddess Kali seeking blessings for their children's long life. There are stories to tell that flowers play a significant role in the lives of girls and the married women, with their husbands alive, as they happily participate in the celebrations. They wish that the incarnation of flowers, *Bathukamma* to bestow on them smiles forever.

Women along with their daughters go on praying earnestly and devotedly, seeking her comeback to life, *Poyira Bathukamma Poyiravamma*. The festival of *Bathukamma* reflects the culture and heritage, the customs and traditions of women. They, therefore, love to celebrate *Bathukamma* in floral frames every year when they find nature bountiful with flowers.

Nature has benevolent nature and so it presents all kinds of flowers as gifts to the race of women. The monsoons herald

bountiful beauty by turning nature at its best with all vibrant varieties of flowers of different hues for the celebration of *Bathukamma* with the flowers of their choice.

Women select the flowers of their choice to set the frame of *Bathukamma* in cone shape with flowers in an architectural and structural design for the joyful celebration of *Bathukamma*, by rendering it magnificence. It indirectly stands as a symbol of unity in diversity with diverse flowers in unison. It is with *Bathukamma*, the cone-shaped floral frame they play in singing and dancing all together without minding diversity. Those who live in the forest also have wild flowers to set them for their joyous play of *Bathukamma*.

In the process of the floral celebration, women especially girls first celebrate the celebrations of *Boddemma* that is symbolic of Goddess Gauri. *Boddemma* is made of earth soil on a wooden base. Decking it with beautiful flowers, they play *Boddemma*, standing in a circular way, singing folk songs and dancing with rhythmic steps and claps. They immerse it in water on the ninth day.

The celebrations of *Bathukamma*, the festival of flowers, follow *Boddemma* celebrations immediately for the celebration of *Sharannava Ratri Utsava* in nine consecutive days in full gaiety and fervour. The festivities of *Bathukamma* go on with different names for eight days to



culminate on the ninth day, the grand finale of Saddula Bathukamma.

For the festival of flowers, *Bathukamma*, the happy married women comeback to share their joys with their parents as it is the unique festival to reflect their cultural identity. They eagerly wait for *Bathukamma* to celebrate it in a grand manner in the houses of their parents.

Women celebrate *Bathukamma* on *Durgastami* in *Ashwayujamasa*, September-October. They keep ready before hand the beautifully cut *gunugu* (celosia) flowers, soaking them in diverse colours for charms, and *tangedu* (tanners cassia) flowers. In the morning, filled with the tumult of birds on trees in the calm season after rains, they wake up and collect fresh pumpkin leaves and flowers, petals (stigma) or other flowers like lotuses, roses, marigolds, hibiscuses, and so on.

Women use plates for setting *Bathukamma* and spread pumpkin leaves as its base on the plates. In a circular way, they meticulously set a series of rows with the decently cut and richly soaked *gunugu* flowers in different colours on the plate as per their taste. They set the *gunugu* flowers of one colour as the first row. They put the second, the third, the fourth, the fifth, and so on with the flowers of different colours, taking abundant care and concern, interest and enthusiasm in the framing of *Bathukamma* in different patterns while gracefully singing a folk song on flowers.

Then women spread *tangedu* flowers on the top of *gunugu* flowers as the last but one row of the frame. They later spread pumpkin petals in the top row. They put the anther of pollen grains in the centre on the top of *Bathukamma*. Finally, they put *Gauramma*, made of turmeric paste near the anther while their song is going on joyfully. They artistically and majestically arrange the flowers in cone shape with a view to turning it winsome for winning a prize in the competition in setting flower frames.

In the evening, the women, young and old, wear new costumes, bangles and ornaments as per their choice. They appear in their Sunday best to reflect their jubilation and exhilaration on the eve of *Bathukamma*. They gracefully carry flower frames in their hands in a procession to the place for the play of *Bathukamma* on the precincts of temples, riverbeds, riverbanks or plains. They place the sets of *Bathukamma* in the centre and stand all around in a circular way. They sing a rich variety of folk songs, with rhythmic steps and clap in sync. Their dancing together while singing the folk songs reflects their unity in diversity and amity in their cultural and familial relations. They sing folk songs appealing to *Bathukamma* to comeback alive and wish women to flourish:  
Bathukamma Batukamma uyyaalo...  
Bangaaru Bathukamma uyyaalo....

During *Bathukamma* celebrations, women like to sing on flowers, human

relations, values and so on. They sing mostly on flowers like tangedu that are common flowers bloomed for the poor to use them in celebrations, *Tangedu poolu...peidapoolu...peidala poolu...* These flowers have cultural significance among all flowers as the newly married couples offer bonalu to Gauri, Parvathi under *tangedu* flower trees. They sing on marigold and other flowers, as they adore flowers.

In that manner *Bathukamma* folk notes flow melodiously and mellifluously through the throats of women in the accompaniment of their rhythmic steps and claps in joys. Before concluding their play, they offer flowers to Gauri, the incarnation of nature while singing the folk song,  
*Okkesi puvvesi chandamaama...*  
*Okka jaamu aaye chandamaama...*  
*Rendesi puvvesi chandamaama...*  
*rendu jaamulaaye chandamaama...*

After their delightful play, the women set the flower-sets float on flowing water of streams or still water of ponds and tanks, as part of the immersion of flower frames.

*Bathukamma* frames, left on water, purify water for ecological balance and environmental preservation. They devotionally send off Goddess of Gauri, enshrined in flower-sets floating and flowing on water, wishing Goddess *Bathukamma* to come back, *poyira Bathukamma poyiraavamma*. It is the

unique festival of flowers specially meant for happy girls and happy women alike not only for just entertainment but also for enlightenment on their part to establish human relations and have cultural concerns among all, forgetting caste variations and status discriminations.

After all the stages of *Bathukamma* play, they exchange *prasadam* (*Saddulu*) a sweet holy dessert item among themselves as a sign of love and affinity for all women and the sense of equality and fraternity among themselves. Later they come back home, singing songs again in praise of *Bathukamma* to reflect their wishes to the goddess Gauramma to live and return soon.

All pray to Goddess Gauramma, Gouri for their well-being and safe living. The sense of liberty, equality and fraternity is evident in the festivities of *Bathukamma* celebrations as they play in unison, promoting their cultural heritage.

*Bathukamma* is not just the fest of the people of Telangana region but it is of the world as the women love the rich flower-treasure of nature and celebrate the beauty of flowers, the coronation to flowers with all devotion and adoration. The women who have deep reverence for *Bathukamma* treat the fest as the crest of all festivals and celebrate it as their custom wherever they settle. *Bathukamma* is the coronation to flowers as a mark of women's reverence for flowers all over the world.

