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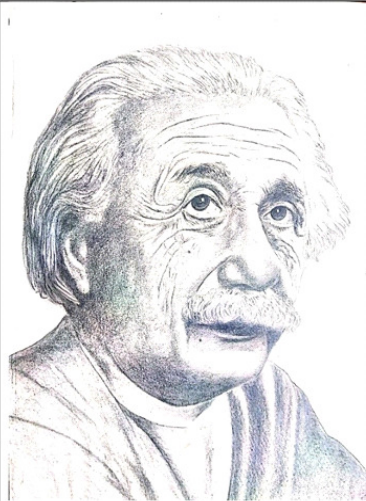
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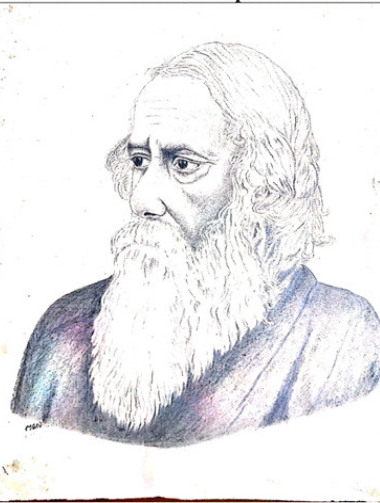
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# TRIVENI

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Triveni Foundation regrets the fact that *Triveni* journal could'nt be brought out during the past two years owing to the disruption caused by Covid pandemic.

It shall be our endeavour to restore and maintain the journal's regular publication.

We seek your continud cooperation and support.

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## TRIPLE STREAM

### THE MODERN FRANKENSTEIN

**D. Ranga Rao\***

It is said that coming events cast their shadows before. As if to prove the truth of the saying some writers with their fertile imagination turn prophetic unintentionally. The Novelist Mary Shelley who wrote the novel *Frankenstein* around the year 1818 fits into this paradigm. In the novel a scientist by name Frankenstein creates a monster creature which goes out of control and destroys its creator. That was only an imaginary story. But late in the year 2019 the coming of the miniature monster Corona is a fact in real life and what is more it is at large. This virus, like the many headed hydra started threatening us with its variants. Corona is in its second phase and is sending out signals that the third wave is not far behind.

This dreaded virus, as a leveller, has by now claimed millions of lives in the world making no distinction between high and low, class and creed, country and clime. The virus made life more uncertain than before and life came to a stand-still as never before. Corona took the world unawares attacking the lungs of victims suffocating them to death. It is suspected that this frightful virus was engineered by man in a lab in his quest for the over-lordship of the world. It is also held that the tasting of an infected bats flesh by a person resulted in the spread of this virus. This again

reminds us of John Milton lamenting in his epic poem *Paradise Lost* Adam tasting the forbidden fruit in the Garden of Eden “whose mortal taste brought death into this world and all our owe”.

Scientists of the world were shocked at its advent and bent their energies towards finding a vaccine that would build up resistance in the human body and make it immune from the viral attack until a sure cure is invented as an antidote. Fortunately their efforts have resulted in producing vaccines that act as preventives for the time being.

The world has experienced earlier disasters like epidemics, viral fevers; natural calamities like earthquakes, typhoons and manmade wars which were local and confined to limited regions. But they were not as dangerous as this all pervading killer called Corona, also called Covid 19. During the world wars people had gone through 'blackouts' in the nights, a device implemented to hoodwink the enemy planes from bombing cities. But with Corona today we experienced 'lockdowns' for days on end undergoing untold misery and suffering to escape the fatal effects of this perilous virus. Corona made each person a doubting Thomas and a Touch-me-Not. Everyone suspected



everyone else including one's own kith and kin as a carrier of the virus. People shut themselves in their homes as part of self imposed quarantine. The air they breathed, the water they drank and the food they ate came to be suspected. Men, women and children, old and young wore masks, kept distances from each other and washed their hands frequently with detergents to which acts they were never used to before. People stopped shaking hands. No less a person than our ebullient Prime Minister had to stop hugging foreign diplomats and dignitaries while welcoming them to India! The medical fraternity wore the strange looking gear, the PPE kits which resembled space suits on the hard earth.

The wheels of industry stopped. Business houses, restaurants, hotels and small eating shanties of the poor closed down. Educational institutes of all categories, professional centres of all classes suspended their work. Air, sea, rail, road and other modes of transport and travel put off their activities resulting in a severe breakdown in the economic life of man.

Thousands of young men and women lost their jobs all over the world. The daily wage earners, the workers, labourers and the settlers were the worst hit. The settlers come from different states of the country in search of livelihood had to walk back home trekking hundreds of kilometers in an arduous and unprecedented journey.

Hospitals all over the world were jam-packed with corona patients. The mortuaries and

grave yards were piled with corpses waiting for cremation or burial.

The bright side of this universally tragic picture is the undaunted spirit exhibited by the medical profession, the nursing groups and the various social service organizations as also the police who stood their ground serving the corona victims night and day foregoing their own personal comfort and safety which speaks of the human side of this diabolical situation. The commendable dedication of the scientists all over the world and India resulted in the production of the vaccines that would checkmate the progress of this disastrous virus. Millions of people all over the world have by now received the first two doses.

An interesting byproduct of corona is the tomes of literature that it produced as also umteen new words that enriched the vocabulary and the new crop of poets, essayists, short story writers, novelists, cartoonists, painters and the like globally who displayed their talents in deriding and damning the devilish energy of the corona virus and the untold misery and grief it generated.

The virus has also given a pep to the existing modern systems, mainly the 'work from home' formula and expanded the utility of the 'on line' method of all areas of work which of course have their merits and demerits but we have to accept them with some caution in putting them into wholesale practice.

One of the disconcerting facts of this corona



upsurge, according to reports from researchers, is the news that human beings in a particular age group have lost two years of life in their life span because of this virus since its coming.

While being a destroyer, corona has also acted as a preserver. It should be noted that corona has been an eye-opener and taught mankind lessons, lessons pertaining to personal and community hygiene, to the eating and drinking habits and physical fitness of people. It has emphatically reminded man that he should take care of his breathing system if he wants to lead a healthy and happy life.

This fact naturally takes us back to yoga, to the early Indian Vedic literature, to *adharvanaveda*, to maharshi Patanjali and his *ashtangayoga* which is a treatise on the art of living. Patanjali defined yoga to mean controlling the mind and the coordination between the mind and the body. This coordination leads man to live a 'perfect life', for, a yogi lives in a 'comfort zone'. Yoga emphasizes breath control and the lungs have much to do with breathing. Breath control makes man live long in good health. The Vedas

say that a person should not die without attaining old age. Hence the benedictions *deerghayushmanbhava* and *shatamanam bhavathi* and the like.

Yoga also recommends performing asanas which are psycho-neuro exercises that keep the body and mind in good shape. Ayurveda and other systems of medicine stress on good food, sufficient exercise, meditation, prayer and *pranayama*. Today doctors of all systems of medicine have started recommending without any reservation, to the young and old alike, to brisk walking, to take to *yogasanas*, to the performing of *suryanamaskars* in the mornings to gain the vital D Vitamin from sun's rays at no cost which is a must to combat corona successfully.

Now that the second wave of corona is on, our 'war with the needle' is also on to prevent the spread of the fatal attack of the virus. This is not the time for complacency thinking that the Indian genes are a built-in safeguard against corona for Indians and neglect or ignore observing and practicing the necessary precautions as a daily habit for a long time if we want to enjoy better days.

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“Success is not final, failure is not fatal: it is the courage to continue that counts.”

– Winston Churchill

## TRUTH, UNTRUTH AND POST-TRUTH

Dr. A. Raghu Kumar\*

The search for truth is not just the exclusive endeavour of philosophers, scientists, religious exponents etc. Everybody is in search of truth. By the very fact that we live, we also prove that we think, and by the fact of our thinking we again prove our existence - *Cogito ergo sum*. In the pursuit of philosophy or science, the bar for 'Truth' may be elevated to a bit higher order but it's nonetheless in the other areas. The question, however, that bothers many is - "what is truth?" and "How do we assert that what we are thinking or presuming to be correct is true?" Dale Carnegie once wrote that we believe, "... because it is almost impossible not to believe what you want to believe." The question that permeates all the inquiries is - "Is our belief a sufficient guide to the truth?" Maybe! That's what the recent history of epistemology is trying to demonstrate before us.

Possessing a truth with us at one point of time in our life may not ensure us that we continue to be holding the truth forever unless we subject the known truth to the scrutiny time and again. Alvin Toffler said: "The illiterate of the 21<sup>st</sup> century will not be those who cannot

read and write, but those who cannot learn, unlearn, and relearn." Truth demands an alertness and continuous striving. Gotthold Lessing, the German writer and philosopher, once said: "The true value of a man is not determined by his possession, supposed or real, of Truth, but rather by his sincere exertion to get the Truth. It is not possession of the Truth, but rather the pursuit of Truth by which he extends his powers and in which his ever-growing perfectibility is to be found. Possession makes one passive, indolent and proud. If God were to hold all truth concealed in his right hand, and in his left hand only the steady and diligent drive for Truth, albeit with the proviso that I would always and forever err in the process, and offer me the choice, I would with all humility take the left hand, and say: Father, I will take this one - the pure Truth is for You alone."

Search for *Truth* or *Satya* is not alien to us - Indians, as we proclaimed with all seriousness quite long back in the timeline that *satvameva jayate* [Truth alone wins!]. Taken from *Mundaka Upanishad*, it has become our national motto on 26 January, 1950! But an incredulous mind suffers with a seamless web of doubts: "Will *satya* really win? Wins ultimately or in the 'now,' and in the immediacy? How do I relate to a *satya* which may win at an unknown distant future?" It is said that the

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*Taittiriya-samhita* considers *satyam param*, i.e., 'the Truth is the Supreme of all.' There is no doubt that we have huge treasure of literature on the idea of *satya* in the ancient Indian scriptures. Is *satya* Universal and One, or has several manifestations? Upanishads also say: *Ekam Sat Vipra Bahudha Vadanti!* Certain philosophies like Janism, through their *syad vada* or *anekant vada* allow even the plurality of truth.

Is the word *truth* amenable for any definition? Does it have any specific patterns in its evolution [or even in devolution] over a period of about known history of written word? A kind of Truth historicism? Felipe Fernandez-Armesto, a British historian, tried to record the history of Truth in *Truth - a History*. One of the purposes of writing the book, as the author himself indicated, was: "Historians have continued to turn truth down as a subject. ... Yet we need a history of truth. We need it to test the claim that truth is just a name for opinions which suit the demands of the society or the conservative elites. ..." Outside the mythical versions of the past, the earliest reference to the doctrine of pure rationalism for an inquiry into truth was found in pre-Socrates Greek school of thought. Indian Upanishadic tradition, the contemplations of Buddha etc., also seek parity with the pure rationalism. Kautilya or Chanakya, the astute Brahmin credited with his role in the establishment of Maurya Dynasty or Magadha Kingdom was also said to have strengthened a philosophical system called *Anvikshiki*, a modern equivalent of critical inquiry.

With the powerful intervention of positivist, scientific, dialectic and materialistic methods from the 16<sup>th</sup> century onwards, the search for truth assumed new heights in natural as well as social sciences. The confidence of progressive Europe of the Victorian era made the positivist claims an absolute. But this confidence didn't remain as solid as it was at the initial stages of positivism and over a time even the definitive sciences like mathematics, physics etc., entertained certain doubts in theories viz., 'entropy', 'uncertainty', 'relativity', etc., to cite a few. In the meanwhile studies into human mind and astronomy delved into unknown realms of the noumenon and phenomenon. Armesto thus considers: "In the twentieth-century West, truth was buried in what I call 'the graveyard of certainty' - a civilization of crumbling confidence, in which it was hard to be sure of anything. Uncertainty was part of a scientific counter-revolution, which overthrew the ordered image of the universe inherited from the past and substituted the image we live with today: chaotic, contradictory, full of unobservable events, untrackable particles, untraceable causes and unpredictable effects."

The social sciences, in this milieu, have posed more problems in the project of truth. In their efforts to elevate their theories beyond questioning, some have gone to the extent of embellishing them with the trappings of 'science' or 'scientific' features even beyond science per se. Human behavior is not so easily amenable for regimentation into theories. Even then, some social sciences claimed the discovery of absolute truth, inexorable laws,

and even claimed certain avoidable predictions. "Even those who believe in truth, and distinguish it correctly, tend to warp, conceal or deny it for their own ends. The new danger is more subtle and more corrosive: liars will have nothing to prove - and defenders of truth will have no case to demand of them - if the very distinction between truth and falsehood is abandoned as a meaningless curio of a pedantic past. In a world where all utterances are of equally little value - the very world into which we are slipping - only merit is silence: joining the voiceless, reveling in illiteracy, abandoning language. No development of our times is more terrifying to those who hope to sustain truth or revive it than the breakdown of confidence in the power of language to express it. ..." Thus the subtle distinction between certainties and possibilities are got blurred in humanities.

Thus the human being is now forced to doubt the very project of truth. Armesto thus declares: "Doubt is the truth of our times ..." When Armesto published the history of truth in 1997 he had also, all through, observed the waiting 'Untruth' on the horizons of time for its turn. As long as the dialectics operate within the opposites of 'truth' and 'untruth' the universal project of the epistemology retained the hope of reaching out to truth. But by the beginnings of the new millennium it appears that we have reached a different stage - 'Post-truth,' even before the claims of truth and untruth remain unresolved. The Oxford Dictionary has announced "Post-Truth" as the word of the year 2016! What do we mean or understand by the expression "Post-Truth"?

Are we the witnesses for the death of truth? Have we definitely entered the post-Truth era? Truth and falsehood stand against each other, a known idea common to all. But post-truth transcends truth, and probably even beyond 'true-false' dichotomy. Oxford Dictionary defines post-truth as a condition "relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief." The Cambridge Dictionary defines it as one - "relating to a situation in which people are more likely to accept an argument based on their emotions and beliefs, rather than one based on facts." Wikipedia [<https://en.m.wikipedia.org/wiki>] further explained the phenomenon: "Post-truth is a philosophical and political concept for "the disappearance of shared objective standards for truth" and the "circuitous slippage between facts or alt-facts, knowledge, opinion, belief, and truth." It further adds - "Post-truth discourse is often contrasted with the forms taken by scientific methods and inquiry."

Every young person of today's digital world is burdened with heavy life activity. The present age of technology doesn't even allow him to settle down at one particular level of acquisition of knowledge; they are driven continuously by the market forces, sometimes not even to advance, but to stay fit where they were. The times of pastoral leisure are not available to many. We have already seen how the human project of seamless reason has entered the stage of inescapable doubt by the mid of 20<sup>th</sup> century. Added now to the hedge of doubt the swaths of impossibility of leisurely

inquiry! Thus we see the ground well prepared for the post-truth! Daniel Levitin, a psychologist and Dean of Social Sciences at the Minerva Schools at KGI in San Francisco tried to examine this phenomenon of post-truth in his "Weaponized Lies: how to think critically in the post-truth era."

