

ISSN 0041-3135

RNI No.25269/57

TRIVENI

(ESTD.: 1927)

INDIA'S LITERARY AND CULTURAL QUARTERLY



Vol: 89

JAN.-MAR. 2020

No. 1

Rs.20/-



Swami Vivekananda

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[12 January 1863 – 4 July 1902]

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INDIA'S LITERARY & CULTURAL QUARTERLY

VOLUME: 89

JAN.-MAR. 2020

NUMBER: 1

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Printer:

The Triveni Foundation

Publishers:

The Triveni Foundation (Regd.)

Butterfly Edu Fields,

Amsri Eden Square, 5th Floor,

Office No.7, St.John's Road,

Bhagyanagar Colony,

Beside Apollo Hospital,

Secunderabad, Telangana 500003

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	Per Insertion	4 Insertions
4th Title cover page	Rs.20,000	Rs.60,000
2nd and 3rd Title cover each	Rs.10,000	Rs.30,000
Inside Full page	Rs. 5,000	Rs.15,000

Payments may please be made to **TRIVENI FOUNDATION**
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I am grateful to *Triveni* for promoting it is a welcome publication for both my work over the years. Since the Indian and Western authors. It is great journal reaches international readership, the journal is advancing further.

D. Ramakrishna, Warangal

STATEMENT OF OWNERSHIP AND OTHER PARTICULARS OF *TRIVENI* Form IV (See Rule 8)

1. Place of Publication : Hyderabad
2. Publicity : Quarterly
3. Printer's Name : The Triveni Foundation (Regd.)
4. Nationality : Indian
5. Address : The Triveni Foundation
Butterfly Edu Fields,
Amsri Eden Square, 5th Floor, Office No.7,
St.John's Road, Bhagyanagar Colony,
Beside Apollo Hospital,
Secunderabad, Telangana 500003
Ph: +91-40-27711020
email: trivenijournal@yahoo.com
6. Publishers : same as above
7. Nationality : -do-
8. Address : -do-
9. Editor's Name : D. Ranga Rao
10. Nationality : Indian
11. Address : 31-1-63, Salepet 2nd Line, 1/6 Arundelpet, Guntur-2
12. Owner's Name : The Triveni Foundation

I, Y. Sreedhar Murthy, do hereby declare that the particulars given above are true to the best of my knowledge and belief.

1st January, 2020

Y. Sreedhar Murthy
Managing Trustee
Triveni Foundation

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TRIPLE STREAM

VIVEKANANDA- HIS CALL TO THE YOUTH

D. Ranga Rao*

Each calendar month throws up a number of great names, the leading lights of India, whom we have to remember and emulate in order to make our lives worth living as Indians. Among the luminaries of the first half of nineteenth century two names of a guru and *sisya* stand out prominently in the vedantic and spiritual sphere of modern India, Ramakrishna and Vivekananda.

Vivekananda takes the pride of place for spreading the message of the spirit of Vedanta and Indian philosophy to the Western world and for making Indians aware of the greatness of their land by announcing emphatically that “if there is any land on this earth that can lay claim to be the blessed *Punya Bhumi* where humanity has attained its height towards gentleness, generosity, purity, calmness, above all the land of introspection and spirituality . . . it is India,” and for giving the clarion call to the youth “awake, arise and stop not until the goal is reached” to enthuse the youth to serve the nation with determination and devotion so that they could raise the lot of the poor and the needy. The birth day of this worthy Indian monk, Vivekananda, 12th January, is celebrated in India as the National Youth Day, every year.

Veereswar Datta, one of the nine children of generous and progressive minded Vishwanatha Datta and good natured and religious minded Bhubaneswari Devi of Calcutta (Kolkata) was born on 12-1-1863. The boy was called by his pet names Narendranath and Naren. Naren had a spiritual bent from his boyhood and was fascinated by wandering monks. He eagerly looked forward for the day he would himself be a monk. As he grew up Naren studied avidly Indian and Western philosophies, the Indian scriptures, epics, history, science and on whatever subject books he could lay his hands on. He evinced keen interest in music and physical fitness. He was gifted with a prodigious memory, could speak fluently and sing sonorously. As a young man he was in a dilemma whether to be a *grihasta* or become a *parivrajaka* and lead the life of a sanyasi. Vivekananda was also under the influence of Brahmosamaj which espoused a formless God but allowed reading Vedas and Upanishads. Seeking the truth about the existence of God, he keenly sought seeing God. His quest led him to Ramakrishna who at that time was trying to find common ground among the religious and spiritual practices pursued by the country and the world.