## MOTHER THE SAVIOUR

Dr. Chandra Mahanthi Madhana Mohan Rao\*

"man includes woman"  
 an empty empty boast  
 of man's double distilled ego  
 a myth  
 perpetrated by the hard core patriarchs  
 and the self centered male chauvinists  
 for centuries together  
 ignoring the basic principle  
 of love, affection and companionship  
 of mutual understanding and cooperation  
 without which life becomes a living hell  
 time is a silent onlooker  
 as helpless as a listless crowd  
 when someone is hacked and murdered  
 on the main road in broad day light  
 history is a standing witness  
 with its mouth shut when dark lies  
 lead to convict an innocent victim to death  
 but God knows, though he also keeps mum,  
 for reasons known to him only,  
 what a sea of tears  
 of sorrow, suffering, agony  
 oppression, humiliation alienation,  
 molestation, rape and murder  
 and endless atrocities of savagery  
 she has gulped down so far  
 a weaker vessel ?  
 is her mind ever fear less  
 is her head ever held high  
 is her knowledge ever free

man fixes her goals and tastes  
 and tells her everything what and how  
 to eat, drink, dress, walk  
 talk, do and behave  
 how small her feet should be  
 he praises her to skies  
 if it fetches him name and fame  
 he always keeps her under his thumb  
 she is not let to grow to her full  
 she is forced to depend  
 always on her parents, husband, children  
 or somebody or others  
 man does not include woman  
 but woman includes man  
 he is cozily embedded in she  
 male is safely anchored in female  
 without her a hero is a zero  
 the latest statistics  
 organized by the world experts  
 disclose women lead men  
 in almost every activity of life  
 even in the fields so far forbidden for them  
 she is no longer a weaker vessel  
 thanks to many broad minded good hearted  
 gentleman  
 she is now equal, sometimes, even more  
 than equal  
 she is the better half of man  
 discretion is the better part of valour  
 indeed she is more compassionate and  
 tolerant  
 more pragmatic and more humanistic

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\* Principle (Retd.), Vizianagaram

she is an embodiment of  
 the inexhaustible static reservoir of energy  
 of humility and nobility  
 of patience, service and sacrifice  
 of course, she does not realize it  
 like Hanuman  
 when roused she will be as terrible as  
 Kolkatta kali  
 in the hands of man no doubt  
 world has seen some of the greatest  
 achievements  
 no control over himself but tries to control  
 the universe  
 internal enemies are more dangerous  
 than external foes  
 he knows it but deliberately and contently  
 ignores it  
 technology has gate crashed into new areas  
 bringing the world close and together  
 exploration of knowledge  
 exploration of planets  
 robots taking the place of man  
 all of them are not able  
 to achieve the peace of mind  
 necessary for leading a simple peaceful life  
 still some fear and say  
 technology kills humanity  
 robots threaten to destroy man  
 the unbridled ego of man to boss over  
 others  
 has grown as thick as rhinos hide  
 it does not care for nature  
 nor the mankind's future  
 or for that matter its own future  
 it is on the brink of a horrible catastrophe  
 the eco balance has gone down to the  
 bottom level  
 the writing on the wall is not taken care of

the social fabric is fissure  
 diagonally horizontally and vertically  
 terrible cracks are visible  
 staring monstrosly in our faces  
 it is a pity in the so called  
 highly sophisticated advanced and civilize  
 nations  
 even now prejudices and superstitions rule  
 the roost  
 the female child is not let to see day light  
 discrimination of all sorts colour creed cast  
 and gender  
 dance to the tune of the individual egos  
 heart is the seat of emotions and sentiments  
 the individual egos play with them  
 sow the seeds of dissension and division  
 for their selfish ends closing their eyes  
 to the total welfare and future of mankind  
 mankind has grown most atrocious and  
 gruesome "man unkind".  
 now the world needs a loving and soothing  
 and healing touch  
 as that of a mother  
 time for mothers to rise to the occasion and  
 assert themselves  
 left to them perhaps mankind  
 might have remained at least human  
 though not grown divine or super human  
 she is mother more than anything else  
 motherhood is bane and boon to women  
 no mother can ever afford  
 to get her children family and world  
 destroyed  
 the future of peace and progress and coming  
 generation  
 is perhaps safer in the loving and soothing  
 care of a mother  
 the only savior of the world disintegrating

## THE ELEMENT OF PROTEST IN ANNAMACHARYA'S HYMNS

Dr. R. Meghana Rao\*

In Sanskrit and old Hindi the term *Bhakti* is a derived word from the root verb *Bhaj* which means "To share in", "to belong to" and "to Worship". The classical Sanskrit term *Bhakti* has a general meaning of "attachment, devotion, fondness for", etc. *Bhakti* can also be taken in terms of human relationships, most often as beloved-lover, friend-friend, parent-child and master-servant. It may also refer to devotion to a spiritual teacher (*Guru-Bhakti*) and also to a personal form of God. The sage Narada defines *Bhakti* as "Intense Love" for God. Similarly sage Shandilya defines *Bhakti* as "Intense attraction" for God. Coming to social reforms the word gives the meaning intended to bring about social and humanitarian reforms.

Many poets can be quoted as coming into *Bhakti* literature. If *Bhakti* poetry is arranged regionally, the anthology moves from South of Antal, Basavanna and Annamacharya to the West with Jnanadev, Janabai and Tukaram, the North ranging from Lal Ded to Kabir, Mirabai and Surdas and finally East with selections from *Gita Govinda*, *Chandidas* ending with Rabindranath Tagore.

Most of the *Bhakti* poets showed a marked note of the social reforms in their poetry. The element of protest is a remarkable thing in their poetry. Among them Annamacharya is one of the first few who opposed the social stigma towards the untouchable castes in his era, with his *Sankeertanas* explaining that the relationship between God and human is the same irrespective of color, caste and financial status. In his later Hymns he espouses subjects such as morality, *dharma* and righteousness.

Annamacharya was born on May 9<sup>th</sup>, 1408 in the village, Tallapaka in Cuddapa district of Andhra Pradesh. He was born into a Telugu *nandaraneeka Niyogi Brahmin* family. His wife Thimmaka wrote *Subhadra Kalyanam*, and is considered to be the first female poet. The son of Annamacharya Pedda Tirumalacharya, and grandson, Tallapaka Chinnayya, were also composers and poets. Annamacharya lived for 94 years and died on *Phalguna Bahula Dwadasi* (12<sup>th</sup> day after full moon) in the year *Dhundhubhi* (February 23, 1503).

Annamacharya is said to have composed as many as 36,000 *Sankeertanas* (Songs) on Bhagwaan Govinda

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Venkateshwara, of which about 12,000 are available today. Annamacharya considered his compositions as floral offerings to Bhagwan Govinda. In his poems, he praises Venkateswara, describes his love for him, argues and quarrels with the Lord, confesses the devotee's failures and apprehensions, and surrenders himself to Venkateshwara. His songs are classified into *Adhyaatma* (Spiritual) and *Sringaara* (Romantic) *Sankeerthana* genres. His songs in the *Sringaara* genre worship Bhagwaan Venkateshwara by describing his armors and romantic adventures of Venkateshwara and Alamel Manga while others describe the *Bhakti* of his devotees.

While enjoying popularity in his own days, his compositions were forgotten for over three centuries for some inexplicable reason. It was mentioned in 1849 that his compositions were later found engraved on copper plates, hidden for centuries together inside Lord Venkateshwara temple at Tirumala just opposite the Hundi in a small room. His *Sankeerthanas* were also translated into English in 150 verses which were later published in 2005. Annamaya's *Sankeerthanas* are written in spoken language in order to be in reach for common man and also to sing them. He has explained written the meaning of all Vedas in his hymns by creating a stage for common man to understand Vedas through his hymns. He with his sacred ideas filled the hymns with a lot of spirit that evokes respect towards Lord Venkateshwara.