Levitin states: "A post-truth era is an era of willful irrationality, reversing all the great advances humankind has made." He quotes a Stanford University study which says "... young people's ability to reason about the information on the Internet can be summed up in one word: bleak. 'Critical thinking doesn't mean we disparage everything; it means that we try to distinguish between claims with evidence and those without.' 'It is easy for partisans to lie with statistics and graphs because they know that most people think it will take too much time to look under the hood and see how they work.' Modern readers are not in a position to examine the 'plausibility.'"

Levitin cites a classic example for this new phenomenon in the misuse of social media in the recent past. It appears there is one website by the name MartinLutherKing.org. 'What MartinLutherKing.org contains is a shameful assortment of distortions, anti-Semitic rants, and out-of-context quotes. Who runs the site? Stormfront, a white-supremacy, neo-Nazi hate group. What better way to hide a racist agenda than by promising "the truth" about a great civil right leader?' Similar such misuse and abuse of social media is found freely employed in political arena. This phenomenon is growing in India and elsewhere.

We humans, he says, are 'the storytelling species.' We are looking only for supporting evidence for our exciting notion. Scientists call this 'cherry picking' i.e., the method of collecting the data that suits your hypothesis. 'Counter knowledge,' a term coined by the U.K. Journalist Damian Thompson, is misinformation packaged to look like fact that some uncritical mass of people believes to be true. It's not just in politics that counter knowledge propagates and examples come from science, current affairs, celebrity gossip, and pseudo-history. The difference between a false theory and a true theory is one of probability. Counter-knowledge, when it runs contrary to real knowledge, has some social currency. 'Incredulity', 'dismay', 'shock' and 'thriller' are not only some human frailties but are also the prime-movers of a story-telling activity. 'An odd feature of human cognition is that once we form a belief or accept a claim, it's very hard for us to let go, even in the face of over whelming evidence and scientific proof to the contrary.'

Epistemology, according to the Internet Encyclopedia of Philosophy, is the study of knowledge. Epistemologists concern themselves to the nature of knowledge; that is, what does it mean to say that someone knows, or fails to know, something? Second, we must determine the extent of human knowledge; that is, how much do we, or can we, know? How can we use our reason, our senses, the testimony of others, and other resources to acquire knowledge? Should we have a legitimate worry about skepticism, the view that we do not or cannot know anything

at all? The word "knowledge" and its cognates are an expression of psychological conviction. Epistemologists typically do not focus on procedural or acquaintance knowledge, however, instead preferring to focus on propositional knowledge.

The correspondence theory in epistemology considers that what we believe or say is true if it corresponds to the way things actually are - to the facts. This idea can be seen in various forms throughout the history of philosophy. Its modern history starts with the beginnings of analytic philosophy at the turn of the 20<sup>th</sup> century, particularly in the works of G. E. Moore and Bertrand Russell by their rejection of idealism. Moore and Russell hold a version of the identity theory of truth. According to the identity theory, a true proposition is identical to a fact. But the primary bearers of truth are no longer propositions, but beliefs themselves. A belief is true if and only if it corresponds to a fact. The neo-classical correspondence theory seeks to capture the intuition that truth is a content-to-world relation.

Many ideas about realism and anti-realism are closely related to ideas about truth. The relation between truth and metaphysics seen by modern realists can also be exploited by anti-realists. Many modern anti-realists see the theory of truth as the key to formulating and defending their views. But 'the probabilities of verification' or 'verificationism' is also an element in theory of truth. Truth is not, to this view, a fully objective matter, independent of our thoughts. We have entered

into a digital world or virtual world where truth and myth merge into an undistinguishable chemical compound. Now the engines of truth are no more in the hands of the individual seekers.

Foer's *World without Mind* is essentially a book about the forces in the world that have spurred confusion, conformism, and, sad to say, stupidity. Though the defeat of the higher ideal is hardly final, Foer examines how the truth is manufactured by the big-techs in a make believe world. The author hopes to persuade us that another course is still possible. The Europeans have charmingly, and correctly, lumped them together as GAFA (Google, Apple, Face book, Amazon) - says Foer. For example, Facebook can predict user's race, sexual orientation, relationship status, and drug use on the basis of their "likes" alone. 'The crowd' gets what it wants and deserves. We're in the earliest days of this revolution, of course, says Foer. The whole effort of all the neo-tech is to make human beings more predictable, to anticipate their behavior, which makes them easier to manipulate. Even the father of Capitalism, Adam Smith, didn't anticipate this manipulative market of this extent through information. Knowledge never entered deeply into Smith's thinking about trade. But now "Knowledge factories" have become a reality.

With the big tech entry we also entered a kind of 'noisy world.' It is a condition called 'Total Noise.' It's no more a stable and predictable knowledge; it is peripatetic, where a wealth of information creates a poverty of attention.



The new way of offering us information is always in the order of shock and disbelief. Everyone acquainted with 'social media' is aware of this new environment. See for example a well-known method of social media news: "9 out of 10 Americans Are Completely Wrong About This Mind-Blowing Fact." The moment you come across such news, you will invariably drawn to read it or hear it instantly. Millions of readers couldn't contain themselves and followed that link. "You Won't Believe What Happened Next." On most occasion the content would be absolutely either irrelevant or full of vanity. The news is not just news, it's always 'breaking' or 'trending.' Indians have, of late, become 'news maniacs,' and the social media is more virulent and corrupting in India than anywhere else in the world. Almost every linguistic region has more than two dozens of vernacular audio-visual media and hundreds of social media cites. News 'production' has already reached the level of 'industrial production'!

The question is - can people get the information as a fact-reporting or as a package they want, in the way they want it? Over the centuries, writing became a profession, because it demands the rigor and discipline of a serious writer - a professional? 'Writing requires revision, fruitless hours of staring at screens, painstaking research.' 'Our era is defined by polarization, and by warring ideological gangs that yield no ground.' A primary problem is conformism. Is there a way out from this *cul-de-sac*? 'If readers helped create the conditions for monopolistic dominance, they also have the ability to

reverse it.' But Foer's confidence may not be true at all times. Sometimes the structures we build around for our own security may suffocate us. However he entertains the challenge : "How can we dominate our domination?"

Doubt is the breeding ground for the authority to set in. For sometime every branch of knowledge and every known historical truth is upended. It is in this uncertainty fundamentalism sets in because it has no doubts. "Life after doubt may come to be dominated by religious fundamentalism. Societies in recoil from pluralism will demand uniformity, and sceptics and dissenters will probably be the victims of new witch-hunts and burnings." "Fundamentalism means shutting the doors on variety." We entered the new millennium with incredulities! The original dichotomy of the 'Truth' and 'Untruth' is no more holding the ground for the theory of knowledge. It has transcended this dichotomy and entered the phase of 'post-truth'. The urgent need is - how to withstand the challenge of our times - 'after-the-truth' situation? Did we really reach a point of no return, having crossed the Rubicon of epistemology back into the dark swaths of herd psychology?

We are entering into a new world order of uncertainty - a Heraclitus's world where we 'cannot step twice into the same river, for fresh waters are ever flowing in upon you...' Russell also cites its alternative expression - 'We step and do not step into the same rivers: we are, and are not.' 'Flux' is good. But, we are in



such a flux that its speed and intensity is increased multifold, and probably to such an extent where even Heraclitus would find it difficult to theorize. In a state where even the science has become a tradition and where the

distinction between the tradition and the science is less visible, probably, we need to stay a while in a contemplative reflection and question ourselves - "Truth! What next?".

\*\*\*

## WHERE IS THE WISDOM WE HAVE LOST IN KNOWLEDGE

Giti Tyagi\*

The twinkling eyes with dreams filled high,  
The world's to be conquered no time to sigh.  
Plunge deep, getting rid of the past,  
The boundless ocean of the knowledge vast!

Focus thy mind, satisfy senses bright,  
Sailing afloat, drifting, lacking insight,  
No time to ponder, the incessant haste,  
Reflecting contemplating meditating as if a waste!

The swift thoughtless pace as a whirlwind devastating,  
The reckless muddled efforts as the labyrinth meandering,  
Freedom of speech misused, thoughtless words enounced,

Misleading the beings, self-love virtues no more renounced!

Deceived deluded the humans fooled,  
Futile inutile information from hither thither pooled,  
Flooding, surging, spewing out,  
Disdaining belittling humans flout!

The beauty of life bestowed upon,  
By the Divine on the humans showered on,  
Uplift elevate raise thy self,  
Entrap nor entangle life entwined!

Let not be misinformed in vain obsession,  
Lose not the knowledge in the heaps of information,  
Let not the soul suffer irretrievable damage,  
Lose not thy wisdom in the pursuit of knowledge!

---

\* Editor, panel reviewer, creative artist, a poetess and short story writer, Patiala, Punjab Ph. No. 9045740452, 8630666905 email: giti@aol.in

## REFLECTION ON SOME CONTEMPORARY POETS IN INDIAN ENGLISH

**Rajendra Singh Baisthakur\***

Art is beyond time and space. Poetry too, being an intense form of art, has no boundaries. Poetry in English is ennobled not only by those whose mother tongue is English but by people from many Commonwealth countries too, who acquired necessary skill in the use of English language and stood in the international arena by their own right as poets. Many Indians, right from Rabindranath Tagore till date have contributed significantly to English Poetry. Creativity in poetry and related genres and the volume of production made the world recognize Indian English as a standard variety of English Language and the Indian literature in English as Indo-anglian Literature. There are so many reputed poets like Arundhati, R. Prithasradhy, Dom Moraes, Kamala Das, Michael Madhusudan Dutt, Toru Dutt, Sarojini Naidu, Meena Kandasamy and many more who are not mentioned here as this article is not intended to be an exhaustive work but an overview of modern English Writing in India. AK Ramanujan, from Mysore, writes about "A River" in Madurai, a city of Temples. The perennial river dries to a trickle in Summer bearing the 'sand ribs' and none notices it. But

when there is flood, old poets as well as new poets sing praising the beauty of it. They do not bother about the devastation the flood caused in the first half an hour by washing away three village houses, one pregnant woman and two cows named Gopi and Brinda. It is 'usual' for them. The irony is that the names of the two cows are mentioned but not the name of the pregnant woman expecting twins. Thus this humane poet highlights the insensitivity of fellow poets towards fellow human beings.

**Nissim Ezekiel** in his poem *Night of the Scorpion* portrays a typical Indian scene highlighting the way of life in India. A scorpion stings a woman on a rainy day and escapes. Neighbours gather around her. They believe that the movement of the scorpion outside will make the poison move in the body of the woman. They think that her present suffering is because of her evil deeds in the past or this suffering may reduce the effect of her future misdeeds. The life before death and the life after death is in accordance with the Hindu belief that soul takes multiple births. It is believed that there is a continuum of life and the result of our deeds (*Praarabdha*). So they sit with 'peace of understanding' on their faces. The so called rationalist husband tries every irrational way to mitigate the suffering of his wife including pouring paraffin on the bitten

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toe and lighting it indicating rationalism is not really a part of his mindset. When the pain subsides mother thanks God that the scorpion did not sting her children. This anti-climax changes the way the poem has to be looked at.

**Jayant Mahapatra**, a lecturer by Profession, is a celebrated poet from Odisha writing in Odiya as well as in English. He received the first Sahitya Academi award and many more honors. His famous poem *Hunger* is a commentary on a helpless situation in which one degrades oneself to commit uncivilized things. We find a fisherman on the shore of a sea who is ready to offer his emaciated fifteen year old daughter as a prostitute to a visitor. The visitor is surprised at the father acting as a pimp and also at his own desire to exploit the situation by paying money ('flesh was heavy on my back'). The net of the fisherman was gathering only 'froth' suggesting his poverty and hunger. The accumulated 'soot' on the walls suggests that the fisherman and his daughter are not new to this activity. Hunger for food among the fisherman and his daughter and hunger for sex in the narrator are juxtaposed very well by the poet.

**Keiki Daruwala**, an IPS officer, has been one of the foremost poets writing in English in India. His poem *Migrations* point out the tragedy involved in migration. People migrate because of drought, epidemics or political turmoil. Passage of time makes them strangers in their earlier places. It is something emotionally unacceptable and hurts any migrant. Thinking about the past and the place

abandoned makes one 'pensive'. Just as the grandmother whom you loved in childhood faded from memory your mother too will fade from memory in course of time, says the poet. Past is frozen and nobody can get back into the past or relive the events experienced. Time moves on and takes us along whether we like it or not. Twin planes of migration from place and migration of mind in terms of time are well depicted in this poem.

**Shiv Kumar** is a Professor in English from Hyderabad. As a Poet, Playwright, Novelist, Short Story Writer, Critic, Translator he excelled. In his poem *Indian Women* he describes the life of a typical village woman. She is 'triple-baked' as one living in poverty, male domination and sexual subjugation. A woman has to go a long distance and fetch water from a community well waiting there for long for her turn. She is likened to an empty 'pitcher' as if there is no heart or mind in her. Her man who is away on work has to return and she will wait for him till it gets dark. She lives in a house with mud baked walls which suggest that she lives in poverty. She has tattoo on her thighs which is a stamp (as in the case of animals) of ownership of her body. The woman is so subjugated that she has no right even to raise 'angry eyebrows'. In other words she has to live like a robot created for the service, including sexual, of man.

**Jeet Thayil**, from Kerala, is a poet, novelist and musician. He received many awards including Sahitya Academi Award and his writings were published by prestigious international publishers. He edited two

anthologies of Indian Poets. In his poem "Penitent" he describes how he went astray and had to speak to things in his room suggesting his estrangement from his beloved and his subsequent lifeless life. He tries to deceive himself by trying to believe that he is happy only to be vain. The poem has deep undertones and is a commentary on the present day maladjustment between wife and husband. Each one does not wish to come out of his or her shell and expects others to adjust which results in clashes. Further there is a suggestion that women are not being treated equal and with respect. The words 'honour me, honour everything' speak loud and clear about the secondary status of women in Indian society which is not acceptable to the educated and financially independent modern women. Compared to many feminists his voice is stronger in support of women.

**Arundhati Subramaniam** is a renowned and awarded poet, author and critic. Her books are translated into many languages. She is a non-conformist and can dwell in Keatsian 'Negative Capability' as seen in her lines 'content sometimes with the question mark'. A person needs unusual composure and spiritual stamina to remain in such uncertainties. She is content with both the known and the unknown 'a clause that leaves room for reminiscence and surprise'. For her 'leaving no footprints' is also 'a way of keeping faith'. This feeling will be there in a spiritually advanced state of mind in which a person is relieved of even the desire for God's grace. Her spiritual depth explains her association with Sadguru. In her poem *Strategist* she tells

us how we have to exercise our mind and body to prevent them from becoming sick. One needs to be on guard like a strategist by dwelling in the present to counter different negative emotions like fear, envy etc. that wait within to cripple us.

**Tishani Doshi**, from Chennai, is an awarded poet of distinction, a journalist and a dancer too. Her poems reflect modernist use of images and symbols effectively to express intense ideas. In the poem *Rain at Three* she describes sudden raining and the drenching of bed and pillows. She talks of 'weeds we pulled up yesterday'. Weeds here are the unpleasant experiences of the past which we try to remove from our mind. Time allows them to die but we cannot wait till then. So we act to remove them ourselves. We try to keep our body clean and live a life of no emotions, 'wooden body' in the present. But we are not wood. We turn inwards and again there are many positive things which move us. So we go 'on our knees' to gather the hibiscus petals passionately. The poet suggests that we undergo a curious cycle of desiring and undesiring when she says 'splintering first, then joining'. We want to forget the unpleasant past but along with it pleasant things of the past also get shattered. We need to gather our pleasant things (petals) again and preserve them. Spiritual progress also starts with analysis and evolves into synthesis.