Ramakrishna was the ‘crazy brahmin’ who sang and danced in spiritual ecstasy while giving his discourses and went into trances frequently. Naren asked Ramakrishna directly whether he had seen God. “Yes I see him as I see you, only in an infinitely intenser sense” replied Ramakrishna and added that one can see God by serving man. He saw in the young seeker the material he wanted. Naren kept meeting Ramakrishna though he disapproved Ramakrishna worshipping Kali and going into trances, but found in him his guru.

Naren’s deep and exhaustive reading of scriptural writings, Indian and foreign and the Brahmosamaj influence made him propound his theory of Neo Vedanta which reconciled the Dwaita and Advaita philosophies. He said that the soul is divine and the divinity of the soul controls itself externally and internally. He accepted his master’s idea that service to man is service to God and that humanism was greater than creed and religion. In course of his master’s tutorage Naren experienced *Nirvikalpa Samadhi* and more.

After the death of Ramakrishna Narendranath established a monastery which later came to be called Ramakrishna Math serving the country and the world through its branches, which fulfilled his wish “to set in motion a machinery which will bring noblest ideas to the doorstep of even the poorest and the meanest”.

Naren took his monastic vows in his

twenty fifth year in 1886 and chose the name Vivekananda meaning bliss through wisdom and decided to live like his master. He then made an extensive tour of India for more than five years, mostly on foot to gain firsthand knowledge of the people that live in India and their life. Encouraged by his friends, admirers and well-wishers he decided to visit the West to propagate the truth of Indian vedantic religion to the world.

The most significant day for India in modern times and her vedantic background was 11th September 1893, the day when Vivekananda, representing India, made a brief but historic speech in Chicago, America. He received a standing ovation and applause that lasted for full two minutes from the thousands of delegates attending the World’s Parliament of Religions for addressing the gathering with the words, “Sisters and brothers of America”. While the other delegates spoke about their religions, Vivekananda spoke about the necessity of understanding among all religions and the need for mutual appreciation in religious matters and toleration and the spirit of service and sacrifice. The delegates, the Americans and the Press went ga ga over the face, figure and speech of the ‘Hindu monk’ in his ‘orange robe’ and the ‘scarlet turban’, the ‘handsome Oriental’ with his ‘yogi’s eyes’. ‘who is an honour to humanity’.

Vivekananda had imbibed the spirit of service and sacrifice along with Vedanta

and spiritualism and the ideal of nationalism linking life and religion from his master. Vivekananda stressed on three attributes which were needed to be implemented in one's approach dealing with social and human problems - a loving heart, a mind that reacts and a hand that works.

He had a strong conviction that the youth of India will transform the nation 'coming out like lions'. He asked the youth not to be one among the many but 'one among the hundred'. He warned them not to weaken themselves with unworthy thoughts and give up smoking and drinking. They should take up an ideal and give their whole life to it. While telling them to be bold and fearless he wanted them to stand on their feet with belief in themselves. "Expand your hearts and be open to learn from everyone", he exhorted. To cap all this they should develop "a gigantic will". Stressing the need for developing an inventive mind he said, "modern education has changed your fashion but new avenues of wealth lie yet undiscovered for want of inventive genius". How true and appropriate the statement suits the present day needs!

Valmiki's Ramayana depicts Hanuman as the very personification of qualities like determination, concentration, ability to

foresee things, intelligent planning, taking right decisions at the right time, physical fitness, mental preparedness, courage and faith in oneself etc. Vivekananda was a great admirer of Hanuman and it is no wonder he echoes his hero in his own life and wants the youth to try the qualities for success in their endeavours.

Vivekananda had a foreboding that he would not live to enter his fortieth year of life. He shed his physical frame four months before reaching forty.

The youth, now a significant chunk of India's population, are characterised as the future hope of the country by everyone. A tremendous responsibility rests on them and they have to prove themselves by undertaking to build a new India putting into practice some of the guidelines suggested by Vivekananda and make his dream come true reflecting the age old traditions the country cherished while working for their own advancement in the setting of mechanised, scientifically oriented modern life. If fifty percent of the young men and women give thought to their importance in the present day society, half the battle would be won.