Many of his Hymns contain social reformation. The protest against cast system can be clearly quoted with beautiful yet powerful usage of words in his songs *Brahmam Okkate Parabrahmam Okkate and Ekulajudainanemi Evvadainanemi.....*

Annamacharya also wrote many *Sankeerthans* related to folklore. The songs sung to overcome their tiredness by people during their hard work either in the houses or fields are mostly written by Annamacharya. The songs which are sung by virgin girls to devote themselves to Lord Krishna are also mostly written by Annamacharya. His Hymns rule out the society's miseries through enlightenment to the minds. His choice of words gives a mellifluous tone to his songs which are very charming to the listener. His prodigious literary career earned him a place among the all-time greats of Telugu Literature. Annamacharya also laments on orthodox beliefs in his hymn *E Suralu, E Munulu, E Characharamulu E Sakalamantayu Idi erraru.*

In *Brahmam Okkate parabrahmam okkate....* Annamayya uses syllables that dance, perhaps to set the mood for the "revolutionary" nature of the song. Annamayya apparently sang this when he saw a few priests preventing an untouchable person from entering the temple. It propounds equality of all humans in the eyes of God (and also in death). He says that the low and high which we see in the world does not exist. For every



individual the *Antaratma* (Inner Self) is only one that is the Lord himself. Even the animals are also equal. He says that the sleep of the King and Servant's sleep is also same. The final resting place for the exalted *Brahman* and the untouchable are the very same. He also says that the sunshine which pours forth on the elephant and on the street dog is one and the same. Every thing being same, why the differences in the name of cast and creed he asks. People should be treated equally and should be given equal privileges in every place.

In his *Sankeerthana E kulajudainanemi Yerradainanemi*, Annamacharya elaborates telling the society how one should behold oneself and attain fulfillment to reach God after death. He says that a person of any caste or religion is equal in front of God and knows only one name that is "Hari". But people don't understand this and behave differently. He stresses that one should possess truthfulness in one's activities, and should not blame any one for the wrong deeds one comes across in life. One should feel that his happiness lies in the happiness of the society.

Annamacharya in the hymns with lot of devotion towards his Lord says that a person with his sensitive heart should judge what is right and wrong and should not commit any mistake knowingly and pray inwardly and recite the Lord's name in his mind.

Annamayya concludes his hymns saying that a person who can hold the society with his truthfulness and who has no rivals and who has courage to march forward to know every thing in this world will definitely become a very loving person in the eyes of God and reach God without any body's permission.

In his *Sankeerthana, E Surulu, E Munulu, E Charaharamulu, E Sakalamantayu Ede evarru*, he throws enlightenment on the orthodox beliefs prevailing in the society in his era. The *Keerthana* gives us a picture of oneness and rules out superstitious beliefs. Annamayya says that Lord Venkateshwara has many names and he is called by his devotees in more than 1000 names (*Veyenamamulavadu*). The Lord is (*Antharyami*) found everywhere, present everywhere, but he laments that the people who worship different Idols in the name of God are superstitiously believe their own Idols.

Annamayya says that we can see many people roaming in the villages and cities chanting mantras and declaring themselves as men of God. People believe in them and offer prayers to them. He says it is not correct. Only one God exists in the world, all the remaining ones are false. The Lord has only one form and shape, then who are these people who declare themselves as Gods and roam about with long hair, tonsured head and wear *kashaya vastras*? The Lord is present in the inner



soul of every person, then who is this person beside us saying that he is God?

Despite vehement opposition Annamacharya successfully introduced some ideals and ethics on untouchability and entry into the temples of scheduled

castes and also fought against the orthodox beliefs in the society. His thoughts and activities aroused a nation and created a new spirit of self reliance and has given new way to the life of people to a great extent.

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### **BELIEF:**

A gentleman was walking through an elephant camp, and he spotted that the elephants weren't being kept in cages or held by the use of chains.

All that was holding them back from escaping the camp, was a small piece of rope tied to one of their legs.

As the man gazed upon the elephants, he was completely confused as to why the elephants didn't just use their strength to break the rope and escape the camp. They could easily have done so, but instead, they didn't try to escape at all.

Curious and wanting to know the answer, he asked a trainer nearby why the elephants were just standing there and never tried to escape.

The trainer replied;

"when they are very young and much smaller we use the same size rope to tie them and, at that age, it's enough to hold them. As they grow up, they are conditioned to believe that they cannot break away. They believe the rope can still hold them, so they never try to break free."

The only reason that the elephants weren't breaking free and escaping from the camp was that over time they adopted the belief that it just wasn't possible.

No matter how much the world tries to hold you back, always continue with the belief that what you want to achieve is possible. Believing you can become successful is the most important step in actually achieving it.

Source: Internet

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## SOFT OR LIFE SKILLS

**Dr. P. Satyanarayana\***

'Man is a social animal.' This universal truth necessitates him to communicate with others. The buzz word of today 'Globalization' has accentuated this need multifold. Now there is an increasing use of English as the language of international communication. Students are starting to learn and master general English at a younger age. In some English speaking countries, governments are launching initiatives to help economic migrants to obtain the practical English skills necessary in their work place. So there is a need for redefining the objectives of English teaching and learning. Teachers aim at teaching good English along with life skills/soft skills. These skills are intended to develop the personality of the students. They are also applicable to any field of work, according to the study. Learning soft skills makes ones life going process effective in the human society.

### **Soft Skills:**

Soft skills broadly be defined as the ability to communicate in both spoken and written forms as well as the ability to interact with fellow students/employers in a positive manner. They facilitate the

physical, mental and emotional well-being of individuals. Learning and practising life skills help students/employers to improve their soft skills and psyche that includes self-esteem, compassion, respect, confidence and so on. So discover your soft skills and work on them if necessary. Soft skills are also known world skills/people's skills, life skills.

Soft skills are divided into two kinds-Hard skills (Techy Skills) and Soft Skills (People's Skills). Hard skills are academic skills and soft skills are non-academic skills. Communication skills constitute a part in soft skills.

Soft Skills are seldom taught, but often caught. In other words, soft skills cannot be taught. However, they can be developed through proper training and cultivation.

The main components of Soft Skills are:

### Thinking Skills :

- Self Awareness
- Problem-solving
- Critical Thinking
- Creative Thinking
- Information-gathering
- Decision Making

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\* Vice-Principal, Balaji College of Edn. Anantapuramu, ATP, A.P., India

- Positive Attitude
- Adaptability

#### **Social Skills:**

- Team Work
- Managing Conflicts
- Interpersonal Relationship
- Empathy
- Negotiation Skills
- Effective communication

#### **Emotional Skills:**

- Stress Management
- Managing motions
- Managing Feeling
- Compassion

Students/employees demonstrates the ability of Soft Skills in various ways. They are

#### **Thinking Skills:**

Students/ Employees try to take responsibility

- ≈ build new ideas
- ≈ maintain adaptability
- ≈ analyse and solve problems
- ≈ know decision-making process

#### **Social Skills:**

Students/Employees demonstrate the ability to,

- ≈ Listen actively
- ≈ Speak appropriate vocabulary
- ≈ take criticism positively
- ≈ maintain proper body language
- ≈ identify and respond to other people's emotions effectively

- ≈ Resolve conflicts
- ≈ learn to work with team spirit.

#### **Emotional Skills:**

Students/Employees demonstrate the ability to

- ≈ identify one's own strengths and weaknesses
- ≈ be comfortable with one's own self
- ≈ identify causes and effects of stress
- ≈ express and respond to emotions
- ≈ get to know the consequences of a few actions.

#### **Necessity of Life/Soft Skills:**

Soft Skills are very important. They are

- ≈ handle interpersonal relations
- ≈ take appropriate decisions
- ≈ communicate effectively
- ≈ gain good impression and impact
- ≈ gain professional development

Soft Skills can enhance the career mobility of a person and increase the chances of success in leading the career/job he/she desires. They are very important to teachers too. A teacher with effective soft-skills can manage a wide range of students as well as management's expectations with fairness, tact and understanding, with an eye on organization goals. To maintain good relationship in society, every teacher requires the necessity of soft skills.

#### **Soft skills training:**

Soft skills training is necessary because we do not have it in our academic

curricula. It is important to involve as many people as possible in designing of the training programme. It might be advisable to include coaches and organisational consultants in designing the training programme.