Poems of **Reshma Ramesh** found place in many international magazines and anthologies and were translated into languages of many countries. In her poem *Small Hands of*

*Sivakashi* she writes about the children employed in preparing crackers using explosive material. She wonders how the people who use crackers during celebrations are insensitive to the fate of these children who are like birds which cannot fly though they had wings. Some of her poems express loneliness, feeling of being forlorn ('so far away that even silence cannot travel between us', 'I am a conversation halted midway') and expectation of fulfillment. In her poem on Olympos she is so enamored with everything there that she wants her heart never to return. Images like having 'a river in her palm' and 'a mountain waking up on her chest' abound all through her poems.

**Annappurna Sarma** is a writer to reckon with while dealing with Indian writing in English. We find a graphic description of a beggar and his life in her poem *Why Did He Stop Coming?* Sound of the beggar's stick, his tattered and sick appearance, how he lived a lonely life in misery and poverty but wished everybody to be happy are portrayed well. Feminine empathy as that of Jane Austen is seen prominently in many of her poems. She has an eye for realistic detail. She sounds romantic and wants the pines to hug her in her poem *One Day I Will Reach You*. She calls it 'embosoming'. This is sensitive and creative use of language. She portrays the feelings of a woman without children in her poem *Sounds* with vivid images of paddy cutter, dove, yogini and flies comparing them with the sounds made by an 'unborn child'.

'**Mahati**' (MV Satyanarayana) is a classical poet by his own right and published his poems

in renowned international and national magazines. He deals with Indian mythology apart from other subjects. His book *Finding the Mother* on 'Sundarakanda', a part of The Ramayana, reminds us of Miltonic 'things unattempted yet in prose or rhyme'. His style is also ornate with high sounding words suited to the ordeal. The beauty of the original in Sanskrit and its translation in Hindi by Tulasidas has been retained while describing the glorious leap of Hanuman to Lanka from Indian soil and his adventures there to find Sita, which is the theme of this long poem. In his transcreation of *Ocean Blues* by Garikapati Narasimha Rao from Telugu, he touches every subject in brief as in *Spectator Papers of Addison and Steele*. Here the narrator is a wave of the ocean. The book highlights the metrical expertise of Satyanarayana. His long poem *Hare Krishna* shows his devotion to his religion and the beautiful divine play of Sri Krishna. Another long poem of him is *The Ganges* in which the journey of the river from heaven to earth is described. Here his diction has been soft and gentle like the flow of the river or the song from Krishna's flute. He has a number of other short poems too. His poetry is enriched with Intensity, depth and symbolism which are hallmarks of his poetry.

**Satyanand Sarangi** publishes his poems in reputed international and national magazines. In his poem *The Garden of Life* he reflects on the various stages in the course of life. Spring, Summer, Autumn and Winter are not only seasons of nature but also found in the life of man as childhood, youth, middle age

and old age. The Sun brings cheer to the buds in dry May. Childhood, like Spring is a pleasant stage in spite of several odds faced. But according to the poet his place does not have Spring and Summer seasons. That is to say that there is no worth mentioning life till one reaches middle age. Dew and snowflakes, representing Autumn and Winter, form a grave for the soil beneath and even roots are frozen. Life comes to a standstill like death. Though hope, personification of man, slept on the bed of tears, hearing voice of God its heart beats to bloom in full. Once there is youthful bloom December snowy droughts will not affect it. Then life is ennobled and past remains a memory. The poet seems to suggest that we need to keep hope alive in spite of odds in life and wait for divine Grace.

**Dr H Tulsi** (Dr Tulsi Hanumanthu) is a poet, editor, publisher and her poems are published in many international magazines. Her work is translated into many Indian and foreign languages. Her *Metverse Muse*, a premier literary magazine, recently had its Silver jubilee Edition with 750 poems from across the world. Here is a poem *All That Glitters Need Not Be Gold* which has a message for all. There is a beautiful description of dawn at the outset. The Sun was sleeping 'with mosquito-nets of gossamer mist'. Sleep was a 'captive' in his eyes. Sky is said to be the wife of Sun who glows with his arrival. The sun is robed in 'silver bright'. Dusk too is described in the same passionate way. Sky prepares her baby in 'brightly dyed attire' to meet the father without realizing that the Sun has his own flaws. He, under the cover of darkness, goes

into Ocean's arms. In spite of glitter and shine he is unfaithful, says the poet. This is surely a different way of looking at the Sun. Her diction and metrical mastery in the poem is worth mentioning.

Poetry has been evolving with time and changes in human way of thinking. It kept itself alive to every situation in life and poets tried to voice all the beauties and complexities of modern life in their own ways. One significant deviation from poetry of 16<sup>th</sup> to 19<sup>th</sup> century is using images, symbols and expressions that are hard to crack for some of the readers. But they are a necessity to express the difference in life styles and ways of thinking of the hither to unknown modern world. Poetic diction too underwent a drastic change and readability has become more important though 'proper words at proper places' is the norm for any good writing. People prefer lucid, simple and direct expressions over bombastic, ornate and flowery style of language. Another point of significance is that many poets moved away from the chains of metrical verse. The so called free verse is also chained in a slender way and that too may disappear in future giving primacy to thought and the way it is expressed free of any binding factors.

Poetry is a beautiful boon that ennoble life. In the contemporary world which believes that time is money, more than other media, poems and cartoons are the tools to share ideas, joys and beauty to enliven our lives. Let us hope that there will be more and more of these to fill our lives and the world we live in with happiness.



## PESSIMISM

**T. Padmanabhan\***

The author of the *Reach of the Mind*, saw immense possibilities for the mind in the direction of psycho-kinesis (movement by psychic agency). The Freudian theory was that mental processes are always determined by motivations - conscious and unconscious. 'In the art of living,' it is held, 'man is both the artist and the object of his art; he is the sculptor and the marble; the physician and the patient.' Man is held to be 'an entity charged with energy...which while adapting itself reacts in specific and ascertainable ways to external conditions.' Eric Fromm refers to man's 'imagination through which he reaches far beyond the range of his senses.' He refers to 'Reason,' as being 'man's blessing as also being his curse and to human existence as being in a state of constant and unavoidable disequilibrium.' He also describes man as 'impelled to go forward and with ever-lasting effort to make the unknown known by filling in with answers the blank spaces of his knowledge,' 'having to give account to himself of himself, and of the meaning of his existence.' 'He is alone and related at the same time.' Man's 'attempt to make sense of his own existence,' will be found to come in for frequent reference in literature on psychology and related sciences.

In 'the art of self-culture' the mind is given due recognition as 'the regulator of its thoughts fostering some and dismissing others.' Granting all this, how does one give an account of pessimism that takes hold of the human mind,' in an ever-increasing number of cases? In fact, to varying extents, it seems to be an ever-present phenomenon in every human mind. Is it a state of mind, an outlook on life, a conditioner of the thought-process freezing the thinking faculty of man into near stillness, an attitude toward life or just a bleak view of human affairs born of transient causes of discontentment / dissatisfaction with the existing state of affairs, itself flitting or abiding with the very causes of discontent? It may be all these and something more. Could it be dogmatism of a kind not getting limited to any one aspect of life, but extending to every aspect of life bringing with it not so much a sobering as a blighting influence?

Pessimism does not appear to have any well-defined boundaries. It seems to be all-pervasive and wherever it is found, far from selective, virtually total in its effect. It forces on people a near-conclusion that cynicism is either its parent or off-spring. Cynicism may permit of a view as being an allied feeling and state of mind, a reaction to human affairs akin to pessimism? A cynic, as is known, is described as 'one disposed to deny and sneer

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at, the sincerity or goodness of human motives and actions.' The dictionary meaning of pessimism, as is also known, will have us view it as 'the doctrine that this world is the worst possible, that everything naturally tends to evil.' A pessimist is described as one who habitually takes the worst view of things.' He may be of the conviction that human nature tends to evil, or he may even cite god as the very basis for his conviction: 'To attach blame elsewhere, do we at will invent stern powers who make their care to embitter human life, malignant deities.'

It is said: 'The most prolific period of pessimism comes at 21 or thereabouts, when the first attempt is made to translate dreams into reality. Several assumptions seem to have gone into this conclusion:

1. Early in life alone dreams will find a congenial soil in the human mind.
2. Early in life alone will there be the first attempts at translating dreams into reality.
3. Early in life alone will the seeds of pessimism have been sown in the human mind; because most such attempts will for a certainty be accompanied or followed by disappointment, frustration and what not which are the seed-bed for pessimism.
4. Early in life alone are the roots of pessimism sure to take a firm grip of the human mind, which may find it virtually impossible later on to shake itself free therefrom.

Pessimism as a phenomenon is sure to have had a long history and a virtually boundless dominion over the human mind. It is a topic well worth exploring, the results, even if they be only further doubts, being sure to add to

knowledge thereof at ever closer quarters. The tolerance threshold of the human being for feelings of frustration seems to be low enough to allow easy entry into his mind for pessimism. Someone described the normal human being's state of mind as 'contentment within despair!' Paradoxical as it may seem, the phrase offers to the student of psychology an element of truth. The dead ashes of hope may perhaps rule out any other condition of existence. Perhaps it may permit of description as 'the grim constraint compulsory contentment,' as life has to go on; wherever we encounter 'suicides,' we may be encountering instances of rebels against this kind of contentment, seeking in termination of life freedom such compulsory contentment. 'Suicides' may provide instances of paradoxical optimism, that in the hereafter, better terms of existence may await them, assuming that they are believers in rebirth, etc.

Let us see to what extent, conditions of existence give rise to reactions and responses thereto, taking note of the fact of vastly varying 'response dispositions and capabilities' in human beings. Tryon Edwards said: 'There is pleasure enough in this life to make us wish to live, and pain enough to reconcile us to death when we can live no longer. The most we can get out of life is its discipline for ourselves and its usefulness for others.' How does pessimism position us in 'the voyage of life,' a voyage that is held 'to advance by the impulse of the wind or by the strokes of the oar?' Is it as if pessimism that is perhaps nothing more than 'death of a kind even while being alive,' has a career of its own, reckless of the possibilities

of pleasure in existence and keen on bending its gaze only on the gloomier aspects of life? It is quite likely that strokes of the oar don't hold out an appeal and the impulse of the wind is allowed a ready sway over the mind. If a pessimist were to be given the privilege of living his life over again, would he care to edit it? In what way? What will he treat as errata for correction?

When it is pointed out with never a possibility of disagreement, that 'the earnestness of life is the only pass-port to the satisfaction of life,' in what direction, to what extent and in what manner will this remark warrant adjustment to the fact of prevalence of pessimism? Will a pessimist subscribe at all to the proposition that life is earnest, that it is an invitation to live and that the right response thereto can never be exhausted by a gloomy, a negative view of men and matters? Cyclothymia signifies some kind of oscillation of temperament between elation and misery. Pessimism rules out the very possibility of such oscillation and allows for a fixed mental state only, frozen into a self-stultifying life? It was said: 'He who increases the endearments of life increases at the same time the terrors of death.' Is it as if for the pessimist, there can't be anything like the terrors of death because life will have nothing like endearments for him? Life will have nothing like 'the solace even of fugitive illusions' for him?

There is an interesting Arabic proverb: 'Life is composed of two parts; that which is past - a dream; and that which is to come - a wish.' Will this ever permit of application to the

pessimist at all? In his view perhaps dream with all its positive implications will be an impossibility and nightmare alone will be a reality? And wish such as is hinted at above will be a vain endeavour. A pessimist's life may be one devoid of hope even; gloom alone will be his element? Richter asked: 'With so many thousand joys, is it not black ingratitude to call the world a place of sorrow and torment?' At the end of the preceding paragraph, it was pointed out that to the pessimist, life will have nothing like 'the solace even of fugitive illusions.' When illusion which perhaps has a frailer existence than hope can't itself lodge in the mind of the pessimist, what chances hope has for such prospect? And wish which may be sired by hope may/can never step in where hope is forbidden entry.

Ingelow had occasion to observe that 'we wish for more in life rather than more of it.' The pessimist will rule out the possibility of 'more in life,' and will certainly be in no mood for more of it. There is an ancient prayer which seeks for the utterer the grace 'to get some happiness from life and pass it on to other folk.' Any such prayer will be foreign to the very nature of the pessimist and other folk would deem it a piece of good fortune, if the pessimist would leave them alone without passing on to them the ghost even of his frame of mind, which may be no different from 'being ashamed of yesterday and afraid of tomorrow,' (and indifferent to the requirements of today?)

Edmund Burke had on an occasion observed: 'There is nothing in the world really beneficial

that does not lie within the reach of an informed understanding and a well-protected pursuit.' Existence which rules out this possibility will bear comparison to 'an unfecundated egg, which the waves of time wash away into a non-entity.' The optimist's view that there is only opportunity on this earth inviting constructive action will call forth from the pessimist vehement disagreement. Likewise, the optimist's view of life as 'an unfinished symphony' with a fine prospect for an imaginative approach to its completion will be rejected by the pessimist who is sure to treat life as a finished cacophony. The readers will be remembering the sage remark: 'We all live under the same sky, but we don't all have the same horizon.'

Again, readers will do well to remember the truth that 'the goal is the same: life itself; and the price is the same: life itself. Could there be a finer statement of a point of view than this, driving home the point that the pessimist treats life as the forfeit, while looking upon life as a barren stretch of days each bringing its own 'superfluous load' of sorrow and travail; and that the optimist treats life as the race-course whereon there are invariably splendid possibilities attendant on a race well-run. To the pessimist, the attitude to life so well stated by a character created by Teasdale: 'I make the most of all that comes, and the least of all that goes,' will be foreign. So runs an observation: 'It is our relation to circumstances that determines their influence over us. The same wind that causes one vessel to sail into port may blow another off shore.' This truth will be found to fashion the optimist or the

pessimist out of any human being.

William Barclay remarked: 'We will often find compensation if we think more of what life has given us and less about what life has taken away.' Very likely the human who refuses to take note of the compensation turns out to be a pessimist. For him 'the ladder of life is full of splinters.' The pessimist will be thinking that 'life is a fatal complaint;' the optimist that 'it is a romantic business.' To the pessimist, life may be 'a series of mistakes;' to the optimist 'a magic vase filled to the brim with agreeable surprises.' The pessimist will have collected too many 'wrinkles on his soul,' ever taking a negative view of life's possibilities. To the optimist, life may be any of these things: 'a journey, a battle, a pilgrimage, a race,' in which to participate with gusto.

An interesting (and not an impossible) view will be that in every aspect of life there are sure to be traces of the sway of pessimism over the human mind. Contingent planning as a concern of the planning agency is itself available to cite as an example, because it takes its origin in the apprehension that something may go wrong with intended action. Even the very act of testamentary disposition may be cited as an example of the assertion of pessimism as against habitual health even in a person. To repeat, traces of pessimism may be found beneath motives, behind action, accounting for steps taken in case such and such an event happens, in case the future holds out a not very pleasant prospect. The uncertainty that underlies all life is certain to influence the thinking that precedes (that

should precede) every action. No doubt a wide, unbounded prospect may lie before every human being, but 'shadows, clouds and

darkness rest upon it.' It is right there that pessimism takes its birth.