[The Chicago speech, made extempore, is published on the inside back cover]

LOVE IN POETRY - A MYTH OR A REALITY?

Dr. J. Bhagyalakshmi*

Love poetry in the twenty-first century is an anathema. This trend started halfway in the last century itself. Why love, any personal feeling, any emotion, any grief is looked down. It all belongs to Romantic age which was very long ago. Now love survives in greeting cards in abundance and is growing unabatedly.

Another area where love survives is in film songs. Those who write them are also great poets. At least in the sixties and the seventies of the last century we had such great melodies, such simple but touching statements that appeal to us even today. Trends might have changed in art forms but love is eternal in human heart. It survives all assaults and love poets can claim their own space.

Love is not necessarily a bond between men and women, especially young, though that is the time when the most beautiful thoughts are framed in the tenderest words. That may be a reason why a largely circulated newspaper says, "If you have a message for your loved one and if you are below twenty-five please send it here" as if those above twenty-five are not qualified to be in love.

* Poet, writer, Madanapalli, AP

What is love, after all? It is a strong positive feeling. As dictionary defines, it is "an intense feeling of deep affection or fondness for a person or thing." It is possible even in other relationships as mother and child, a devotee and his deity. We know of Meera and her love for Krishna. Can any love surpass hers? Then we had Tyagaraja, the great musician who was totally devoted to Lord Rama. So also there were many like Annamayya and Ramadas who treated God as their own companion. Every rue, every feeling, every emotion found expression in their songs which are pure poetry.

In fact whether we recognize it or not, love is all pervading. Here I would like to quote Robert Bridges:

*Love, from whom the world began,
Hath the secret of the sun.
Love can tell, and love alone,
Whence the million stars were strewn,
Why each atom knows its own,
How, in spite of woe and death
Gay is life, and sweet is breath.*

A lot of our romantic poetry, often classical in style, is the free play of the poet's imagination. *Geetgovinda* embodies most illustrious love poetry. This is all beautifully described by J.P. Das in one of

his poems titled *Geetgovind*. He sums it up how ultimately

*The body overtakes
All self-restraint
And life wallows
In lustful passion.*

At the end he calls it all “the reign of poetry, a festival of words and rhymes.”

The great love poems are usually poems of longing or regret. The feeling may be a fleeting one but the poetry makes it permanent in language. It is an expression of secrets locked in our psyche. The language helps us to capture that restless feeling of the significant states of our mind be it religious awe, aesthetic contemplation or rational understanding.

Poetry has special place for love since it takes the form of passionate expression. No doubt the religious revival or Bhakti Movement gave new spurt to love poetry. Even in secular world love is the most commanding absolute. Mathew Arnold in his *Dover Beach* says that this world has nothing to offer except “confused alarms of struggle and flight.” He further says:

*Ah, love, let us be true
To one another! For the world,
which seems
To lie before us like a land of dreams
So various, so beautiful, so new
Hath really neither joy, nor love...*

That’s why he gives more importance to human love. Samuel Daniel in his poem *Love* says:

*Love is sickness full of woes
All remedies refusing...
More we enjoy it, more it dies,*

Cole porter in *Night and Day* says:

*Night and day you are the one
Only you beneath the moon and
under the sun;*

At long last he concludes:
I think of you, night and day.

A big deal! For us ordinary mortals it looks like ramblings of an infatuated mind wallowing in ordinary things.

John Donne is on a different plane altogether. In *The Baite* he says like a true lover

*Come live with me, and be my love,
And we will some new pleasures prove
Of golden sands, and crystal brooks ...*

He goes on to say how wonderful the whispering river is which is more warmed up by his lady’s eyes than by sun. He also mentions people who catch fish by deceit. But his body love needs no such deceit. Why?

*For thou thyself art thine own bait,
That fish, that is not catch’d thereby,
Alas, is wiser farre than I.*

Well, what a clever twist! Is he praising his ladylove or pulling her leg is left to our imagination.

When we talk of romantic poetry or love poetry can John Keats be far behind? Here is one from him, a different love poem.

*You say you love, but with a voice
Chaster than a nun's who singeth
The soft vespers to herself...
Oh, love me truly!*

He asks several questions about her smile, her lips and her touch which does not convey to him that she loves him truly. Here he is talking about her body language. He concludes:

*Oh, breathe a word or two of fire!
Smile as if those words should bum me,
Squeeze as lovers should-*

But D.H. Lawrence is cynical.