It is ironical that so much is being talked about Soft Skills but in practice nothing much is being done. In today's competitive world, a candidate's needs to improve these skills by dedicated practice.

Hence, people/pupils must understand importance of soft skills for professional excellence. So, in our newly formed states (Andhra Pradesh and Telangana) our degree curriculum is designed newly for teaching English with soft skills as part and parcel of it from the academic year 2015-16. The lessons of this curricula will help students to bone their interpersonal and employability skills and draw upon real-life situations and examples.

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## MARTYR'S WALL

(Jalianwalabagh)

Gopal Lahiri\*

Let the night be spoken  
Let the moon curates her death wish  
Let the buzzing be music.

Near the martyr's well  
Twenty-eight bullets hit the wall of  
human chains.  
With rumbling rage within,  
There is no flame but only numbness.

Fear of death lead to the escape to death  
In the dark, in the unknown abyss,  
A damp stillness still hangs heavy  
And nothing to flush down  
the veins anymore.

Perhaps the suppressed voice  
I want to listen  
Now Breaking into echo,  
Perhaps the cowards' eyes I want to gauge  
Now writing their own script.

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\* Bilingual poet, writer, editor, critic and translator, Kolkata

Weapons crumble now,  
Freedom heal the cracks,  
Freedom turn the bullets into songs.

## "YOGA" - 'MEDICATION TO HEALTH'

**Madhavi Susarla\***

*Yoga* is one of the medication systems of India. It is an ancient medication or tradition. This tradition is 5000 years old. It embodies unity of mind and body, thought and action.

*Yoga* is one of the six fundamental systems of Indian thought collectively known as *Darsana*. *Darsana* means "Point of view" or a "certain way of seeing".

Darsanas and their founders are:

Nyaya	: Goutham Maharshi
Vaisesika	: Kanada Maharshi
Sankhya	: Kapila Maharshi
Yoga	: Patanjali Maharshi
Mimamsa	: Jaimini Maharshi
Vedantha	: Badarayana Maharshi

*Yoga* means 'to come together', 'to unite', 'to tie the strands of the mind together', 'to be one with the divine'.

Patanjali is the pro pounder of *Yoga Sutra*. Patanjali presents in *Yoga Sutra* eight folds of *yoga* practice in *yoga sutra* known as *Astanga Yoga*. *Astanga Yoga* system of *yoga sutra*'s main aim of *yoga* philosophy is attainment of higher state of

the mind through a systematic progress. All these are very scientific in nature and they show clear cut evidence for one's psychological advancements.

These eight folds or limbs of *yoga* practices are:

1. *Yama* or abstinence:

*Yama* is the control of the body (*Kaya*) speech means (*Vakku*) and mind means (*Manas*). *Yama* is a kind of *Ahimsa* or Non-violence. *Satya* or truth, *Asteya* or non-stealing *Brahmacharya* or celibacy, *Aparigraha* or non-covetousness. All the *Yamas* are essential for the strengthening of mind and purification of attitude or behaviour.

2. *Niyama* or observance:

The *niyamas* are: Souch or cleanliness, santhosha or happiness with contentment. *Tapa* or Austerity, swathyaya or self study, Isvara pranidhana or divine thinking . It means constant thought of the "Divine". Complete surrender to the 'Lord' that helps the aspirant in the practice of *yoga*.

3. *Asana* or Posture :-

*Yoga* has prescribed various types of postures that can be done in seated position which is firm but relaxed. The main

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\* Writer, Hyderabad

purpose of *Asana* is to calm the mind and attain physical fitness.

*Yogasanas* are sitting (*Padmasana*)  
Supine (*Shavasana*) abdominal  
(*Bhujangasana*), Hand (*Mayurasana*)  
Knee (*Vajrasana*) Head (*Sheershasana*).

These are helpful in the control of mind as well as vital aspects of the body. These asanas control the different external and internal factors operating upon the body.

#### 4. *Pranayama*

It means "to expand prana or vital force". It is a process in which respiration is interrupted, controlled and regulated. The aim of 'Pranayama' is to arouse, regulate and balance the vital force in the body.

*Pranayama* has three components namely:

- ∞ *Pooraka* or inhalation: This is to take air in as much as possible. Inhalation of air should be done slowly by the person.
- ∞ *Kumbhaka* or holding the breath: It is the pause of air inside the lungs. After taking inside the air insides, it should be returned for double the time of inhalation.
- ∞ *Rechaka* or exhalation: This is exhalation of air which is taken inside.
- ∞ *Pranayama* keeps the body fit and healthy and improves memory and enhances psychological well being.

#### 5. *Prathyahara*: (Withdrawal of senses)

The introversion of the different sense organs by restraining them from their objects is known as *prathyahara*. By practicing this the mind of the individual

remains undisturbed by wordily objects even while one lives in the world. This requires very strong determination and repression of the senses.

#### 6. *Dharana* (Focussing):

*Dharana* is the fixed attention of the mind. In this stage the concentration of the *Chitta* (intellect) on some object is essential.

The object may be external or internal just like the image of god, tip of the nose, tip of the tongue and it may be internal like space in between the eyebrows, lotus of the heart (*hrudaya kamalam*) etc., This is the beginning of the stage of *Samadhi* or meditation.

#### 7. *Dhyana* Meditation:

As concentration deepens we arrive at the next stage of yoga called meditation.

#### 8. *Samadhi*:

*Samadhi* is fully conscious and factual unification of yogi's cognitive capacity or mind itself with the heart of reality in its wholeness which sets oneself free. *Samadhi* is not a simple experience. It is realized in various stages.

These eight folds of *yoga* present a system of personality development.

First five stages *Yama*, *Niyama*, *Asana*, *Pranayama*, *Prathyahara* in *yoga* are known as external means, these are merely preparatory. As a matter of fact the last three *dharana*, *dhyana*, *samadhi* stages

of the process are internal in nature, which are directly concerned with yoga. The main aim of these 8 steps is to realize truth by utmost concentration on bridging the gap between internal (*Chit*) and external (*Sat*) real. Then *ananda* (bliss) emerges. Practice of *yoga* is for raising the *Kundalini Shakthi* or psychic energy.

According to Patanjali, propounder of *Yoga Suthra*, "Success in *yoga* comes quickly to those who are intensely energetic. In order to put energy for success we must remove certain physical and mental obstacles that stand in the way. These are sickness, stress, laziness, double

lack of enthusiasm, sloth, craving for some pleasure, false perception, despair caused by failure to concentrate and unsteadiness in concentration. Patanjali emphasizes the set up of a mental frame work which will be helpful in bringing peace. We must learn to be happy in the happiness of others. So the waves of love, friendliness and mercy will win over the physical and mental pathology.

*Yoga* is the solution for all the present problems of mankind like disintegration of families, social systems, disturbed mind because of ailments, violence, ecological imbalance etc.,

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## LOSING GOD

**Dr. Basudhara Roy\***

Under the glazing, resplendent  
surface of your bronze,  
I sight flashes of human flesh,  
vulnerable, bleeding, torn.

The initiation leaves a wound  
yawning for ever,  
for in losing a god  
much more than faith is lost.

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\* Assistant Professor, Dept. of English, Karim City College, Jamshedpur, Jharkhand

Walled around the heart,  
the infinity of the universe shrinks;  
shrivels up like a walnut, silently  
rotting from without to within.



## REFLECTIONS ON NOAM CHOMSKY'S EVOLUTIONARY THEORIES OF MODERN LINGUISTICS AND ELT

**A. Mahesh Kumar \***

The article focuses on the significance of Noam Chomsky's two profound theories that shaped modern linguistics and ELT at large. A new dimension of language teaching has evolved after the emerging of Language acquisition theories which distinguish the notion of language learning and language acquisition. The paper outlines Chomsky's theories of Innateness and Universal Grammar. It is essential to understand the fundamental shift of language teaching environment to creating language acquisition environment has been initiated by strong basis of Innateness theory and Universal Grammar theory.