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## WHERE HAVE THOSE DAYS GONE?

**Dattatri Samaga\***

It's a school.  
And the usual scene ---  
    Giggles and laughter,  
    Chatters and pranks,  
All absent today.  
It's the Republic Day!

Silence reigns supreme!

The Flag seems unfurled  
But, by whom?  
It hangs its head down,  
But why?  
Skyscrapers all around  
And no wind!

It's a school,  
"The land of youth and dream"!

Why this apathy?  
Why this disdain?  
Why?

Where are those days when ---

The head held high  
The measured march  
The salute, true military style  
And the National Song  
Sung in high spirits  
Filling the surroundings  
With a resounding sound!

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Those days, those vibrant days,  
Where have they gone?

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## RIGHTEOUSNESS VS LOYALTY

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

In Ramayana one finds the character of Rama portrayed by Valmiki as a personification of *Dharma* (righteousness). Through the words of Maareecha Valmiki describes the essence of Rama's character as, *Ramo vigrahavan dharma*. As a son Prince Rama obeys his father's words and leaves Ayodhya kingdom and goes to the forest. At the same time when his wife Sita insists that she will accompany him to the forest, though initially Rama declines, when she reminds Rama about the *dharma* of a wife saying that a wife has to be with the husband always, Rama finally agrees reluctantly.

Truth is unalterable but *Dharma* may change over a period of time. The reason why our *Sanatana Dhrama* is vibrant despite being one of the oldest civilisations yet continues to remain as modern is- it follows the yuga *dharma*, *kaala dharma* and adapts itself to meet the requirements of the people and the society over a period of time.

One can find this difference when a comparison is made between *Ramayana* and *Mahabharatha*. *Ramayana* occurred in

Treta Yuga whereas *Mahabharatha* occurred long after *Ramayana* in Dwaparayuga. In tretayuga Prince Rama gave up kingdom and went to forest to obey his father whereas in dwaparayuga Pandavas and Kouravas fought a bitter and bloody battle for the control of the kingdom. Yudhistir was against the war but was persuaded by Krishna. When the great warrior Arjun in the battle field after seeing his kith and kin on the opponent side declines to fight the battle, Krishna gives *Gitopadesha* and convinces Arjun to fight the battle. The essence of *Gitopadesha* clearly says when *Adharma* is in vogue one has to not only resist but even wage a war against *adharma* to enforce *dharma*. Krishna says candidly in *Gita* that one has to follow his *dharma* unmindful of the consequences. Therefore the contrast between the times of *Ramayana* and *Mahabharata* is very clear. In *Ramayana* times people followed *dharma* as a norm. In *Mahabharata* period people did not mind indulging in *adharma* and therefore assertion or reinforcement of *dharma* became essential even at the cost of a battle. "End justify the means" was the policy mostly followed by the people during *Mahabharata* times. However, in the end *dharma* prevails. In *Mahabharata* great warriors like- Bhishma, Drona and Karna compromised *dharma* and went by the loyalty to the King in spite of knowing pretty

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well the King (Dhuryodhana) was on the wrong path (*Adharma*). This compelled them to fight the battle against Pandavas at the cost of their lives. Loyalty may win the favour of the King but if it is at the cost of *dharma* or righteousness then one has to pay a price for it eventually.

People often get confused between truth and dharma. Truth is eternal, permanent and universal. *Dharma* is defined by the context of time, people, place, society, culture and practices. Decision making under *dharma* also takes into account the overall impact/benefit to the people of the society.

One who follows *dharma* or righteousness will strive to do the right things rather than doing the things right. While doing the right thing one goes by the conscience, ethicality and the outcomes. Whereas when one does the things right he merely goes by the rule book adhering to the policies or procedures.

In modern days the friction between righteousness and loyalty can be related to the work situation in an organisation where the boss is wrong and the subordinate has to choose between dissenting with the boss or blindly supporting him. Many a time the subordinates toe the line of the boss in order not only not to displease him but more importantly to gain favours. However, we also come across some people who feel organisation's interests are more important than individual loyalties and they dissent with the boss when he is wrong and even raise a red

flag when they notice the boss's decisions are detrimental to the organisation. In management parlance such righteous people are called as thorough professionals. A professional is one who is sincere and committed to the profession. He is even prepared to clash with his boss rather than compromise with his professional principles. No doubt employees are expected to be loyal but their loyalty should be towards the institution and not the individuals (read bosses). Successful organisations require not the employees who are loyal to the bosses but only those who are loyal to the institution and committed to their jobs with a high level of professionalism.

In *Mahabharata* Vidura tells Dhritarashtra, "renounce one person for the sake of the family, a family for the sake of village; village for the sake of country and even the [kingdom of] earth for one's own sake."

The correct meaning of what Vidura said as noted above is if in a family one person behaves in an unacceptable manner and brings disrepute to the entire family, then that person has to be abandoned. In the same way in an organisation if one person (even if he is the boss) causes damage to the institution then in order to save the institution that person has to be removed. Needless to say, the organisations which follow the path of righteousness will survive in the long run as they consider institutional interests as long term goals and more important than individual gains which are only short term benefits.

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## SUFI

T.N. Dhar 'Kundan'

Sufi is a term used for a sect of spiritual practitioners, which flourished in the Middle-East. They used to cover their bodies with a black woolen cloth called *Sauf* in Arabic, and thus came to be known as 'Sufis'. They believed in one God and aspired to reach the ultimate level called *Fana* or annihilation through the practice of *Zikra* or chanting and narration of the name of God, where *Zakir*, the narrator, *Zikra*, the narration and *Mazkoor*, the narrated get merged into one. A Sufi seeks *Qurb* or proximity to God and *Mahabba* or love and then retires into ecstasy. There have been many great names among these Sufis, who had their respective followers, which formed a mystical order known as *Tariqa*. According to Jamal Ahmad Khan, the Sufis were influenced by the philosophies of the East and subscribed to the theory of non-dualism. This theory went against the tenets of Islam, the religion which was prevalent in that area and, therefore, these Sufis got a rough deal. Exponents of non-dualism like Mansoor, who said *Anal Haq* (I am God) were assassinated. These mystics were impelled by the insistent desire to find a more intimate approach to and union with God than were provided by Sunni formalism which

placed man at an almost infinite distance from the Creator. It is not as if such formulations were unknown to the mankind in the West. In fact Eckhart a German Christian mystic who lived between 1260 and 1329 had said that man's goal should be *Uniomystica* meaning union of God and Man. Whether he and similar other mystics too were influenced by the philosophy of the East is a matter for further investigation and research. In fact there are some scholars and writers who hold the view that Sufism has travelled from India to Middle-East and beyond. Be that as it may.

Sufis rejected outward forms of observance in favour of a style of pietism that sought to apprehend the reality of God's unity through direct experience. Earliest Sufi Rabia, a poet of Basra, who defied convention, ran through the streets with a torch and a jug of water (torch for heaven and water for hell) so that both veils may be taken away from those who journey towards God. Abu Hamid al Ghazali wrote *Ihya Ulurn al Din* (the revitalization of religious sciences), a powerful dose of Sufism. Hasan al Banna founded Muslim Brotherhood. Mansoor al Hallaj declared 'I am the Truth'. As stated earlier he was crucified and burned. A lot of poetry was written which was directly inspired by Sufism. It depicted images of divine love challenging the conventional religiosity. A later Sufi Ibn

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Arabi makes a distinction between God's essence which cannot be known or experienced by the mystic and the level of unity to which the mystic can aspire through the revelation of God's name. He says, 'man is somehow God, God is somehow man though also much more than that (In Hindu terminology this would be called transcendental level because it is said about God that He stays above His creation by ten measures, *Atitishthatdashangulam*) or as per Kashmir Shaiva philosophy, He pervades the universe yet remains above it, *Vishwaatmikaam tad-utteernam*.

Sufis are also called Walis- friends of God. Other prominent Sufis were Mulla Sadra of Shiraz, Suhrawardi, Naqshbandi, Chishti, Qadri etc. they all had their respective mystical order. Of the Sufi poets we had two great names Shams Tabrez and Maulana Rumi, whose poetry (particularly latter's) has brought out the essence of Sufism, non-duality and merger with the ultimate in graphic idiom. It was eventually a great Sufi named Imam Ghazali who got Sufis accepted in Islam, reportedly on the promise that Sufis would help Muslim rulers to spread Islam and get people of other faiths converted. This is exactly what some Sufis did in Kashmir where they took refuge after having been persecuted in their native land. Sufism brought into the fold of Islam *Dargah*, a shrine, *Khanqah*, a holy place as a memorial to a Sufi saint and *Urs*, the celebration of death anniversary of holy men. In the music *Qawwali* was introduced to sing in the praise of God Almighty and get into a state of spiritual ecstasy. Originally there

were four Sufi orders, *Qadri*, *Suhrawardi*, *Shadhili* and *Maulvi*. In India two more orders, *Chishti* and *Naqshbandi* were established. A seventh order was established in Morocco, called *Darqawi*. Sufis had two main formulas. First was to go from without to within, from Majaz to Haqor from exoteric to esoteric. The second was *Shahada* or attestation of the Divine unity. In other words it meant extinction of everything that is not God.

Islam came to Kashmir in early fourteenth century. Along with it came some Sufis like Shah-e-Hamadan, who were persecuted in the countries of their birth. They joined hands with invading rulers like Sikander But Shikan helped in mass conversion. They also laid rules for dealing with Hindu population of the land. There was some influence of these Sufis on the converted populace but there was a parallel spiritual movement in Kashmir and eventually a Rishi cult developed in the valley, which was largely influenced by the teachings of Lal Ded and Nunda Rishi, both of whom were equally revered by Hindus and Muslims. These Rishis included great exponents of non-dualism like Shams Faqir, Nyama Saeb, Wahab Khar, Swachha Kral, Shah Gafoor, Asad Paray, Ahad Zargar and others. These great names cannot be categorized as Sufis, the term connoting what it means actually. They can rightly be called Rishis, who had an inclusive humanitarian outlook and who believed in oneness of God and man. Outside Kashmir we had similar Rishis like Guru Nanak Dev ji, Dadoo Dayal, Kabir, Raman Maharishi, who had a world view of humanity

and were sages in their own right. They too should not be called Sufis since they had their own specific ideologies for the good of the mankind, different from the practices and formulas of the Sufi saints. All of them, however, are venerable since they did not discriminate between various groups.

It would perhaps be in the fitness of things to quote here a Persian verse written by Shams. Says he, *Nashabamnashabparastamkihade esekhwabgoyam. Chu rafiqeaaftabam hama ze aaftabgoyam*- Neither a night am I nor a worshipper of night that I shall talk about dreams. I am related to the Sun. whatever I say shall be in relation to the Sun alone. No doubt they wrote about Sun and Sun alone, about the eternal light, the enlightenment and the means to attain these. They taught the mankind to come out of the darkness of ignorance, malice and hatred and awake in the light of awareness, love and compassion. In fact the Sufis believed that the outward appearance of a seeker is no indicator of his piety or virtue. There is a Persian couplet which says, *Tariqatbajuzkhidmatekhalq nest, ba tasbih vasajjadvadalq nest* - 'There is no virtue in having a rosary dangling in your hands, or a nice mat to pray upon or even a long robe on one's body. The virtue lies in rendering service unto mankind that one should engage in'. Swami Vivekananda put the same thing slightly differently. He said that man has to rise from animality and come up to divinity. *Gita* also says that man has to shun evil tendencies, *Aasuripravritti* and adopt

divinity, *Daivipravritti*. This should be the aim of life and for this only we should strive all along.

As has been stated above, the Rishi cult developed in India as a parallel movement. There were, however, many Sufis also who followed the tradition of Sufis with some modifications adopted from the local Indian philosophy. Their holy places called Dargah are situated in various parts of the country, prominently in North. The Rishis also influenced the life and thinking of the Indian people. They attacked ostentation and artificiality and laid stress on truth, piety, service and humane conduct. They denounced discrimination between man and man on the basis of religion. Guru Nanak Dev ji gave three mantras, '*Nam japo* - chant the name of God', '*Kiratkaro* - perform noble deeds', and '*Vandkecchako* - share your food with others.' He made it clear that, '*Eknoorte sab jag upjya, kaunbhalekaunmande* - The same light manifests in the whole creation, who is good and who is bad?' These savants preached love and compassion. Kabir said, '*aathpahar joleenrahe prem kahavesoi* - One who remains immersed in love all the time, he alone is a true lover.' They advocated that we should adopt the essence and give up flimsy things. '*Sar sartegahirae Thotha deyiuday*- Hold on to the real essence and give up shallow unreality.' The Indian ethos and life pattern are largely governed by these noble sayings of these noble sages. This is our tradition and needs to be preserved.

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## THE POETIC ART OF BIRBHADRA KARKIDHOLI

Dr. Rajamouly Katta\*

Musings are definitely amusing as they spontaneously spurt out from the fountain of a poet's mind like the waves in a purling lake. When they rise, they find their expression in a form of language to let them known to the reader in the poetic process. The process begins when prompted by an impulse to preserve them in the art of poetry. The poet portrays the musings in poetry by virtue of artistic excellence and technical brilliance. The caterpillar-like musings turn into the butterfly-like poems to shine in the reader's eyes in the reign of the poetic art. In the literary firmament, there dawns a poet with the distinctive poetic perspectives to achieve a special place. He is none other than Bhirbhadra Karkidholi, a poet and short story writer of Indian Nepali language. He has received several acclaims and accolades, awards and rewards to his credit at the national and international levels for his works in the original and in translation. The present assessment of the poet is with special reference to the thematic variety of his work *Pristine Stroke*.

As a poet, Birbhadra Karkidholi has the observant eye and inquisitive zeal for the snapshot details of his observations, feelings,

experiences, impressions, thoughts, responses and the like for himself and the reader like Philip Larkin who rightly puts the objective of a poet in a nutshell,

I write poems to preserve things I have seen/ thought/felt (if I indicate a composite and complex experience) for himself and others, though I feel that my prime responsibility in the experience itself, which I am trying to keep from oblivion for its own sake. Why I should do this I have no idea, but I think the impulse to preserve lies at the bottom of all art. (*Poets of the 1950s* 77)

In the genre of poetry, Birbhadra gives a concrete shape to his musings arisen from his lovely observations to the lively impressions of flora and fauna, mounts and hills, highlands and valleys, dawn and dusk, the sky and the stars, night and day, the sun and the moon, clouds and waves, and so on around him. A few lines, quoted below, are enough to speak about his positive responses to his sensitive observations,

*From time immemorial  
The snow has been melting down,  
Never has the Himalaya lost its height  
Never is the Himalaya  
Ever terrified of the warmth of the sun.  
The Himalaya, 27*

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The special quality of Birbhadra is that he fondly looks at the Himalayas that respond to him in an amazing, enlightening way,

*ever has the Himalaya told  
'I am so tall'  
The Himalaya, 27*

The poet feels that man should learn lessons from the Himalayas. He indirectly exhorts man to be human, humanistic and humanitarian to mark a clear-cut difference from the nonhumans like the Himalayas. When the high Himalayas never feel pride and conceit for their highs and riches, man should never feel so for his riches and highs,

*Let's not sale our dreams,  
Let's also melt down!  
Let's not lose our heights;  
The Himalaya, 27-28*

A poet of human consciousness and social awareness is bound to respond to express human values and social virtues. I quote my definition of poetry from my article on Susheel Kumar Sharma featured in *Language, Literature and Culture*, "Every poet lets us listen to his heart-throbs for our heart-responses. It is his primary goal and bounden responsibility to describe events, incidents, experiences, dilemmas, problems, etc that he glimpses and witnesses in life. Poetry is his medium and spectrum he expresses through, and the weapon and organ he fights with for the aimed reforms and desired solutions. It rises from the reality and

the actuality of life in the way the plant rises from the ground of truths to bloom the flowers of facts."