*We've made a great mess of love since we
made an ideal of it,*

He makes many more shocking statements. They certainly bruise the feelings of ardent lovers. But is there an element of truth? We have to pause and think. Lawrence continues:

*The moment I even say to a Woman: I love
you! -
My love dies down considerably.
Love is like a flower;*

*it must flower and fade;
If it doesn't fade; it is not a flower,
It's either an artificial rag blossom, or
an immortelle for the cemetery.*

Very cruel indeed! But then there is no universal definition of love. It is almost like defining or experiencing God.

The ancient and famous *Tirukkural*, a Tamil classic is considered as a gospel to humanity. The monumental work is divided into three parts - one on *virtue*, the second on *wealth* and the third on *love*. The one dealing with love reflects various moods and sometimes amuses us with a clever turn of a phrase. A lady is about to sneeze but stops. She says to herself –

*Feeling of almost going to sneeze comes
over me often, and then it passes off
Apparently, my husband starts to think and
forgets me.*

It is commonly believed that a person sneezes when another one thinks of this person.

Here is a lover complaining about his lady love and her feigned anger -

If I vowed to her "I love you more than anyone else," The angry response was, "More than whom, more than whom?"

Now it is difficult and hard to come by love poetry. But love is such a flame whether one approves or not, one accepts or not

it continues to glow. So also it reflects in some of the poems of contemporary poets. In Sunil Gangopadhyay's poems translated into English there is a cute one. You may judge, if it is a love poem or not.

*Those words sweetest of all-
 "We shall meet again"
 Whether we meet or not,..
 no matter who goes where
 burning in the land of the deserts
 and merging in the land of the poles,
 all of a sudden
 those words splurge in my heart,
 we shall meet again!*

Manohar Bandopadhyay in his collection *The Helium Fence* has a poem called, *When I cease to sing*. It is not a love poem in the strict sense but it is almost close.

*You shall hear me sing every sorrowing
 sunset
 At day-break doused in smiles . . .
 In rustles of leaves on a windy day*

Then he concludes,
*Whenever you read your verses in whispers
 Listen to my voice between your breaths.*

Undoubtedly, this is the language of love.

We have many poets who have not forgotten love and reflect it in their poems may be they treat them as contemporary themes in changed circumstances but there is no escape from love.

Thank God it is so because as is said "It's love that makes world go round."

If anyone says "It is all humbug" we can never accept it because here is something from Herbert Shipman.

*Across the gateway of my heart
 I wrote "No thoroughfare".
 But love came laughing by and cried,
 "I enter everywhere."*

If you desire to be pure, have firm faith, and slowly go on with your devotional practices without wasting your energy in useless scriptural discussions and arguments. Your little brain will otherwise be muddled.

Ramakrishna

A STRANGE SEARCH

T.N. Dhar ‘Kundan’

Life is a process of searching, which is multifarious and never ending. Right from the day we come into existence the search starts. The primary search is for the things needed for our survival, and this takes us to look for food, clothing and shelter. This search is still on and we engage in the search for knowledge and awareness. We encounter nature and umpteen things around that, which are mysterious and surprising. That kindles a quest in us for unraveling the mystery and trying to know the reality of these mysterious and surprising items observed by us. This puts us on the track of search for knowledge. We make an unending attempt to know what, why and how of all the occurrences taking place around us and baffling us with their mysterious character. This search is in the field of mundane and visible world, in the abstract realm of mind and intellect, in the depths of the feelings of the heart as also on the plane of the soul and the spirit.

In the spiritual sphere we are required to search for God. This is understandable for it is natural for us to try and know the causeless cause of all that is visible or hidden and is known as God's creation. Here I as the one engaged in this search

am the subject and God as the one whom I desire to know is the object. This situation is plausible, logical and reasonable. This search has given rise to different schools of thought, different philosophies and different methods of spiritual exercises. The subject is constantly in search of the object and with any method of meditation, contemplation, yoga, discussion and devotion or even surrender, the subject is bound to know the object. The search itself is satisfying and rewarding, irrespective of whether the subject succeeds in knowing the object or not.