The following two theories (Theory of Innateness and Theory of Universal Grammar) have shaped two wide disciplines of knowledge i.e Modern Linguistics and English Language Teaching.

### **Theory of Innateness:**

Noam Chomsky was the first linguist philosopher ever who encapsulated

the origin of language in the light of philosophy, biology and psychology. His primary focus was on the fundamental questions like:

How come every child acquires language so easily without any difference?  
Where is the faculty of language born?

Noam Chomsky's language acquisition theory in relation to the study of child development has laid a strong foundation to Modern linguistics. He puts forward some unique hypothesis of the way children acquire their first language. He opines that children learn language in the same way they learn to walk. In his own words "... biology is as much of a factor in language as it is in acquiring motor competence"

His theory of innateness explains that children have the natural ability to acquire language by themselves without any formal instruction of the rules of language. They show a natural disposition for an instinctive language. The way we view the functions of different organs like heart, lungs etc the organism that facilitates the function of language is innate and hardwired not completely depended on learning. The

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child's brain is designed to decode the language and interpret based on underlying principles or structures it already contained at- least at the time of birth. Therefore babies are born with an innate knowledge of various facets of language including structure, grammar and other components of language. He further claims that all languages share the same basic concepts like verb, noun etc., the inbuilt faculty of the brain or mind contributes to acquire the native language without any practice. This unconscious process of acquiring the language is possible with a unique device of mind or brain what Noam Chomsky calls as LAD (Language Acquisition Device). He also argues that no child would ever slog on comprehending the complex grammatical rules of the first language at a very tender age.

The main claim that supports LAD is the concept called Poverty of Stimulus (POS) coined by Noam Chomsky in his work *Rules and Representations*. POS argues that natural grammar is never learned given relatively limited data being available to children during language learning therefore the knowledge of language is supplemented by an innate mechanism within the mind or brain. A Dictionary of Linguistics and phonetics defines LAD as follows:

In early generative linguistics, the term language acquisition device (LAD) was introduced to refer to a model of language learning in which the infant is credited

with an innate predisposition to acquire linguistic structure. (Crystal, David 8)

The mental process within allows the learner to quickly acquire language without direct instruction. Chomsky's metaphor LAD has thrown light on a new linguistic perspective of the time.

### **Theory of Universal Grammar (UG):**

According to Britannica Ready Reference Encyclopedia, Grammar is

Rules of a language governing its Phonology, Morphology, Syntax, and Semantics; also a written summary of such rules. The first Europeans to write grammar texts were the Greeks, notably the Alexandrians of the 1st century BC. The Romans applied the Greek grammatical system to Latin. The works of the Latin grammarians Donatus (4th century AD) and Priscian (6th century) were widely used to teach grammar in medieval Europe. By 1700, grammars of 61 vernacular languages had been printed. These linguists began studying languages to trace their evolution rather than to prescribe correct usage. Descriptive linguists (see Ferdinand de SAUSSURE) studied spoken language by collecting and analyzing sample sentences. Transformational grammarians (see Noam Chomsky) examined the underlying structure of language. The older approach to grammar as a body of rules needed to speak and write correctly is still the basis of primary and secondary language education. (Encyclopaedia Britannica 195).

UG is a theory proposed by Noam Chomsky which states that the child's ability of learning grammar is innate or hard-wired into the brain of a child. He claims that the linguistic ability manifests itself without direct instruction. Before Chomsky propounded the theory of Universal Grammar in the year 1960s, the school of Empiricism dominated with the idea that child's mind, at the time of birth, is like a blank slate and a child acquires language through his/her experience of social interaction. In linguistics, the famous comparison of Chomsky's Innateness theory to empiricism is as follows: "Chomsky's theory had the impact of a large rock thrown into this previously tranquil, undisturbed pond of empiricism."

The theory also proposes that if human beings are brought up in normal conditions then they will always produce language based on genetic and social interaction. A research, in cognitive sciences, with the combination of Psychology, Linguistics and Philosophy found that infants could distinguish the phonemes of any language and seemed to have innate mechanism for processing the sounds of the human voice. Chomsky argues that there are a set of unconscious constraints that let us decide whether a sentence is grammatical or not. He gives grammatically incorrect sentence like "Robert book reads the" however the

sentence is quite understandable even though the words are in wrong order. On the contrary he also cites a grammatically well structured sentence like "Colourless green ideas sleep furiously" is meaningless. When these or similar meaningless sentences (but grammatically correct sentences) used in a language, the child recognizes the meaningless sentences without any linguistic knowledge. This is not possible without an inbuilt mechanism that guides the child to respond accordingly. Further, he claims that new born babies have the potential to speak any number of languages, depending on the birthplace or the country where he/she is born. However he/she does use appropriate language by adopting or choosing preferred innate sentence structures of the concern language. His theory says that the human brain is well equipped, with Universal Grammar, at birth and out of UG every human language developed at a later phase of his/her life.

Having analyzed the two prolific theories of Noam Chomsky it is essential to assimilate the underlying insights of teaching a language. In other words, creating language acquisition environment is the quintessence of a language classroom rather than merely dealing with the abstract concepts or rules of a language. Therefore, approaches, principles and methods of language teaching should be incorporated for a child's better linguistic development.

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## A REVIEW ON NISSIM EZEKIEL'S POEM "NIGHT OF THE SCORPION".

**Rajendra Singh Baisthakur \***

Nissim Ezekiel is an Indian writer in English. He was Professor of Poetry at Harvard. Later he returned to India and was the editor of the poetry column in *The Illustrated Weekly of India*, a celebrated magazine of yester years.

The ethos of the poem *Night of the Scorpion* is typically Indian. Common Indian's beliefs, superstitions, the simplistic yet wholistic attitude towards life are presented in an extraordinary fashion. The poem is a painting in words with graphic description.

*With candles and with lanterns  
throwing giant scorpion shadows  
on the mud-baked walls*

The arrival and departure of the scorpion and the subsequent search for him present pictures before the mind's eye.

People came like 'swarms of flies' when the mother was in pain. In a village all the people used to live like a family and everything that happened to a person

whether pain or pleasure was shared by all. It is a micro form of *Vasudhaika Kutumbam* (Earth is one family' meaning all the people on the planet Earth is one family). They

*... buzzed the name of God a hundred times  
to paralyse the Evil One*

It is believed that if the scorpion moves, the poison in the body of the mother too moves and stops if the name of god is chanted!

*May the sins of your previous birth  
be burned away tonight, they said*

The link between the present suffering to the previous birth or the next birth shows the unique Hindu concept of rebirth and the unending continuity of soul changing bodies.

*May the sum of all evil  
balanced in this unreal world  
against the sum of good  
become diminished by your pain.*

The balance between the pain already experienced and the pain to be experienced indicates that there is a fixed

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\* Lecturer in English, Nellore. AP

quota of pain and / or pleasure for everyone in store (depending on his actions) and one has to experience his 'fate' or 'sanchita' or 'karma' or 'prarabdha'. This is not much different from the concept of "cause and effect". The same concept is extended to say that the present experience of pain will diminish the quota of pain in the world and the world would become a less painful place to live in because of this incident. The Christian concept of 'sinner' too reflects in this idea.

One mellows only with the experience of pain as 'poison purifies flesh' and through that comes the 'peace of understanding on each face'. The simplistic peasants are the philosophers in peace in the midst of 'groaning' pain.