The poet feels that man today forgets the principle of humanity. He offers man his wishes to be in the right path to be human in values and virtues and rise to the level of the divine, He says

*Being human even we ourselves don't  
Follow the principle of humanity  
Being Human, 31*

*May you live like the sky  
Where may divine constellations shine  
And become the rays of inspiration  
... ..  
may your beauty  
Become the beauty of this vey earth  
May you live a worthy life here  
Best Wishes, 30*

Birbhadara, as man and poet, wishes to enjoy the beauties of the highlands and valleys by transporting him to them,

*Highlands or valleys--wherever you say  
I am ready to go there too.  
Promise-vows--whatever you say  
I am ready to take that too.  
... ..  
Precipice or cliff--whatever you ask me  
I am ready to walk even there  
I Am Ready, 54*

As poet and man, Birbhadra is a Romantic in nature like the Romantics. His poetry presents

the snapshot details of his life, emotions, observations and all gushing from his pen,

*This pen contains  
Her own tears, drop by drop  
I've got a fistful of Poem, 70*

The poet finds his life futile, full of anguish and grief. He wishes to have relief and solace from life in futility,

*Life is nothing  
Seems, I should lose it  
...      ...      ...  
Life is insipid just like this  
Seems it is meaningless  
Likewise Life Is, 32*

*Ah! I am too tired  
Nay, where shall I take this life  
In order to throw it away  
I am looking for that place, 59*

To forget the futility of life, he flies on the wings of imagination to realms of choice where he seeks relief from the sea of grief and solace from the menace of anguish,

*As the anguish of separation stirs all over  
the mind,  
Sometimes I feel like crying in solitude  
I feel like relieving somewhere  
for a moment  
The intolerable pain and anguish  
of my mind  
Life is Futile, 50*

The poet wishes to have peace by means of

his being in silence as it presents him relief and solace,

*May I live more silently  
utter silently  
This is my prayer as long as I live  
Reverent Silence, 61*

In such ways, Birbhadrha presents the graphic and realistic portrayal of life in the way he feels it. For him life is 'futile', 'meaningless', 'worthless', so on. For remedy, he prefers to have all: his 'happiness', his hand, his way, 'his company for himself,

*My memories! My each moment!  
Now I need just for my self.  
My Name/ My Country, 62*

Birbhara is unique in responding to his emotions resulted in his observations. He places himself before him, his own life in his poetry. He wants to read his emotions all alone,

*Sometimes, placing myself  
Before me,  
I read, keep on reading myself  
Alone,  
In the quiet room of the heart  
Short stories of  
My own life  
In the quiet room of the heart, 80*

A poet is one who has an observant eye and so he renders his inklings photographic by means of his poetic craft. In the anthology of poems, entitled *Pristine Stroke* he deals with

kaleidoscopic themes underlying life: life, nature, the past time's reign, memory, dreams, reality, love, nationality and so on.

Bhirbhadra as man and poet feels that 'life is not like routine/ For that matter, life/Can't be like life also'. He wishes that it should not be routine. It should be fresh to look anew like the tree that lives in the cyclic pattern,

*After bearing the fruits  
Whatever be its weight  
That tree must be able to bear it.  
Seeing the scars caused by stones  
hurled at it  
No tree from the season next  
Has stopped bearing fruits  
A Routine Mr. Bhirka Life is not like, 72*

Nature and the changes in it are cyclic. To be in the cyclic pattern, the flora in nature reigns in the annual trick of looking new every year.

*That very flower!  
Will it bloom next year  
On the same branch?  
Will the same branch be there next year  
On that stem?*

The poet loves nature for its annual scheme of blooming, spring-fall and so on. None can break or destroy the cyclic pattern of trees in flowering. Spring falls every year to present gaiety in plenty to the onlookers by its beauty in variety. He enjoys the plucking of flowers with his feeling that it is not the sin of murder,

*What's wrong even if I pluck the flower*

*Who can annihilate the spring?  
While plucking that flower  
I won't be a murderer  
Even the others who pluck the flowers,  
Are not murderers, I am sure.*

... ..  
*That Flower and I, 34-35*

The poet enjoys sweet memories he has got in the gazing beautiful sights of landscapes, birds in 'twilight in the river ways' and so on. His memories are indelible,

*Indelible memory  
Every twilight/clean dawn  
I see/look even during dusk  
The Himalaya, 68*

As man and poet, Birbhadra, like the Romantics, has attachment with the past, 'that time' that clings to the present in memory. He tries to experience it by watching it once again in the present. It is in 'oblivion today'. It is time that plays an important role in turning the past into the present. He does not want to forget the past. He has 'a desire to meet that time' It is very important for him in the present,

*It is very important to meet  
that time once,  
Which I met for the first time in life  
Why is the same time in oblivion today!  
Why is it traceless?  
For me/for her.  
Why is that time oblivious today, 51*

For the poet, everything is finished but life 'will not finish'. He strikes optimistic on this aspect,



*One should be able survive along with  
the survivors  
One should not finish off this life  
along  
the dead.  
Even if everything is finished'  
Life will not finish in life  
I will continue enjoying  
whatever comes in life  
After all what is destined,  
seldom perishes away.*

*'Just Thoughts, 53*

For the poet, the lover should be free to love his beloved. If that freedom to love is curbed or curtailed, he cannot bear it in separation as the punishment of a prisoner. A Lover is not a criminal to undergo punishment in the prison bars,

*As I am a prisoner  
In your prison  
But I cannot bow to your feet  
Aye! I can't*

*In your Godly World, 77*

Birbhadra's love for his nation, as a citizen of the world and a member of the world human family, is not in confines and narrow walls. It, at the same time, rises to the universal level in loving other nations as his nation while

safeguarding his patriotic feelings and respectful impressions for his nation,

*Your country! My country!  
Both of our countries like the country  
And let the country  
Like country within a country  
Becoming a country.*

... ..

*Let my country remember my salute once!  
Let it remember!!*

*About My Country, 39*

As poet, Bhirbhadra turns deep emotions into an exquisite array of poems in the anthology entitled *Pristine Stroke*, Srijana Subba's English rendering of his select poems in Indian Nepali language. He identifies with the reader to share his emotions, observations, thoughts, and so on as a poet with his concern to the reader. He has risen to the level of poets par excellence in the galaxy of contemporary poets by virtue of his thematic variety in his poetry. He expresses the themes in the language understandable even to a common person with a little knowledge of the language.

Birbhadra Karkidholi, as a poet of rich literary contributions occupies a significant place in the poetic panorama by virtue of his merit in the art in the contemporary era from Sikkim.

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“Some people regard private enterprise as a predatory tiger to be shot. Others look on it as a cow they can milk. Not enough people see it as a healthy horse, pulling a sturdy wagon”

Winston Churchill



## THE CULTURE OF MEMORY AND THE RETRIEVAL OF CHE GUEVARA

Alexander Raju\*

Culture, in the context of cultural studies, is not a legacy of the past but a product of the present to be sold to the consumer through proper promotion and at a fair price. Of course, the past is revived at times as part of cultures of memory for the benefit of the present. The reason may be political, say for the survival of a ruling government, or religious, say for making the people more spiritualistic or economic, say for the purpose of the promotion of tourism.

One good example from India is the construction of Sardar Vallabhai Patel's statue in Gujarat. Patel was almost marginalized like many other great Indian freedom fighters during the last seven decades in the history of India's post-independence period. Though Patel was lucky to be named as the Ironman of India, many others were ignored as they were not in the good books of the then ruling governments. Even though certain governments ignored him, all sensible Indians gave Patel a greater place in their hearts, than many other Presidents and Prime Ministers who took the reins after our independence.

The Statue of Unity of Sardar Vallabhai Patel is not simply the tallest statue with a height of 182 meters, as it is taller than many other statues in the world, like the Spring Temple Budha in China (153 meters) or Ushika Dalbutsu in Japan (120 meters) or Statue of Liberty in the USA (93 meters) or The Motherland Calls in Russia (85 meters) or Christ the Redeemer in Brazil (38 meters), but it is claimed to be an eternal tribute to the creator of united India. The Gujarat Tourism Department gave it propaganda through an advertisement on the reverse side of the Air India economy class ticket dated third March 2019.

The statue of Patel revives a sort of personal affective or sense memory among the viewers. According to Promod K Nair, "Sense memory is affective memory, and is more than just the representations of the events: it brings back into the present the very sense and emotional aspects of that event". The significance of the cultures of memory opens the doors of our imagination to a new dimension. The castles and citadels of Gondar in Ethiopia not only make the city the 'Camelot of Africa' but also have a better political purpose. Their importance in tourism is unquestionable but more than that one cannot ignore the symbolic significance lurking behind every stone in those dilapidating forts.

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The statue of Emperor Tewedros II, in the heart of the city of Gondar, may be helpful in reviving the spirit of unity and patriotism among the subjects. Or is it to evoke the melancholic memories of the restless Dark Age of the fighting Lords? It must be noted that statues of heroes, leaders and significant historical figures make icons of the dead and constitute a material mode of memory-making. Moreover, multimedia works of art depicting genocides from around the world, incorporated into teaching and textbooks also ensure the visibility needed for the targeted communities or political parties or religious organizations. The Chauri-Chaura event and the Jallianwala Bagh tragedy in India, the holocaust in Germany and the Hiroshima-Nagasaki disaster in Japan can be retrieved and adjusted for the present day situation.

The iconic image of Bob Marley, the Ras Tefarian Reggae musician with entangled locks, is reverently displayed on every taxi-cab in Ethiopia and this, perhaps, highlights the musical tradition of the country concerned. But what really is the reason behind the display of a similar iconic image of Che Guevara through stickers, medals, trophies and T-shirts in Ethiopia? Is it because the people prefer the revolutionary tactics of Che Guevara to the peaceful means of Nelson Mandela for the attainment of freedom? Of course, as memory theorists like Astrid Erll (2011) point out, memory is a construction, and involves the use of representation to capture and communicate a past experience.

A close look at Che Guevara's popular image will make us enthralled and we hold our breath

spellbound for a few moments. He appears like a model posing for a photo session, with all the made-up and elegance. The long haired model looks at us with his stern, fiery eyes and his steady gaze conveys a sort of power and spirit to the observer. His scanty beard, jacket zipped to the chin, collar up, hair uncombed, jaw set in anger, his shoulders turning one way, his face another as well as every other minute features of muscles on the face make him a unique human being. There is tension even in his pose for photographing.

Snapped in March 1960, Alberto Korda's iconic image of Ernesto Che Guevara is possibly the most copied and artistically reproduced photograph in the world. A version of it has been painted, printed, digitized, embroidered, tattooed, sculpted, sketched or embossed on nearly every surface imaginable. In every nook and corner of Ethiopia, we see Che looking at us from the transparent sticker on the front mirror of the 'cobra' minibus taxi or from the flex that cover the rear frame of the Bajaj auto-rickshaw. The image is subsequently used by publishers, artists and, pretty much, anyone with a Xerox machine. Despite all the efforts from the capitalists to tarnish and darken his luminous personality, today his image is gazing at us from T-shirts, posters, album covers, coffee mugs, key chains, beer bottles, cigarette packets and even briefly an advertisement for Smirnoff vodka. To quote Jeremy Hardy, the popular British comedian, "I feel sorry for the family of Che Guevara, people who knew him before he became part of a T-shirt."

Ernesto Che Guevara was an Argentine Marxist revolutionary politician, author, physician, military theorist and guerilla leader. He is now dead for about half a century but he is very much alive everywhere. Even kids who do not know who or what Che Guevara is proudly wear the clothes on which his image is printed. Many of his fans in Ethiopia, perhaps, think of him as one among those famous footballers including Pele and Ronaldigno. The shadows that fell on Che's mysterious activities and the complexities of his life and legacy have almost disappeared; and the man became a logo! Today the questions like Why Che? or Why this particular image? may lead us to the study of the relationship between cultures of memory and power politics, giving much scope for researchers in cultural studies.

The image of Che that we find today on a sticker or on a T-shirt has lost something of its original version; his face on a poster in 1960 is not quite the same thing as it is on a mouse-

pad 48 years later. Well, things are not going well these days; perhaps, kids don't want revolution, instead they need something different. It may be funny for the observers and critics to see rebellion or revolution turning into money.

Che Gueara or Che has become a collection of artifacts. There is even a website for Che-goods: [www.chestore.com](http://www.chestore.com) Therefore what one can do today is to relax on an armchair thinking about the industrialists and capitalists who are minting money at the cost of our great revolutionary theorists like Che Guevara, Frantz Fanon, Mahatma Gandhi and Antonio Gramsci. Yet one could not ignore the fact that memory can be hegemonic when some aspects of the past become dominant in the public mind while others are marginalized. Crucified truths will resurrect, and there will be a time for all the marginalized to come to the mainstream, perhaps at the cost of the present-day dominant figures.

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“Man is an animal with primary instincts of survival. Consequently his ingenuity has developed first and his soul afterwards. The progress of science is far ahead of man's ethical behavior”.  
- Charlie Chaplin

## AJANTA CAVES

**Dr. Madhulika Ghose\***

In the year 185 BCE, the Indian subcontinent, which had flourished under the able rule of exemplary Kings of the Maurya dynasty, experienced a huge upheaval. The last notable king of this dynasty, Ashoka The Great, had renounced all worldly affairs to embrace Buddhism, making way for various dissenting army officers to revolt and establish their own kingdoms. With their leader choosing non violence as his *dharma*, a large number of subjects followed suit. Amidst the confluence of Buddhism, Hinduism, Jainism, and the various different emergent political ideologies, a new era was dawning in the subcontinent. Around this time, the grey rocks of the northern gorge of the Waghur river were cut to create a series of caves. Situated in the present day Indian state of Maharashtra, these are the Ajanta caves of the first period. Several murals depicted in them are unique specimens of ancient Indian art. The second phase of construction (4<sup>th</sup> to 7<sup>th</sup> century CE) during the 'golden age' of the Guptas, produced some of the most elaborately designed caves.

The U-shaped string of caves was encroached by thick natural vegetation and hidden from

view until it was discovered accidentally by Captain John Smith in 1819 while on a hunting expedition. Amazed by the vividly coloured ancient Indian paintings and skilful artistry, the East India Company appointed the most eligible men to make copies of the paintings to preserve them for posterity. However, the first two attempts were rendered futile by fires which destroyed almost all the copies. The third attempt in 1909 by Lady Herringham culminated in the publication of a book called *Ajanta Frescoes*. She was assisted in her artistic endeavours by Sri Nandalal Bose and Sri Asit Haldar from Kolkata.