Then we are asked to know and search our self. This is rather odd and baffling. After all if we engage in knowing our self, it will result in a subject searching the subject and not an object, which is not natural and plausible. How is the subject to search for the subject? This is the subject of discussion, analysis and examination. This in effect means that we have to play a dual role of the subject and object both. Let us see this position in a different way. What is it that we call 'I'? It has the gross aspect of our body including its inner and outer organs. We often refer to these as 'my body or my limbs, my organs'. Thus we treat all this as something that we possess and discern ourselves to be something different from all this. Now if we take the case of our

* Writer, Bangaluru

subtle aspect including our mind, intellect, and even spirit and soul, these also are identified as 'our mind, our soul etc.' and thus here again we treat ourselves to be something different from all this, which owns these items, controls them, utilizes them and enjoys through them.

Now this 'I', which is different from the body, the mind, the intellect, the soul and all other gross and subtle aspects is not an object. It is the subject, which needs to be perceived as such. It is the one which is engaged in this search, which has the desire to know and a quest to find itself. It is a situation like the one where I were sitting before a mirror and trying to know the reality of myself, which is reflected in the mirror. This perception of this self is in reality a major spiritual exercise. So one has to embark on this exercise in order to perceive and realize this 'I'. This is a long journey on an unknown route and one comes across a variety of landmarks and milestones on the way. At every milestone one or the other school of philosophy appears to be correct and valid till we proceed further and reach another milestone. On reaching there yet another school of thought appears to be valid and true and the process goes on. Here I would like to narrate an old story, which comes readily to my mind at this stage.

There was a sage in Kashmir, who was spiritually at a high level. He wrote the actual experiences of his spiritual journey in Sanskrit on a roll of paper. After his

death his seat was occupied by his son. He also rose to heights spiritually and one day he was talking to his disciples when he told them that whatever his father had recorded was not factually correct. He did not want to erase his father's writings. Out of reverence to his father he smeared saffron colour on his writings so that they did not get obliterated altogether and wrote an account of his own experiences on the space in between the lines. After his death his son occupied the exalted seat of sagehood. He too attained very high spiritual status. He studied both the accounts written by his father and grand-father. Then he explained to his disciples that what was written by his grand-father was of a stage much higher than that of his father. Since his father had not reached that level he took that as not correct. This is in fact the situation in spiritual journey. At every milestone we have a different experience and take that as the ultimate truth till we go further and find out new facts.

This journey we start perhaps from a scratch or from a point where we might have left it in our previous birth because Shri Gita says, '*Aneka janma sansiddhah tatoyanti paraamgatim* —after getting perfected through many births a seeker attains the exalted position'. At first we face a jungle of mysteries and are baffled and confused. Slowly we reach a position of duality realizing two entities 'I' and 'He'. Here 'I' is the subject who is in search of 'He', the object. In Kashmir Shaiva philosophy it is called *Ahanta*, *Idanta* or I-ness and

this-ness. This position has given rise to the theory of duality *Dvaitavada* propounded by Madhvacharya, Raghavendra and others. Then we cross various stages of *Dvaita-advaita* of Nimbarkacharya, *Shuddhaadvaita* of Vallabhacharya and *Vishishtha-advaita* of Ramanuja and so on. Here we see every entity as a distinct entity but a common thread passing through them or pervading them. We discern what Bhagavad Gita says '*Mayi sarvamidam protamsutremaniganaiva* – everything is fused in me like pearls on a string.' Once we reach the pinnacle of spiritual attainment we perceive absolute non-duality (*advaita*) of Shankaracharya. We see Him as the reality and rest as an illusion or 'Maya'. We compare the Divine and the creation with an ocean and the waves tossing on its surface. At this point there is complete merger of 'I'ness and 'This-ness'. This is the supreme 'I' consciousness where we perceive the self as nothing different from the Divine. We realize that we were sitting before a mirror and all the time viewing ourselves only, which we erroneously thought as something different.