The father tried the rationalistic, superstitious and barbarous ways indicating his immaturity or inability to stick to any one system or belief.

*My father, sceptic, rationalist,  
trying every curse and blessing,*

*powder, mixture, herb and hybrid.  
He even poured a little paraffin  
upon the bitten toe and put a match to it.*

He represents the 'Victorian dilemma' the stage in which man could not believe completely either in religion (because of Darwin's theory of Evolution) or in Science (because of Einstein's theory of Relativity which questions the foundation of our perceptions / opinions based on observation).

There is a dramatic turn in the last stanza in which the rural Indian scene, the typical beliefs of an Indian villager vanish into thin air giving the poem altogether a different dimension viz., a mother's love and the spirit of sacrifice for her children.

*Thank God the scorpion picked on me  
and spared my children.*

Ezekiel strikes a note of universality at the end of the poem showing the supremacy of love in the form of a mother.

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Golden Article reprinted from *Triveni*, Jan.-Feb., 1930

## HOYSALA BEQUEST TO INDIAN ART

B. Subrahmanyam\*

*An endless fountain of immortal drink,  
Pouring unto us from the heaven's brink.*  
-KEATS.

"Thoroughly perfect art is that which proceeds from the heart, which involves all the emotions; associates with these the head, yet as inferior to heart; and the hand, yet as inferior to the heart and head; and thus brings out the whole man." According to this ideal of John Ruskin, a perfect piece of art should draw out the tenderest and most delicate cords of human emotions, while being capable of showing a harmonious blending of subdued imagination and skill.

Judged by this standard, it looks as if Indian art is but a remote approximation to this ideal and falls a little wide of the mark, not on account of any deficiency but due to a profound exuberance of both imagination and skill.

But then, in the West, art is the expression of the 'whole man'; whereas in India, it is the expression of the life of a 'whole people'. While one represents and

is moulded by the genius of an individual, the other represents and is shaped by the genius of a whole community amidst whom it exists. There is, thus, a fundamental difference between these two conceptions of art.

Indian art, especially as represented in its architecture and sculpture, satisfies almost to a perfection the most meticulous requirements of this latter and perhaps the more rational ideal of art. By far the most exquisite example of the perfection of Indian art in this branch has been vouchsafed to us in the many relics of temple architecture of the 12<sup>th</sup> and 13<sup>th</sup> centuries that are to be found in the Mysore State and the adjoining districts of Western India comprising the Karnataka country. These have an individuality of their own and are the result of a happy fusion of the Northern and the Dravidian schools of architecture. Distinct marks of this new departure are seen earlier in the structures built by the later Chalukyan Kings; but it was only during the ascendancy and within the dominion of the Hoysala Kings that this school developed unmistakable and finished features of its own and brought into being these "loveliest shapes carved in

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\* Archaeologist, Govt. of India

stone." Besides, the largest number of structures of this school of architecture have been constructed during the time of the Hoysalas. It has, therefore, been considered more appropriate to name this style after the Hoysalas, than the Chalukyas after whom Fergusson has called this style.

If one could be permitted to give this a linguistic nomenclature, it is perhaps not less correct to say that this is the Karnataka style, as this school of architecture had been fostered, developed by, and had its being amidst the Kannada-speaking people, whose very life, traditions and culture had not a little share in the final shaping of these marvelous treasures of medieval architecture.

## II

The ancestors of the patrons of this school of architecture which attained such magnificent stature under their fostering care, were small chiefs dominating the west of the Mysore State and claiming to have descended from Yaduraya of the Lunar dynasty. They were natives of Sosevur or Sasakapura which has been identified by Mr. Lewis Rice as Angadi in the Western Ghats. An incident associated with one of their line, Sala, (A.D. 1007), is responsible for the dynastic name of Hoysala, by which all his descendants are known.

This incident, which is described in one of the inscriptions of Hoysala Ballala II found in the Trikuteswara temple at Gadag, is of interest. It says: "In course of

time, there was born in that race a certain king named Sala, who, having gained title for his family, caused even Yadu, the first of it, to be forgotten. For when in the City of Sasakapura, with the words 'Slay, O Sala,' he was commanded by a certain ascetic to destroy a tiger that had come to devour him in the performance of his religious rites, he slew it and acquired the name 'Hoysala'. From that time forth, the name of 'Hoysala' was attached to his race and the emblem on its banner, causing fear to its foes, was a tiger."

The story has been recounted in many of the Hoysala inscriptions, with perhaps certain verbal and other minor differences here and there. And the figure of Sala fighting the tiger is to be found in many of the ornate structures built by the Hoysala Kings all over their Kingdom. Sala seems to have built his new capital Dwarasamudra (present Halebid) from where ruled his descendants for over three hundred years until swept away by the Mohammedans.

The next Hoysala King Vinayaditya (A.D. 1047-1100) is better known to history and was a feudatory chief (Maha-mandaleswara) subordinate to the Western Chalukyas. Six temples of his time have been found and one of them happens to be in Angadi. Nothing is so far known about the architectural activities of his grandson Ballala I (A.D. 1101-1104) who succeeded him, Vinayaditya's son Ereyanga having died during his own life-time.



But the ascendancy of the Hoysalas began with the coming into power of Vishnuvardhana (A.D. 1104-1141) brother of Ballala I and second son of Ereyanga, during whose rule the Hoysala Kingdom was considerably extended. He had become so powerful that he attempted an invasion of the territories of his overlords, the Chalukyas, but was badly repulsed. Vishnuvardhana, who was a Jain, was converted by Sri Ramanuja into the Vaishnavite faith in A.D. 1117 and in commemoration of this event, he built the Chennakesava temple at Belur which was his capital at the time. Besides this, ten more temples of this school were built during his rule; the earliest being the Lakshmi Devi temple at Doddagaddavalli in A.D. 1113.

His son, Vijayanarasimha or Narasimha I (A.D. 1136-71) made yet another attempt to shake off the Chalukyan yoke during the time of the Chalukyan King, Jagadekamalla II (A.D. 1138-49); but without success. It was during this King's rule that the famous Hoysaleswara temple at Halebid was constructed in (A.D. 1141) There are also thirteen other temples of this period.

By far the most powerful of the Hoysalas was Ballala II, also known as Viraballala who succeeded his father in AD. 1172. He was a very powerful ruler like his grandfather Vishnuvardhana, but his fame far surpassed that of the latter. He threw off the Chalukyan yoke and successfully repulsed the Yadavas of

Devagiri and established his northern capital at Lakkigundi, the modern Lakkundi. This period was practically the zenith of the Hoysala ascendancy. There are about twenty-two temples of this period in Mysore State alone, and so far as is known this seems to be the largest number built by any one of the Hoysala Kings. Of these, the Amruteswara temple (A.D. 1196) at Amrutapura and the Kedareshwara temple (A.D. 1219) at Halebid, are of special interest.

But there are evidences to show that large number of temples were built by this illustrious ruler outside Mysore in the country conquered and occupied by him. The temple of Kadambeswara at Rattehalli in Kod Taluk of Dharwar District was built during his reign about the year A.D. 1174. Then, after repulsing the Yadavas and as soon as he established himself in his new capital, Lakkundi, Viraballala practically reconstructed or renovated the ancient temple of Kasivisveswara of that place and perhaps effected considerable improvements in the Trikuteswara temple at Gadag. Besides these, it would be difficult to say, at this stage, how many of the numerous temples that have fallen into a scrap-heap of ruins in Lakkundi, Gadag, Dambal, Arasibidi and in many other places, were not built by him.