The grey-blue natural amphitheatre tucked in a ravine overlooking a stream is as awe inspiring in structure as it is in location. The basalt caves have Buddhist structures, inscriptions and paintings. It is conjectured that they served as prayer halls and also as temporary refuge for traveling monks. Cave number 10 is home to one of the oldest surviving paintings of Buddha. The pigments used, having lost most of their lustre due to unscrupulous intrusions by man and nature, still provide glimpses of the creativity and knowledge possessed by the Indians of yore. The caves have different designs, some resemble simple rooms, while others are in the style of Buddhist Chaityas, Viharas and monasteries. The paintings on the walls depict

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scenes from the 'Jataka' tales and also of daily activities. They provide invaluable glimpses into the social structure and life of the people there from 2nd century BCE to 5<sup>th</sup> century CE. The intricate carvings on the columns and arches bear testament to the artists perseverance and appreciable skills in masonry. These caves are one of the first few examples of community sponsored structures where finances were provided not merely by the king, but also by various individuals of society.

The beauty of the caves enthralled great minds such as Sister Nivedita and Dr. Jagdish Chandra Bose. Under the guidance of her spiritual guru, Swami Vivekananda, Sister Nivedita travelled all over India and inspired many to revive glorious Indian art and culture. Sri Nandalal Bose was encouraged, almost coaxed, by her to travel to Ajanta and learn as much as possible from the art. She insisted on the importance of an Indian going there as an artist to imbibe the ancient treasures. Mesmerized by its enchanting allure she wrote about the caves in her book *The Ancient*

*Abbey of Ajanta*, mentioning that her favourite was caves number 4, 'vast', 'lofty' and 'unfinished'.

Even today Ajanta is not very well connected to any major railway station or airport. Reaching the caves is still a daunting task and one has to climb numerous steep steps up a slope. There are, however, 'doli' provisions, where four men carry you on a small palanquin. This obscure location, perhaps, adds to the aesthetic charm of the place which is still a pristine ravine. Too much connectivity with mainstream India would probably destroy its unique appeal. After some disastrous attempts at restoration in the 1920s, the site is now a UNESCO World Heritage Site and under the care of the Archaeological Survey of India. The Ajanta caves and all they contain are the last few vestiges of a bygone illustrious era. We Indians have so much to learn and celebrate in our relics that if we look carefully at our own glorious heritage, we need not look anywhere else for inspiration.

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“If your ego starts out, 'I am important, I am big, I am special,' you're in for some disappointments when you look around at what we've discovered about the universe. No, you're not big. No, you're not. You're small in time and in space. And you have this frail vessel called the human body that's limited on Earth”.

Neil deGrasse Tyson

## VAZIR REHMAN-A GREAT MYSTIC POET

S.M. Kompella\*

Pure poetry is unmasked. A poet who lays bare his heart establishes an abiding rapport with his readers." The passions he uncovers, the memories he lets loose, the thoughts he exposes, the weaknesses he discovers and the spiritual strength he displays constitute his personality" opines Vazir Rehman. Deeply influenced by his mentor Chalam and inspired by his brother Ismail, a major modern Telugu poet of repute, Rehman blends in himself romanticism and mysticism in equal measure. An instinct for feeling, a pursuit of truth and a yearning for intellectual justice characterise his poems.

Philosophically experiential and poetically splendid, his two anthologies *Sahasi* (Brave soul) and *Echatiki Pothav iraatri* ? ( where do you go this night?) have earned him a unique place in modern Telugu literature.

### A look at his vision, art and thought!

The mystery of the cyclical process of death and life mystifies him. He witnesses life quickening in myriads of forms and defying death. In his poems, the very passion for physical beauty takes in mystic character. His poem *Chivariki*' ( At last) testifies to his vision.

*That's all-  
Nothing lasts last  
Even the tender flower of youth  
That embraces and enthrals  
This body into an abode of passion  
And makes it drowsy  
Drunk with all spells of music  
Descends into the dust of dust.....*

He identifies himself with everything that is intensely human. His sensitive reaction to "the touch of tears in things mortal" is profound. He offers himself to bear their cross in his poem *Kavi*. He questions the Almighty why he has endowed him with a thinking mind and a feeling heart and then exposed him to the still sad music of humanity.

*'Why have you  
O lord showed up  
Those faces unmasked  
Made me man  
And weaned me away  
From the world and my kinship with it?*

Rehman pleads with God

*If not  
Be benign enough  
To carve me into  
A milestone  
Movable never  
Even by the fate..... ( I don't need human  
birth)*

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\* Retd Professor, Kakinada (AP)



Then the realisation dawns and darts like lightning

*I am the Heaven*

*And the Hell*

*The weal and the woe*

*I am the all*

*And all is from my within* ( Omar Khayyam)

Tyagaraja , the saint-composer with his spiritual yearnings and divine despair in his kritis made an indelible impact upon him. While his *Atma Vicharam* prays for a shower of spiritual grace to cleanse him of his passions, his *Arunachalam* beckons him to the sea of spiritual life there. His *Sahasi*' is in fact the homage of a thinker to the "philosopher-writer" Chalam who shed his passions layer by layer at Ramanachalam.

His mystic subjective vision admits of a consciousness in physical things and gives them a subtle physical life which is not of materialistic existence.

*Me-*

*The crooked*

*Ungainly shadow*

*Dangling in the*

*Narrow dense dark"*

*In his " Hatya"(Murder) he explores the world within. He queries*

*" Which is*

*The dream and which the reality*

*Who is*

*That I am*

*Who is that within me?*

While his *Night amidst Night* is a pure piece of introspection, the *The Serpent of Passion* makes a ruthless surgical analysis of his own passion-spun life beneath which lingers a ceaseless quest for truth. He calls the surging sensuous passion "a full-hooded cobra" hissing amidst his nerves and craves for "a calm of mind and all passion spent". In a poem titled *Nirasa* (Despair) he echoes the prayer of mortals for deliverance from the bondage of passions.

*In my*

*Heart of hearts*

*The surging roar of the sea*

*The mute melancholy*

*Of*

*The wailing waves*

*Beating their brains*

*Against the shore.* ( Farewell)

He is all compassion for an orphaned humanity seeking a sense of belonging. In the *Red Rose*, we have a touching portrayal of a tender baby disowned and deserted in an indifferent society.

*With its eyes just open*

*A lonely*

*Crimson-red rose*

*Seeks*

*Shivering , shuddering for them*

Here is the vehement echo of human suffering. The profoundly sensuous love in his poems is expressed with singular force and fervour. "The tremor of a kind of modern eagerness, the cup of voluptuousness which nature offers is

tasted by a sensibility which finds in every drop food for thought." *Namalle'* reverberates with the echo of passionate love for a beloved throughout the aeons of human history. In his *Premavesam* he begs his unkind beloved not to cut him dead even when she is in the embrace of her paramour. He feels that all his raging passions may be quietened when the indwelling spirit soothes him.

*Perhaps  
All my foolish fears  
Raging ruthlessly  
In this dreadful dark  
Rest in my heart  
To rebound for a novel dawn.*

While his poem *Hrudgrahanam* is surrealistic, *Krida* celebrates the enchanting eternal female. His *Rati* is a fervent plea for a time-arresting bliss in a time-harried world of mortals. His ardent prayer is

*When I cuddle my head  
Close in your lap  
And close my eyes  
The bliss is  
Of the one  
Who tempest-tired  
Reaches the shore.*

Chalam is the first crusader to fulminate against the exploitation of woman in a custom-cursed society. Rehman, his devout disciple echoes his master. Castigating the male-dominated society, he says

*What will be  
Your gain  
When  
You gatecrash  
Ruthless  
Into the temple holy?*

His *Chelagaatam* raises an abstruse metaphysical question. To him, while poetry has nothing to do with fact but with truth, it is difficult to decide what "fact" and "truth" are. A genuine mystic, Rehman invites the dark dusk to dismantle his passion-bound life into anonymity.

The secret of Rehman's romanticism and mysticism is a progressive lightning up of inner horizon which extends beyond the limits of senses. A keener investigation into the realms of his poetry shows not the contagion of sentimentalism but the radiance of a soul aspiring to greater heights of beatitude. His *Letters* show this amply and rewardingly.

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"The best executive is one who has sense enough to pick good people to do what he wants done, and self-restraint enough to keep from meddling with them while they do it".

Theodore Roosevelt

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

A. Mahesh Kumar\*

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, Noam Chomsky's two profound theories that shaped modern linguistics and ELT at large. The two theories 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 the 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 child's brain is designed to decode the language and interpret based on underlying principles or structures it already contained at- least at time of birth. Therefore the 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

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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 1<sup>st</sup> century BC. The Romans applied the Greek grammatical system to Latin. The works of the Latin

grammarians Donatus (4<sup>th</sup> century AD) and Priscian (6<sup>th</sup> century) were widely used to teach grammar in medieval Europe. By 1700, grammars of 61 vernacular languages had been printed. These were linguists who 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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“Here’s to the crazy ones, the misfits, the rebels, the troublemakers, the round pegs in the square holes ... the ones who see things differently — they’re not fond of rules ... You can quote them, disagree with them, glorify or vilify them, but the only thing you can’t do is ignore them because they change things ... They push the human race forward, and while some may see them as the crazy ones, we see genius ...”

– Steve Jobs

## GANDHIJI'S ENDS AND MEANS

**Madhavi Susarla\***

In the traditional ethical thought the concepts of "Right" and 'Good' have been related to the problems of Ends and Means. Some thinkers stated that if the means are right, the end has to be good.

Gandhi conceived the means and ends in a similar manner. He took these concepts more seriously and they become more significant and central in his thought with important implications of truth and non-violence.

Ends and means have been intimately related to each other. He went to the extent of saying that ends and means are convertible terms in his philosophy of life. The end is the goal and the means is the way for the realization of the goal. Means cannot be separated from the end just as the way cannot be separated from the goal. Gandhi explained the relation between these two and that the means is like the seed and end is like the tree. As there is an inviolable connection established between the seed and the tree so also there is the same connection established between the means and the ends.

The problems of ends and means are "Significant" in every ethical thought. In this

context there may be some "questions" confronting the people regarding the problem of ends and means. They are:

- Does the end justify the means?
- Can we have good ends by following the means of our choice?
- Should the purity of means be an essential aspect for the realization of good end?

These are the questions drawing the attention of the people from the philosophy of ends and means of Gandhi.

The purity of means and ends is determined by his basic metaphysical conviction regarding the essential spiritual unity of everything. Spiritual unity is the ideal of life and the goal. A spiritual end has to be attained by the purity of means as the spiritual end is pure. End does not justify the means. In order to attain the good end the means to be adopted has to be as pure as end. That is the reason why Gandhi gave utmost importance to the purity of means. He said that the means are after all means. He stated further that means are after all every thing and as the means so the end. There is no wall of separation between means and end, and the realization of the goal is in exact proportion to that of the means.

In the philosophy of Gandhi ends and means has a direct relationship with his doctrine of

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truth and non-violence. Truth is the ideal of life. It is the goal towards which people have to strive hard. What should be the method to attain truth? Gandhi said that non-violence is the means and truth is the end. Truth cannot be attained by any other way except through non-violence.

At the period of freedom struggle Gandhi insisted on the adoption of non-violent means for the realization of Swaraj while stating that Swaraj was the end (goal) of the Indian people.

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## COVID-19

**P. Purnachandra Rao\***

Whence it came from is mind boggling  
Its sweep and speed is unprecedented  
It has thrown its gauntlet in the global arena  
Who and how many are safe begs the question!

Malthus\* mortal remains if any plead for a relook  
Remember, nothing fails like excess! So is greed  
"All for all" remains an appeal if governance is otherwise  
Need of the hour commands resolved United action

COVID-19 respects no territorial sovereignty/suzerainty  
The chemistry of covid-19 plays truant with researchers  
As the days pass by it acquires venomous virulence  
Baring chest against it meets with devouring monster

Bend before an advancing tidal, you are safe,  
COVID-19 is on prowl, desert the streets,  
block entries  
Stay indoors, let your hidden talents blossom  
Arrest COVID-19, with sanitized Social Distance.

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\* Former Principal IIMC, Hyderabad

\*(Malthus- Thomas Robert Malthus (1766-1834) was an English Cleric, scholar and influential economist in the fields of political economy and demography.)

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## KOLAVENNU RAMA KOTISWARA RAO GEM OF AN AESTHETE

T. Siva Rama Krishna\*

Kolavennu was the gem of an aesthete of purest ray serene. In his many-splendoured life, Kolavennu played many roles, each with outstanding distinction. But the crowning glory of his achievement was his founding of *Triveni* - a high class national periodical - Triple stream of Literature, History and Culture. He was its founder- editor. He left behind him best and brightest memories and memorials. Thus his monumental memorial is his periodical *Triveni*. It has reflected the spirit of our Renaissance and the noble character of its creator - for he was a practical idealist. In fact it seemed to answer his life's purpose, his scholarly disposition, sensitive refined tastes, quiet devotion and dedication to nobler things which he set his heart on. The aesthete in him was as potential as the scholar-journalist.

Kolavennu Rama Kotiswara Rao was born on 22<sup>nd</sup> October, 1894 in Narasaraopeta in Guntur district of Andhra Pradesh. He was educated in Guntur, Machilipatnam and Madras. As a brilliant student he won the love and esteem of his teachers and fellow students. After taking his law degree, he practiced as a lawyer for three years. But, as the legal

profession did not suit his literary, artistic, temperament, he gave it up for good. And as a patriot he joined the Non-cooperation Movement and courted imprisonment.

For some time Kolavennu worked as teacher, Vice Principal, and later as Principal of the Andhra Jatiya Kalasala in Machilipatnam. As a true successor to its illustrious founder, K Hanumantha Rao, as a teacher and Principal he won golden laurels.

Later, Kolavennu started his journalistic career with *Swarajya*. There he worked along with K. Iswara Dutt, K Rama Rao, Khasa Subba Rao, G.V. Krupanidhi *et al.* There he earned name and fame as a great journalist. He worked along with Sri Katuri as Joint Editor to *Krishna Patrika*. He worked as Chief Editor of Southern Languages Book Trust and greatly developed it.

Then he sponsored *Triveni* through a saga of struggle, suffering and sacrifice. Truly, it was a memorable episode in our journalistic annals. All along *Triveni* has been an intellectual, informative and educative periodical. He was famous for his brilliant editorials. His true illustrious successive Editors - Sri Bhavaraju, eminent Litterateur, Prof. I V Chalapati Rao, Literary patriarch, National Scholar & Critic

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and author, scholar-administrator - have maintained the flag of Triveni flying gloriously.

Kolavennu had the honour to be a distinguished member of composite Madras Legislative Assembly, Andhra Sahitya Academy, Central Sahitya Academy and All India Radio and rendered great service to these institutions. As a member of the team constituted for the translation of the Indian Constitution into Telugu, he gave his invaluable counsel for improvement of the translated version. He was an erudite scholar and critic

in English and Telugu. He was a brilliant speaker and writer in English and Telugu with equal felicity and facility. He wrote brilliant books in Telugu - *Count Caver of Italy*, and *Heroes of Maharashtra*.

Thus his life was a story of purity, nobility, generosity of disposition, gentle forbearance, abounding love, strenuous pursuit of high aims and ideals. Like his illustrious confreres, he lived in high honour and died with great name and fame.