This brings us to an important conclusion that what we thought was a search was actually an attempt to know, perceive or realize the true substance, the reality or the essence of the Divine and the Self. This attempt revealed to us an important fact that the two exercises of God-realization and Self-realization are in fact and in

practice one and the same. We come to know the meaning of various statements in our scriptures, some examples of which are given here. Shrimad Bhagavad Gita says, '*Vasudevahsarovam-iti*– Everything here is God.' Ishavasya Upanishad says, '*Ishavasya midam sarvamyat-kinchid jagatyamjagat*– Whatever is before us and whatever has passed by in this world is pervaded by the Divine.' The Purusha-Sukhta says, '*Purusha-eva-idamsarvam, yatbhutamyat chi bhavyam*– Everything here, whatever has happened and whatever is yet to take place verily is God, the Gigantic Purusha.' Kashmir Shaiva philosophers say, '*Vishvaatmikaam*– He pervades the universe,'

There are various paths of engaging in this search. We choose a path best suited to us either voluntarily or involuntarily but the one best suited to our taste and temperament and that considered by us to be easy and without any road blocks. Sometimes a preceptor of ours guides us in choosing the path. The paths may be different but the aim is to realize the self. Depending upon the commitment and resilience of the seeker the search may take a shorter or a longer period. It is also possible that the search may not come to fruition at all but the pleasure and satisfaction that we derive from the search itself is worth the effort put in. This search is soothing and sublime, fascinating and fantastic. That is why I call it a strange search. Strange it is, no doubt.

SPIRITUALITY

TSS Anjaneyulu*

The penetration of atom changed the world in a manner few things did before. The laws of the mechanical world stood demolished and science, which has hitherto prided itself in its “exactness”, found that the new knowledge had taken the world into deeper realm to a new religious philosophy, both intellectually and emotionally. It brought scientists to the conviction that a vastly superior spirit manifests in all the laws of the universe in which man’s modest powers are seen much feeble.

Spirituality is neither the privilege of the poor nor the luxury of the rich. It is the choice of wise men. The ancient deep roots of tradition sustain the branches, twigs, leaves, flowers and fruits of culture. The stem of the spinal column sustains life’s energy at the root of the *Kundalini* being actuated by a bioplasmic (cosmic) *Prana* routinely during drawing of environmental energy.

Spirituality is the key to unlock the manifest universe to perceive the unmanifest from ever-changing to changeless, from ephemeral to eternal. As the world dimension is within and coexistent with Reality, it will be useful in worldly life also in sensual

ways. Spirituality during the several millennia and quantum physics, during the last several decades, has been trying to understand the Reality. Upanishads, Gita and several great works like *Viveka Choodamani*, *Aparokshanubhooti*, *Panchadasi*, *Astavakra Samhita*, *Atma Bodha* and *Upadesa Sahasri* elaborately dealt with matter, mind, life and the Reality and ways of realizing it.

The universe was thought to be made of four elements, earth, water, fire and air by Greek philosophers (Empedocles). Writing on the nature of the universe, Lucretius thought that the composition of mind is at least three-fold. But they are not enough to provide sentience. We must need another component which is nameless. Vedas and Upanishads say that the universe is composed of five elements - earth, water, fire, air and space (ether) with increasing subtlety and pervasion in that order. Theosophist Blavatsky speaks of seven elements, five elements plus mind and intellect. Vedas refer to the beings in mortal and immortal worlds. The theory of many worlds says that every time the universe is faced with a choice at quantum level, the entire universe splits into many copies of itself as it takes to carry out every possible action. Samkhya cosmologist Kapila says that everything of the universe is a mix

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product or essentially three qualities in different propensities. Richard Feynman says that nearly all the vast apparent variety in nature results from the monotony of repeatedly changing of just the three basic actions - the movement of a photon from one place to the other, the movement of an electron from one place to the other and the interaction of electron with a photon. The three aspects are the un-manifest reality (consciousness), the manifest universe and the mind, the relater. The world is a flow of consciousness - the substratum. The mind is only a carrier, a relater, a messenger to present the impressions to intellect for discriminating. It is the fire (mental), the vehicle of communication between the three worlds (*mano Agni*).

Senses are not the only means of knowledge and the thought of reality; sometimes we reach our intelligence in other ways. Nobel laureate physiologist Charles Robert Richet affirmed at Edinburg that our five sense organs of the being are kept in a state of suspended animation electrified by cosmic universal energy when one approaches super-consciousness.

Several Vedantic works of India have variously elaborated the aspects of life, mind and integral vision - to understand the reality, totality, wholeness (*Purnata*). The wisdom in some important works is presented here in a nutshell.