The Harishareswara temple at Harihar was built by his son Narasimha II (A.D. 1220-1235) in A.D. 1224. This King who was in alliance with the Cholas, seems

to have actually occupied Trichinopoly in A.D. 1223. Besides the Harishareswara temple there are six temples of his time.

During the reign of his son, Someswara, (A.D. 1233-1254) the Hoysalas were pressed back to the south by the Yadavas of Devagiri. The beautiful temple of Lakshminarasimha and Sadasiva at Nuggihalli were now built in A.D. 1249. Twelve temples of this period have to come to light.

There are seven temples constructed during the rule of his successor Narasimha III (A.D. 1254-1291) of which the ornate temple of Kesava at Somanathpur built by one of his officers, Somanatha, in A.D. 1268, is perhaps the best.

The last of the Hoysala Kings, the temples of whose period have yet been found, is Hoysala Ballala III (A.D. 1291-1342). There are two structures of this period. It was during the rule of this King that Malik Kafur in A.D. 1310 raided and laid waste the Hoysala Kingdom, destroyed the capital, imprisoned the King and thus abruptly brought about the extinction of this noble line of Kings and the art that they so fondly reared. Another army of Mohammedans marched over this territory in A.D. 1327 and completed the process of destruction. With his son Ballala IV (A.D. 1343) the last traces of the Hoysala dynasty are lost.

### III

The Hoysala School is unique in all Indian architecture and sculpture in that its artists, unlike their brethren in any other part of India, were in the habit of inscribing their names below the sculptures wrought by them. It would perhaps be more correct to say that this feature is a speciality of the Mysore architects and sculptors, from among whom evidently came the moulders of the Hoysala style. For, a few of such signed sculptures have been found even in some of the earlier sculptures built in Mysore. No information of any value except the mere mention of the name of the artist is, however, available in most of the cases, though here and there one comes across certain very interesting yet, perhaps, meagre details about some of them.

In the Hoysaleswara temple at Halebid, the names of Devoja, Kasimoja's son Masana, Mayana and Tanagundur Harisha, appear on some of the sculptures wrought by them. The Kedareshwara temple of the same place is said to have been built by the artist Devoja. The architects who helped in the construction of the Chennakesava temple at Belur seem to be Dasoja, his son Chavana, Chikka Hampa, Malliyana, Padari Malloja, Kencha Malliyana, Masada and Nagoja. The names of four other artists, perhaps of a later period, are also found in some of the buildings outside the Chennakesava temple here. They are: Bhandari Madhuvanna, Madhuvanna, Bechma and Gumma Birana.

Among the sculptors that were responsible for the building of the Kesava temple at Somanathpur, were Mallitamma, Baleya, Chandeya, Bamaya, Masanitamma, Bharmaya, Nanjaya and Yalamsaya. The name of Mallitamma, who appears to have been the principal architect of this temple, is found on many sculptures in the Lakshminarasimha temple at Nuggihalli. This Mallitamma together with, Baichoji of Nandi, it is recorded, built the temple mentioned above in the latter place. Malloja Maniyoja was, perhaps, responsible for the temple of Lakshmidēvi at Doddagaddavalli.

Tradition has it that all the Hoysala structures were built by an architect named Jakanachari and his son Donkanachari, natives of Kaidala in Mysore. But credence is not given to the existence of these 'half-mythical' architects and sculptors, as no mention has been made of these persons while the names of so many other artists find mention.

#### IV

"There are many buildings in India which are unsurpassed in delicacy of detail by any in the world, but the temples at Belur and Halebid surpass even these for freedom of handling and richness of fancy," says Fergusson speaking about the most ornate of the Hoysala structures. The temples of this style are especially noted for their artistic design and sculpture and for an exuberance of detail. The figures, the floral

and other decorations that have been so freely lavished on all and every side of the temples, are among the most lovely that the skillful hand of man could produce even in the most pliable of materials.

The temples are generally star-shaped structures, built on a raised terrace which follows the contour of the former. The temple itself consists of one, two, three or four cells as the case may be, each cell consisting of an adytum and a vestibule - and often a central hall called Navaranga is also added. And it is surmounted by as many elegant towers as there are cells. Usually these sanctuaries are enclosed in a courtyard. Hoysala towers are a speciality of the school.

The Chennakesava temple at Belur, the Hoysaleswara temple Halebid, the Kesava temple at Somanathpur and the Lakshmidēvi temple at Doddagaddavalli, could well be considered as the best examples of the single, double, triple or quadruple-celled structures of the Hoysala School respectively.

All the temples of this style are built of pot stone or soap stone, varying in colour from greenish gray to bluish gray. The stone is soft when quarried and quickly gets hardened on exposure to weather. It takes polish to a very high degree like marble and is, perhaps, the best material fitted for the ornate constructions of the Hoysala artists.

The outer walls of the structures, their doorways, ceilings and pillars, are the favoured parts that have received the special attention of the imaginative skill of the artists of this great school.

The lintels and jambs of the doorways are generally crowded with carvings of the images of Gods and floral decorations, sometimes almost of a fantastic delicacy. The ceilings in these temples are small cupolas depending from the roof and have been shaped into various geometrical and other artistic forms with a luxurious display of carvings. The largest number of Hoysala pillars are 'turned' pillars which are all highly polished; though examples are not wanting of those loaded with a superabundance of carvings. On a little sprinkling of water on their polished surface, some of these turned pillars produce such interesting and amusing optical effects that they strike one as the most extraordinary feat of skillfulness of the not-much-lettered artists who wrought them with the crude materials of those bygone days.

Referring to the work of the Hoysala artists on the walls of the Belur and Halebid temples, Fergusson writes: "The amount of labour which each facet of this porch displays is such as I believe was never bestowed on any surface of equal extent in any building in the world. It may probably be considered as one of the most marvelous exhibitions of human labour to be found even in the patient East." These

remarks are true of most of the ornate structures of this ancient style of architecture.

Except in certain Jain temples, the artist's capacity in very intricate and most delicate handling and for minute elaboration of detail, has nowhere been so well exhibited as on the outer walls of these immortal shrines. Frieze upon frieze of lovely bas-relief, interspersed with beautiful bands of scroll work surmounted by handsome figures of Gods of the Hindu mythology, or pierced screens of various attractive shapes and kinds, with numerous other exquisite subordinate carvings, all differing one from the other and shut in by nice deep cornices form a magnificent whole displaying such harmony and rhythm as to draw out the most delicate cords of human emotions.

It might, perhaps, be well to mention here, that the cruel hand of time has not been laid on these lovely group of structures without leaving its deep marks. The depredations of both man and the elements have left but a few of the innumerable temples of this style in any state of good repair, if only to serve, as it were, as specimens of the architectural attainments of this great school. But most of them are in complete ruins or in very dilapidated and neglected condition. Thanks to the present Administration in Mysore, efforts are being made to preserve in good condition some of the most charming and perfect ornate structures of

the Hoysala architecture at Belur, Halebid, Somanathpur and a few other places, and it is but in the fitness of things to: express a hope that the same amount of attention might

be extended towards other beautiful buildings of this and other schools of art that lie within the State, panting for such relief.