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## ENTHRALL ME

S.L. Peeran \*

In the silence of my mind and soul.  
In the wee hours of my life.  
The past haunts me like a ghost.  
Hooting like an owl,  
Screeching like halting tyres.  
Projecting me on the screen of life  
My wickedness, my meanness  
My ego, my pride, my foolishness  
My self-centeredness, my bad planning.  
Of how I faltered with wrong moves.  
The light on the stage dimming.  
Throwing dark shadows  
Pouncing on me, throttling me.

Holding me by the collar.  
I get the punches on my nose.  
I realise that the world is slippery.  
Glittering, with fragrance of a rose.  
Attractive making a slave of me.  
Now when the pleasures of the past  
Have waned leaving me crippled,  
The world makes faces at me.  
Teasing me, making a fool of me.  
Yet I resist its glamour and glitter.  
I have realized its tricks, snares.  
I watch every step in my crutches.  
I pray for light to descend  
And envelop me, to enthrall me.  
My faith is strong. Eyes gleaming.  
I yearn for Thee with all my heart.  
To breath my last with Thy name on lips.

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## A TRIBUTE TO M G NARASIMHA MURTHY: A LITTERATEUR, ARTIST, ECLECTIC & PERFECT GENTLEMAN

U Atreya Sarma\*

[M G Narasimha Murthy, a regular contributor to *Triveni* passed away on 31 Oct 2019. Having retired as Principal and Professor of English from the Arts & Science College, Adoni, he had settled down in Hyderabad. His association with *Triveni* was special in that his collection of poems, *The Blissful Dawn and Other Poems*, was published by the Triveni Foundation in 2014 with the Foreword by the then Chief Editor, late Prof I V Chalapati Rao. While praying for Narasimha Murthy's soul to merge into the Divine and condoling with the bereaved survivors of the family, *Triveni* presents here an article in tribute to him by U Atreya Sarma, who knew him well...Ed.]

It all started with a letter I received sometime in 2008 as Editor of *Cyberhood*, a neighbourhood weekly coming from Sainikpuri, Hyderabad. The letter praised the quality and standard of the weekly and said it was rather rare compared even to the mainstream newspapers. It was from M G Narasimha Murthy and it paved the way for

his poems to the weekly. As weeks rolled by, it led to a mutual bonhomie. I visited him a number of times at his house, and each session would go on for almost half a day, with me compulsorily becoming his guest for lunch or dinner, depending on the time of the day I would call on him. The time would be packed with stimulating and enlightening literary, intellectual and artistic *tête-à-têtes* interspersed with generous bowls of bites and cups of coffee or juices. He would open a refreshing window that looked out at a wide and verdant vista of knowledge, learning, personalities, incidents, episodes and experiences. I felt I was a lone and ardent student closeted with a lone and sagely professor in a specially earmarked university classroom.

He gifted me a number of valuable books, some of them rare, and in course of time I introduced him to *Muse India* whereto I had moved over as an Editor and he contributed poems to its lively and interactive Your Space section. Then with my moving to Pune and Bengaluru owing to my son's job, the physical distance widened between Murthy and me, even as we were in occasional touch through phone or email.

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Then, on 01 Nov 2019 when I was in Bengaluru, I received a message from Raghotham, a Hyderabad-based ex-SBI colleague of mine, who happened to be Murthy's student long ago at the Adoni Arts & Science College. It broke the shocking news that M G Narasimha Murthy was no more! How I rued I couldn't visit him in the recent past! A gush of memories dashed out of my mind. How mysterious the life! So near, so far! So far, so near! The redeeming point, however, was, he had lived a full life for over 88 years (30 Aug 1931 to 31 Oct 2019). And he was there to bless his granddaughter who entered the wedlock just two weeks earlier. Now let's have a peep into his edifying life and work.

**His academics:** The essence of English literature studied at one of the best colleges (Maharaja's College, Mysore) and taught by great teachers flowed out of Murthy's observations, distilled with an eclectic and philosophical touch. A student of English language & literature, Murthy did his BA (Hons) at Mysore and MA from Benares Hindu University. He also did a course in 'Teaching English as a Foreign Language' from Central Institute of English, Hyderabad (now known as English and Foreign Languages University). There he had the good luck of being taught by VK Gokak, director and professor, who had earlier been the Vice Chancellor of Bangalore University.

**Great teachers and celebrities:** In his BA (Hons), Murthy had the privilege of being taught by eminent teachers like Kuvempu

(Jnan Pith awardee) who dealt with Comparative Studies - Poetry of Milton and Kalidasa; and Epic Poetry of Milton and Valmiki. Rallapalli Ananta Krishna Sarma, professor of Telugu was equally powerful in Kannada, besides being a good musician as well. Rallapalli's son Jayant was Murthy's classmate and Murthy was spending almost all his study hours at Rallapalli's place. It is interesting that Prof UR Ananta Murty (Jnan Pith recipient) was a year junior to him at college. The principal was Dr BR Kumar, an Oxonian. And there were UNESCO-deputed Britishers too who were teaching English. If it was teaching a Greek drama, the professor would take four hours nonstop to complete it, to create and sustain the desired dramatic effect.

While he was at college, Murthy had the fortune of attending and listening to the talks by celebrities like the Nobel laureate CV Raman, who delivered his popular science lecture series (1948), where Murthy queried him about the nuclear aspect, in the backdrop of Hiroshima and Nagasaki bombing. When RK Narayan, ten years senior to Murthy, spoke on his *Malgudi Days*, Murthy asked where *Malgudi* was. With a laugh Narayan replied: "Nowhere else, but in the flight of my fancy." By the way, it's interesting to note that the fictional *Malgudi* is going to be a reality, with the South Western Railway recently deciding to rename the Arasalu station in Shivamogga district (where the TV serial of *Malgudi Days* was shot) as *Malgudi*, in recognition of its iconic impact. And it was the greatest treat of all to see and listen to Dr

Sarvepalli Radhakrishnan at the World Philosophers Conference in Mysore. His was the most powerful and impressive speech that wowed even the English-speaking Western delegates. So also whiffs of intellectual breeze blew across from giants like Kattamanchi Ramalinga Reddy and Mokshagundam Visveswaraya.

**Career:** As soon Narasimha Murthy completed his BA (Hons), he got offer as lecturer in Mysore, Kerala, Maharashtra and Andhra. He sought the advice of Rallapalli and Subbaramappa (Asst. Professor, Telugu). Both of them said the Andhra offer was the best and he shouldn't let it go. The Andhra offer was from Besant Theosophical College, Madanapalli. It was the place, the duo insisted, where the academic fervour was at its effervescent best, with every religion being studied in depth and in comparison. While the spirit of the founder Annie Besant exuded everywhere, the occasional presence of Jiddu Krishnamurti, her protégé and world renowned philosopher, was an added bonus. So Murthy served there as a lecturer for over a decade (1952-62).

**Jiddu Krishnamurti:** While being a lecturer, Murthy was fortunate enough to see and interact with Jiddu Krishnamurti on several occasions during his visits to the Rishi Valley School. Jiddu never lectured as such; he always encouraged questions and answered them. A very handsome personality, his very presence cast a magnetic, quieting and reassuring spell. He encouraged seekers to think freely, openly, independently, boldly and

uninhibitedly, in Upanishadic spirit; one should cultivate an ever growing mind; you shouldn't be a blind follower of anything or anyone, even of a very great guru. You should experience for yourself first hand, and form your own impressions. Otherwise you would stagnate.

**Mahesh Yogi:** Maharshi Mahesh Yogi (5-6 years older than Murthy), who was in due course to go abroad and propagate the Science of Creative intelligence and Transcendental Meditation, happened to visit Madanapalli and stay there for six months (1952-53). Mahesh Yogi had a relative of his who was suffering from TB. He brought him to the sanatorium at Madanapalli for treatment. The patient was eventually cured. Mahesh was already a practising yogi; he took permission from his guru at Uttar Kashi before coming down to Madanapalli. The yogi stayed in Mysore Lodge, owned by one Subrahmanyam, a friend of Murthy. The hotelier was more a philosopher than a businessman. Both the friends had the rewarding company of Mahesh Yogi. Gifted with an extraordinary memory, Mahesh Yogi was freely, readily and extensively quoting extempore from Vedas, Upanishads and other ancient Indian lore. He would recite slokas in a very pleasant and attractive voice; he was a great speaker in Hindi, Sanskrit and English. Every evening they went out on a stroll together and discussed everything under the sun. Murthy requested Mahesh Yogi to address the faculty and the students of his college. At the college, they had proudly hung a banner which read: "No religion is greater than truth."



As he spotted it, Mahesh paused and remarked: "Religion is a path to Truth; then where is the question of the Truth being higher or lower?" How revealing!

**Relocates to Adoni:** Later on, Murthy moved on to Adoni and joined as the Head of the Department of English at the Arts & Science College (1962-71) and rose to be its Principal (1971-84). During his time, the strength of the college went up from a mere 140 to a phenomenal 3,400. He served as Member of various bodies like Academic Council, Sports Board, Senate and Board of Studies (English), besides being Examiner (English) and Chairman/ Chief Examiner (English) of SV University.

While being at Adoni, Murthy managed to impress upon TG Vasanta Gupta, then MD of the Rayalaseema Paper Mills to go in for an effluent treatment plant, following a public agitation. Gupta readily agreed, though it was a bit expensive. And TG Venkatesh- who was to be an industrialist, the leader of Rayalaseema Aikya Vedika, an MLA and MP (now a BJP leader)- was Murthy's student.

At college, he brought glitterati like Rukmini Devi Arundale, Dr Bezwada Gopala Reddy and Prof P Samba Moorthy (musicologist) to give their illumining addresses to this students.

**His output:** Despite his hectic teaching and administrative grind, Murthy gave vent to his creative abilities. His poems and articles have been published in several newspapers and magazines including Triveni, a literary and

cultural quarterly, Cyberhood weekly and the Your Space section of Muse India. While his limericks found their way into Khushwant Singh's Joke Books, some of the inputs supplied by him were included by Singh in his columns. A rare poem supplied by Murthy was quoted by Singh in the Deccan Chronicle (05 Jul 1998). It was a poem composed by Swami Vivekananda in 1898, commemorating the American Declaration of Independence.

He brought out a collection of poems, *The Blissful Dawn and Other Poems* (Apr 2004), with the Foreword by Prof I V Chalapati Rao and published by Triveni Foundation. It covered a wide gamut of themes and personalities. This book has received acknowledgments and appreciations of literati and luminaries like Dr APJ Abdul Kalam, Mulkraj Anand, Khushwant Singh, Dr C Narayana Reddy and Poranki Dakshina Murthy. While Kalam considers the poems as beautiful, Dakshina Murthy sees maturity in the choice of themes, arrangement of words, imagery, and conveyance of inner meaning. In his characteristic humorous streak, Khushwant Singh acknowledges: "Needless to say, I read the poem on me first and was overcome with gratitude."

The academic books he edited included *Stories British and American* (Orient Longman, 1974/1976) - prescribed as a text book in several universities and *A Garland of Gandhiji's Thoughts* (Self-published, 1976) in an attempt to dispel the pathetic ignorance of the contemporary youth about Mahatma Gandhi.

**An artist and a cricket lover:** It is exhilarating that Murthy was also an accomplished artist with pencil. He had about sixty drawings/portraits/sketches to his credit. You name a renowned personality, and you had it already drawn by him. But being a man of modesty, he didn't put up any exhibition of them, though they were worthy enough. A few of them are displayed here.

**Recollections in tranquillity:** Born in Mysore, this Kannadiga has made Andhra his karma bhoomi and Hyderabad his home. His riches were his vast library; his compilations of thoughts, quotes and jokes; his pencil drawings; and a rare Bhagavad Gita in translation by Annie Besant. With large and

varied canvas of experience behind him, Murthy would feast on many an experience and emotion 'recollected in tranquillity.'

**A real tribute:** Though M G Narasimha Murthy retired 35 years ago from the Adoni College and settled down in Hyderabad, he was held in affectionate esteem by generations of students. He was invited to Adoni and feted by several alumni batches, the latest being on 12 Jan 2019 by the 1980-83 batch of BSC (BZC/ZPC). What else a teacher wants!

*Gurur-Brahmaagurur-Vishnuh | Gurur-Devo Maheswarah |  
Guru-s-saakshaat Para-Brahmaa | Tasmai Sri Gurave Namah ||*

\*\*\*

## CORONA! THOU SHALL DIE

**S M Kompella\***

Be not a perverse demonic pandemic  
Thou shall die  
You are the scourge and spectre  
Haunting humanity heinously  
Threatening to wreck its will  
Wreaking havoc at every corner and cranny  
Drunk with the hubris of your invincibility  
And bleeding mankind to death and destruction  
With your macabre menacing march

You are the distortion of His design and will  
A green eyed goblin  
Gorging on an anguished humanity  
True, Man has self-inflicted a severe suffering  
By exploiting and endangering Mother Nature  
But then a remorseful mankind now rises  
With its indomitable will and intrepid courage  
To combat this very crisis with sheer fortitude,  
compassion and empathy  
Mankind will assert its primacy of intellect  
And supremacy of service and sacrifice  
And wipe your vicious spectral spread off the globe  
Carona ! Thou shall die

---

\* Retd Professor and free lance journalist and columnist, Kakinada. (970135548/7780557336)  
kompella.sm@gmail.com

Golden Article reprinted from *Triveni*, September\_October, 1931

## A HINDU KING

P. B. Sathe, B.A., L.L.M., *Mimamsa Bhushana*

It is many times argued and sometimes taken for granted that a Hindu king was an autocrat, that he had unfettered power to do anything and that he was responsible to none but to himself. The theme of this short essay is to show that this proposition is not correct. A Hindu king as described in the old literature of the Hindus was not an autocrat. The autocracy of the king is a subsequent development of the polity of the Hindus which slowly encouraged extensive powers of the king in the later stages of the history of Hindusthan. Before however we proceed to the subject proper, it would not be out of place here to consider the origin of the Hindu kingship. The concept of *Danda* is one of the fundamental ideas in the Hindu political theory. The problem of the origin of kingship can be considered from two points of view; one the realistic and the other rationalistic. The first looks at the question from the point of view of how kingship originally came into existence. It is mainly concerned with the facts of history. The second views it from the moral or ethical point of view. The theory of political science tells us that power and the prowess of the king and its growth is always mainly due to external pressure. When there is a danger to one State from the neighbouring States, the State in question tries to be as strong as possible and

wants to have certain discipline which would help it to remain free from foreign aggression. This discipline is maintained by a strong and powerful hand, whether it be that of a king or a dictator. In the *Aitareya Brahmana* it has been stated that the *Devas* being pressed by the unrighteousness of the *Asuras* proceeded to elect one of themselves as a king. (Jayaswal, *Hindu Polity*, Volume II, pages 4 and 5). It is thus clear from this passage that the Vedic kings were of human origin. They cannot be otherwise when they were selected. In the *Satapatha Brahmana*, this problem is however looked at from the rationalistic point of view (*Satapatha Brahmana*, volume I, p. 514). In the Sutra period the question of the origin of kingship is not given much importance. According to the *Sutrakaras* the social structure of the Hindu society which recognized the *varnashrama* was eternal, and it was *Dharma* which guided all actions of all beings on the face of the earth. According to them, the law was expounded by the *Brahmins* and the kings simply enforced the decrees of the *Rishis*. The king according to these philosophers was not above the law but had to obey certain rules. The sanction behind these rules was of moral discipline and of penalty after death (*Vasishta* Volume I, 39 to 41).