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## BLACK SKIN DAZZLES LIKE A DIAMOND IN THE SUN

Aju Mukhopadhyay \*

Sun falling in  
The blackest skin  
Like a diamond dazzles  
A dull hard rock becoming diamond puzzles;  
Falling in love with the rock without worth  
Man hates man denying his human birth.  
White Man gifts the love stone to his beloved  
Living with Black in symbiosis  
The African digger who finds the stone desired  
Suffers from vicious silicosis;  
To an African diamond is  
Symbol of dictatorship and brutality  
Symbol of humiliation  
Enslavement and inequity.  
Diamond is Neutral  
Man Creates Conflict out of it  
There is no logic that some would be the richest  
Some poorest because of it.  
Sierra Leone, once the pulse of  
The trans-Atlantic slave trade  
Exports annually diamonds weighing five

lac carats  
Worth approximately 78 billion US dollars  
But the country is ranked one of the poorest  
In the vast world in economic terms set.  
Congo is torn to pieces  
Devastated for its huge stock of diamonds in Africa  
They too suffer for having diamonds;  
Zimbabwe, Botswana and Angola.  
Congo is the largest exporter of diamond  
But so much suffers from inhibition  
That large numbers of its children  
Wait for death due to malnutrition.

Once the relationship  
Between the diamond thieves  
And the real owners of diamond  
Is truly conceived  
Truth would become falsehood  
Falsehood truth;  
Predators have made the owners slaves  
Cause of their ruth  
One would know how man can misbehave  
With a fellow human  
How driven by pride and greed inhuman  
The uncivilised  
May pose as civilised.

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\* Poet, Critic and Author, Pondicherry

## BOOK REVIEW

### **OCEAN BLUES BY MAHATHI (Translated from Sagara Ghosha by Dr. Garikipati Narasimha Rao)**

Out of suffering have emerged the strongest souls; the most massive characters are seared with scars - Khalil Gibran.

*Sagar* connotes 'the ocean'. *Ghosha* in Telugu means 'roar'. The ocean owes its roar to the infinite, serpentine, minuscule ripples or waves. The ocean is Anantam or endless. So is His creation, His game, His life... Dr. Garikipati Narasimha Rao, a great spiritualist penned an epic poem *Sagara Ghosha* in Telugu.

Mahathi (Sri Mydavolu Venkatesha Sathyanarayana), a renowned poet proficient in prosody, winning the hearts of litterateurs in India as well as abroad, is well known for the excellent translation of *Sundara Kanda* into English - *Finding the Mother*. In fact, Dr. Garikipati opines that Mahathi's transcreation of *Sagara Ghosha* as *Ocean Blues* is not a mere translation but resonates with the original work. Mahathi states that this exhaustive Kavya is a poignant account of history of the world from the day of creation, till date. He feels Dr. Garikipati is bestowed with the vision of the sacred, invisible form - the innate energies. A great

camaraderie is noticed between the two when one applauds the other.

A glimpse at this extensive poetical works makes one wonder if the maxim, 'poetry is the spontaneous overflow of emotion...' stands true. If we were to keep aside tropes, metaphors, images, figures of speech etc aside, is it still possible to render 1116 verses in strict poetical parlance - making use of metrical meters, sonnets and other such devices? And to add to the daunting task of the poet is the subject - a non-poetical topic - the history of the world. The poet has taken more than a year to compile this epic poem.

The title *Ocean Blues* is apt as it all begins with the poet sitting on the shores of the colossal ocean and allows his thoughts to wander, his mellifluous emotions to flow and his heart to sing and dance to the tune of the minute ripples or wavelets that take the reader on a ride of history beginning at the beginning of creation and ending at the threshold of the technological era. The book eulogizes the relation between the poet and wavelet. However, this subtle connection eludes the reader.

The poet delves on various topics - ancient civilizations, Jainism, Buddhism, Greek invasions, Gupta era, Adi



Sankaracharya, Sri Ramanujacharya, Ghazni and Ghorī invasions, British brutality, changes in Europe, Indian politics, earthquakes, landmines, plastics and so on. The book lacks any chronological order of occurrence of events and some of the significant proceedings have not been covered, for instance the great Greek philosopher, Socrates or the great Indian mathematician-astronomer, Aryabhata. The poet in the Telugu version mentions episodes from the historical calendar in a random manner and the topics are solely confined to the poet's knowledge of the incidents and personal choice. However, that may not be of great relevance as the topics enclosed have been justified in content and form. With Mahathi's classical touch and footnotes wherever applicable these poems are a sheer delight to read, enjoy and reminisce the past till the present. Poets have always been figures of great eminence minus the mint. Pothana, a 15<sup>th</sup> Century poet was one such poet who refused to succumb to royal pressure or the lures of regal life. And there were others like Srinathudu -

*...vend the world sweet poetic mead/ but well ignore the vicissitudes of life! Thee spend/ The regal way...I saw such lives that ended miserable, O' friend!*

The world is a dangerous place to live in, exclaimed a legendary. How bad? To be able to take lives. India mourns says the poet -  
*What can I say my friend!? Alas, thy dove of peace*

*was hunted down by honed arrows of horrendous religious intolerance! That light of India Mahatma Gandhi, retraced his steps to heaven's high!*

Shakespeare, *the Bard of Avon*, robbed the hearts of all. What can you not find in his plays? The versatility, the characters, the peregrinations - vivid and vital that Shakespeare sat in the audience watching his own plays unfolding the toxicity of life. Is it a suggestion that the King of Drama was mesmerized by his own works?

Was Hitler an Aryan? Isn't it an insignificant question when one is adorned in genocide and claims to be the monarch of the world, turning the country homes into factories - manufacturing weapons and warmongers? World War II was the worst conflict in the world -

*O' God, O' God, a huge fire ball like a blazing Sun,  
whence raised to sky from burning, boiling and roasting earth  
and there billows of poisonous smoke like maddened clouds,  
....alas, when humans lost their faith in human traits!*

The poet's sensitivity is noticed when on one hand he is concerned at the ways of the world: work of scientists is dubious - their zeal and drive - to achieve mass human destruction...and on the other he deifies human love -



*Oh Taj...looks like a bowing saint to  
human love,  
with silent muse! This glorious edifice  
defies  
the dominance of death ov'r man it seems!  
She's mead  
of Mother Earth's enamouring smiles and  
sprouted bloom  
of Lotus white from tragic pool of bleeding  
hearts!*

The book covers several topics ranging from the painting of utopia by communists to the barbarous invasions by Afghans or the divisiveness of religious fanatics. There is more for the inclined reader willing to devour history in poetics. The Computer is a device instructed to carry out arithmetic and logical sequences via manmade programming. Since the advent of this modern gadget, life has become much easier in terms of physical as well as mental gymnastics. The poet's fascination is evident when he calls it the Queen of all machines and King of continents six. He goes a step further by rendering 75 lines of verse to the grand device and ascribes each part with a divine element: CPU - the universe; the keyboard - Krishna's flute; the mouse - His gyrating wheel; the monitor - Krishna's mouth

displaying the grand microcosm to Yashoda. Amusing! The poet wishes - human race preserves thy boons and shuns thy banes to earn eternal times of great benevolence.... Towards the end, the poet is reminded of the axioms of pansophy (universal wisdom or knowledge). He reveals to the reader - the One who leads him through life and the poet bows reverentially to his eternal Guru - whom he calls the master of *Advaita*, Adi Sankaracharya. However, this aspect is obscure and needs further clarification from the composer. Deep in meditation the poet surrenders at the sacred force of Sakini (one of the six female deities or yoginis) who rules the *Mooladhara* wheel. The poet humbly prays to her irradiant form - that he know not any mystic wheels or yogic rules or mantras or traditions. He surrenders his energies and his graceful flowing muse at the Goddess's feet.

There is rapturous silence. In this end begins this temple of silence where all philosophy, wisdom of the purest form reigns. Silence. Mahathi's *Ocean Blues* enthralls the reader to an extent beyond mind's eye.

**Annapurna Sharma, Nellore**

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One of the Bracket figures in the Chennakesava Temple, Belur, Karnataka

Exquisite Carvings on the outer walls of the Chennaksava Temple, Somanathpur, Karnataka



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