Kautilya does not also care to give us any idea of the origin of kingship (Sen's *Hindu Political Thought*, page 53). It appears from what he has stated that he tries to reconcile both the views of the origin of kingship i.e., that of the human origin and of the divine origin. (So also *Santiparva*, page 58, *Shlokas* 41 to 48). The king is created for the protection of the world from out of the body of five deities. Leaving aside the metaphors, it can be said that the king was a symbol of five attributes of the five deities, which rule the universe. The main theme therefore appears to be that the king was invested with these powers for the protection of the world. This does not however go to show that the king had an unfettered power. For according to Manu, the *Danda* which was above the king would surely destroy the autocratic and oppressive king (VII, p. 27). The king was to follow the rules of *Danda Niti*. He could not thus be above Law.

In the *Mahabharata* the origin of kingship appears to be divine (*Santiparva*, Section 59). According to the *Mahabharata*, God Vishnu entered the body of Prithu and hence Prithu, the ruler of the earth, became representative of God. The king was to be obeyed because he was really a portion of Vishnu on earth. Underlying all these ideas, therefore, the predominant idea appears to be that this divinity was attached not to the person of the king but to his office. The *Mahabharata* expressly shows that an unrighteous king could be slain by his subjects (*Santiparva*, Section 58, *Shloka* 41). The kingship, according to the *Mahabharata* and

according to the ancient scriptures, was not a right but a duty. The aspect of duty is very prominent in Hindu jurisprudence and in Hindu polity. The king was to observe the rules of *Raja Dharma*. It was only Narada who says that the king had an unfettered power over all things under him and that he was responsible to none (*Narada*, XVIII, p.22). With this solitary exception, Hindu philosophers did not advocate the divine right to rule. In the *Mahabharata*, the subjects are even conceded the right of tyrannicide. According to Hindu *Sastras*, the king is to be consecrated. He does not become a king till the religious ceremony of coronation is performed i.e., the God Vishnu enters his body, not when the person of the king is born, but only when he is accepted by the people as their sovereign. The king takes the coronation oath first, and then he becomes the king. The coronation oath is a sort of consideration for the kingship which the person of the king gets from his subjects. Whenever the king breaks the promises made at the time of the coronation, his right to be obeyed can be questioned by the subjects. The Hindu political philosophy, as all Hindu scriptures are, is more concerned with the religious aspect of life and it is no wonder therefore that the Hindu political philosophy accepts the principle of the divinity of the king. In the *Shukraniti*, however, a very advanced view has been propounded and the king is said to be a servant of the people. (Sen's *Hindu Political Thought*, page 61). We can thus in short say that though the Hindu Polity attached a sort of divinity to the king's person, they never recognized the divine right of the

king to rule. The sum and substance of the political thought of the Hindus therefore appears to be that the king is bound by his coronation oath and that he was responsible to the people so far as those oaths were concerned.

We shall now turn our attention to the checks against tyranny of a Hindu king. These checks can be, divided under two heads. The first head would be of preventive checks and the second would be of retributive checks. The preventive checks were those which the king himself adopted for his guidance because of his training in his youth. During the period of his studentship, the king was to follow certain rules of conduct and those rules of conduct used to be ingrained in the habits of the king, when he assumed office. His conduct was governed by moral precepts and his moral discipline was one of the most effective checks in those days when religion was the sole criterion of human conduct. This moral discipline came from within, and was thus a most effective check on the king's conduct towards his subjects. The king was to regard his office as a sacred trust and the king, who carried on his administration from this moral point of view, was called *Rajarshi*.

The second preventive check was that of the religious belief of the king. To bad kings punishments were prescribed after death. Such a religious check today would appear ridiculous, but to the minds of Hindu kings in the pre-historic period, it was a great force which kept them within bounds. According to Manu, a king who cares for his subjects gets

1/6<sup>th</sup> of their merits, while if he does not, he gets 1/6<sup>th</sup> of their demerits (*Manu*, VIII, 304.) Kautilya, who is more or less a secular philosopher, is not also free from this religious bias because according to him also a king, who rules righteously, goes to heaven (*Arthashastra* III, 7).

The political preventive checks are the laws, customs, forces of public opinion and the opinions of the ministers and the assemblies. The king was to look to the customs of the people, and the customs had great force as law just as they have got today. According to *Shukraniti*, the king was to observe *Nyaya* in the noon and *Smriti* in the morning. The king was to legislate within certain bounds, but the law was mostly interpreted by the learned Brahmins who had absolutely no interest in their personal worldly well-being. The force of public opinion was recognized by Shukra when he states that the officer who was impeached by 100 men could be dismissed (Shukr, I. p. 763). It would appear from this passage that the Hindus had an idea of what is called ministerial responsibility in these days.

The real and the most effective check was that of the advice of the ministers and the assemblies. According to Kautilya, a single wheel could not move, and therefore the king was to employ ministers and hear their opinions (*Arthashastra* I, p. 7). The king was to be enthroned in the presence of the ministers, and their presence meant their consent to the king's assuming office. The king was enthroned not only in the presence of the ministers but also

in the presence of all the people. Thus the consent of the people to his assumption of office was solicited by the king. These ministers, therefore, who could raise a prince to the throne, could under certain circumstances revolt against him. As a matter of fact an instance of how the queen of Ceylon was dethroned by her ministers is cited by Sen in his *Hindu Political Thought* on page 77.

We shall now turn to the retributive checks. In the Vedic period, we find that the ministers had power to depose a king (Sen's *Hindu Jurisprudence*, page 778). The second retributive check was a *prayopaveshana*, a form of passive resistance. The subjects, who had certain grievances, fasted before the king's palace till the grievances were redressed. There was a danger of this remedy being used for all purposes. *Prayopaveshana* is *Satyagraha* but it can amount to *Duragraha* also. In any case, the king had to look to the grievances of these people who followed the form of this sort of passive resistance. This *prayopaveshana* was a form of direct appeal to the judicial conscience of the king, and to the pity of the people. The idea of deposition is not repugnant to the Hindu mind. According to Kautilya, an unrighteous king would fall a prey to his discontented subjects (*Arthashastra*, VI, p. 1). According to *Santiparva*, a king, who is carried away by the advice of vicious ministers or who is unrighteous, deserves to be slain (*Santiparva*, Section 22). This was the greatest punishment that the dissatisfied subjects could inflict upon an unrighteous king. The right to revolt against

the king, though under very exceptional circumstances, was a great and most effective political check on the tyranny of any king. The distinction between a good king and a tyrant has been maintained by Shukra also. Shukra has quoted the historical instance of King Vena being killed by his subjects for his unrighteousness. Shukra does not encourage tyrannicide-and rightly so-but he is emphatic enough to recognize the right of the people to this extreme action. Shukra is very clear in calling the king a servant of the people.

We thus see that a Hindu king, who was born and brought up under very rigorous discipline during his student life and who was susceptible to religious influences, could not be an unrighteous king. All his training during his studentship, which formed part and parcel of his character, tended towards his being a king who cared for his subjects. A king who followed the principles of *Rajdharma* during his *Brahmacharya* period, could not be an unrighteous king. Secondly the council of his wise ministers, expounding of the laws by the most disinterested *Rishis*, and the ultimate danger of being dethroned by his own subjects, all tended to make a Hindu king a very great constitutional king indeed, that is to say, he accepted the principles of *Rajdharma*. He felt that his office was merely a duty imposed upon him by God and that he was responsible to God for his actions. Thus there is no wonder that the old Hindu idea of kingship was one of the loftiest ideas of Hindu political thought and jurisprudence. The trend of Hindu jurisprudence is towards the observance of duties and not towards the



exercise of rights. The subjects therefore did not care to know their rights as they cared to understand their duties. So also, the king did not care to know how kingship came into being but he was more conscious of his duty as a king. He was to follow the principles of *Raja-*

*Dharma* and aimed at being called *Rajarshi*. The Hindu king, therefore, was not, and could not be an autocrat but was merely an officer whose principal duty was to look to the welfare of his subjects.

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## THE FLUTTER OF WINGS

**Dr. Thummuri Sharath Babu\***

The Sun alone  
Is the competition for them  
They are unsurpassed  
The hues of feathers are different  
The tweets and fleets are different  
They know no discrimination  
Nor any disputation  
A bough or branch for shelter will do  
Eons change but not the needs  
They never wean away the practices  
Hybrid malady has not touched them  
What if millions of years went by  
The cuckoo has not left its lingo

What if without a ruler  
Gentleness alone reigns  
No boundaries, no marks  
True definition of freedom are they  
What if the birds are without address  
A true family-life reflects in them  
They share the five elements, yet  
Environmental protection is the divine goal  
See the way the nest is built  
You'll know what self-confidence is  
The guarding of its brood  
Has many things to teach us  
Let's be humbled  
At the modesty of fluttering  
Which the next bird can't hear

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[Telugu original: Sri Thummuri Rammohan Rao]

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## BOOK REVIEW

**MELODIC MELANGE. Poet: A Annapurna Sharma. Publisher : Authorspress, 2018. ISBN : 978-93-87651-71-5. Pages : 147.**

"Poetry", says Coleridge, "represents the best words in the best order."

Annapurna Sharma's book *Melodic Melange* comprises of seventy nine well woven and beautifully composed poems depicting the various facets of life...love, laughter, cheer, hope, agony, anguish, dreams. The themes scatter the prismatic hues illuminating the readers, introducing them to known and unknown meadows of life.

*'Melodic Melange* commences with a humble offering to the Divine and progresses swiftly towards the hidden treasures of the words-soft and soothing, inspiring and motivating, even shaking and shuddering at times. Sheathing underneath the comprehensible coherent ideas are the profound philosophies of life. The book is a depiction of human relationships not only among themselves but also with nature and other beings of the cosmos. From *Reflections* to *Incubation*, the journey of the poetess whirls and swivels around several twists and turns giving birth to a perfect harmonious Melange.

Annapurna's reverence for womanhood finds reflection in *A Mother's Plea*, *Under The*

*Palms, Mothers*. A woman's journey is a struggle awaiting recognition and endearment, the expanse of her emotions being boundless...

*The Chinars and the Deodars*  
*Tulips and marigolds*  
*The kettle of love in my heart*  
*Wait to sizzle with your return.*  
*(A Mother's Plea, p19)*

Annapurna has successfully struck the right chords though her poetry based upon the firm foundations laid down upon her varied and profuse experiences of life. A lover of nature and an exponent of natural beauty, she has elegantly carved out *A Misty Dusk*, *Morning Drizzles*, *Brownies*, *Silence of the Woods*.

*The lone traveler*  
*on foreign shores*  
*yearns to be home*  
*for the festival.*  
*(A Misty Dusk, p20)*

Annapurna pours out her heart as she indites the worrisome and dismaying consequences of human activities, the thoughtless and inconsiderate treatment of earth and the earthlings.

*Migrating to the cemented cities*  
*Nowhere to be seen were trees or birdies*

*Failed to spot the crimsoned iris Queen  
But couldn't forget its harmonious sheen!  
(When I Saw Her, p122)*

*Vaayu 24x7, Is It An Honour, What Price  
Will You Pay* manifest as the warning to the  
humankind raising the alarm bells for the  
human race to awaken themselves, shedding  
off greed and ego, considering the wellbeing  
of nature and its inhabitants.

*No big filter could sieve, I left them impure,  
deoxidized,  
emission loaded air  
Wake up! Do something now,  
to save Vaayu for them,  
Our descendants!  
(Vaayu-24x7, p34)*

There is a Divine purpose behind everything,  
whose essence itself is love and wisdom.

*Deluged in an aura of mesmerization  
Sublimed into eternity  
Bestowed by His grace, I  
Fused with Him!  
(In Meditation, p44)*

Tagore's views find a generous expression in  
Annapurna's poetry: "Love is the only reality  
and it is not a mere sentiment. It is the ultimate  
truth that lies at the heart of creation".  
*Elements of Love, Butterfly In The Room,  
The Wailing Rain, Subtle Gossamer* and  
an array of such verses gracefully present the  
emotions of love, benevolence, faith in  
cordiality of relationships.

*To take life in sprite  
To eschew fringes and frills  
Douse the inferno of soul annihilation  
A single rule-To live and let live!!!  
(Butterfly In The Room, p114)*

The poetess voices strongly against the  
degradation of human values in the  
contemporary society. *Black Ants* and *A  
Rose and A Rock* take a tough stand exhibiting  
the exasperation and resentment.

*Leaving the sugar candy  
In despair and dry ice  
Waiting for justice'  
Only to find none.  
(Black Ants, p67)*

*Dying Embers, Mannequin, Mellifluous  
Endurance* are miraculously interwoven with  
the courage, hope and faith of establishing a  
society, free from all vice and malice.

*Rise 'O' woman, Rise!  
.....  
No man whatsoever can  
Douse the flame of womanhood  
The flame of life,  
Within you!  
(Dying Embers, p101)*

As a nightingale, the poetess sings to cheer  
and enlighten the darkened alleys of  
humankind. Her poetry touches the strings of  
the readers' hearts. *The Story Of My Life,  
Painter Potter Poet, I Wish- Aviary and I  
Wish I Were* display Annapurna's poetical  
journey and the marvelously tread path that

has led her to becoming the prodigy of poesy. Whether it is the rhythmical exhibit of emotions in *When I Saw Her, She left, He left, Empty and Forlorn* or the free lucid verses, Annapurna has mastered the skill with flair and finesse.

*The harsh winter gale  
Trees nude and pale  
No birds, no nests, no chirping,  
no shrieking  
No flowers, no fruits,  
no leaves squeaking."*  
(*Empty and Forlorn*, p89)

In *Melodic Melange*, the euphonious and mellifluous medley of verses glide smoothly as the ocean waves, drizzled with muzzling showers of emotions, sprinkled with the passionate love for nature, at times spurted

with angst and anguish against the prevalent iniquity.

*A couple of letters joined hands,  
Whipped up to become a word.  
Numerous words trotted down the lanes  
in my mind  
Shaped into a sentence and lay in my lap.  
(The Story of My Heart, p130)*

Annapurna's book reverberates the harmonious portrayal of life in its entirety presenting an insight into her compassionate, loving, benevolent heart as she reminisces and puts forth....

*The story of my heart,  
For everyone to read and ruminare.*

Giti Tyagi, Patiala, Punjab

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## TRUTHS FOR LIVING

William Arthur Ward

The more generous we are,  
the more joyous we become.  
The more cooperative we are,  
the more valuable we become.

The more enthusiastic we are,  
the more productive we become.  
The more serving we are,  
the more prosperous we become.

The more outgoing we are,  
the more helpful we become.  
The more curious we are,  
the more creative we become.

The more patient we are,  
the more understanding we become.  
The more persistent we are,  
the more successful we become.

Source: Internet

## READERS' MAIL

My compliments for publishing an excellent journal. I was particularly impressed by the scholarly article on B.N. Rau and constitution making. This is very illuminating and demolishes the myth that dr. Ambedkar single handedly wrote the constitution and he is the father of Indian Constitution.

Rama Rao Kathiriseti  
Email: ramarao.kathiriseti@gmail.com Ph.9963518000

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1<sup>st</sup> January, 2022

Prof. G. Surender Reddy  
Managing Trustee  
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