Astavakra Samhita, an ancient classic on monism which profoundly influenced

Swami Vivekananda in his early life, is a dialogue between learned Astavakra (born with eight parts of the body deformed) and king Janaka. It is described in *Vana Parva* of *Mahabharata* where Maharshi Lomisa narrates to Yudhisrara (Dharmaraja), the eldest of the five Pandavas, that philosophy discards the world of sense and intellect which vitiates the very nature of objectivity, vacillates between the duality and drowns one in delusion. This finds confirmation by physicists and others regarding observation and limits to it (uncertainty) as the observer is involved in observation. The text is exclusively related to matters regarding the nature of self means or of realizing self state of mystical experience and sense of realization in an embodied state. Reason can only be used up to a limit and should give way to higher perception through intuition. This takes one away from involvement in indisciplined reason and fallacies of all logic. The work presents the falsity of everything other than consciousness deduced from Vedic authority (*Sruti*), logic (*Yukti*) and experience (*Anubhava*) more important than learning. Consciousness is always free and is unaffected by phenomenality and temporality through seeing self in everything without 'otherness'. It is man being in the world and yet not of the world through detachment and progressive internal development. King Janaka says that 'the world is like a wave in me who am the ocean'. *Astavakra Samhita* records universal insights developing faithfully. Self is the witness in all and all

in the self. It discusses dissolution of ego, bondage, self and non-self detachment, indifference and dispassion. It discusses the grandeur of absolute *Brahman* which is apart from everything in universe. Yet it is their substratum. The *Samhita* has some commonality with *Yogavasista* and *Mandukyopanishad*.

Vidyaranya's *Panchadasi* says that the reality can be realized through discrimination (*Viveka*), illumination (*Deepa*) and bliss (*Priyam*). Discrimination is overcoming superposition (*Adhyasa*) of eternal universe of elemental nature with each individual consisting of five sheaths covering the universal self. Illumination is understanding the philosophy and perception, the difference between the creator and the creation and the meaning and method of meditation. Bliss (*Ananda*) is seeking the source of existence, difference between the worldly joy and eternal bliss, the ultimate purpose and goal of all life, the harmony of cause and effect and complementary aspect of nature and man. It is achieved through coordination of the three states; awake, dream and deep sleep, the bliss of the freedom of the self and of knowledge which helps rise in the levels of awareness through destruction of the mind and realization of non-duality.

Upadesha Sahasri by the great sage Shankaracharya principally deals with mind, knowledge through thought and conception, subtleness and pervasion, negation of attributes, knowledge of

changeless self and nature of non-dual consciousness and merging of the mind. It presents an elaborate conversation between the mind and consciousness at the end (*Adhyatma Manasa Samvada*).

In *Atma Bodha*, Sankaracharya says that the reality is covered by falsity as truth is covered by untruth through superposition, which is never partial but is total. It is not possible to be awake and asleep at the same time each of both the truth and falsehood exist alone - they are antithetical. As long as one is fragmented and lacks total vision, it is impossible to see the Reality which is ever a whole.

Aparokshanubhuti is one of the important works of Shankaracharya. It deals with an identity of individual self with universal self and overcoming ignorance through enquiry (*Vichara*). To enable the mind to embark on such an investigation, he prescribes several disciplines. He gives 15 steps to gain knowledge which includes eight steps of Patanjali's *Astanga Yoga*. It covers dispassion (*Viveka*), discrimination (*Vichara*) between body and mind, repulsion of nihilism (*Soonyavada*), Maya and mind. There are no books in the world which are as illuminating as the Upanishads. Apart from the main Upanishads, Swami Sivananda writes in 'Ten Upanishads' to help a seeker with the wisdom of the reality which serves as a guiding light for the true seekers and helps destroy ignorance. *Yogasara* Upanishad gives the essence of *Raja Yoga*, *Vedantasara* Upanishad of

Vedanta, *Sivagnanamrita* Upanishad on absolute wisdom, *Advaitananda* Upanishad on the duality, *Swaroopabodha* Upanishad on Self-Knowledge, *Brahmarahasaya* Upanishad on the secret of *Brahman*, *Brahmaanubhava* Upanishad on the experience of *Brahman*, *Vicharabindu* Upanishad on the essence of discrimination, *Jyotirbindu* Upanishad on the essence of light and *Anandabindu* Upanishad on the essence or bliss. Physicist Dr Joseph Kaplan shows the parallel between cosmological ideas of Kapila and the findings of modern physics. All matter, after all, arises from radiation (light) energy but we see it as various substances by variously stating all the possible qualities. Psyche is not a material substance for the reason that it is the ground of psychological as well as physical universe. All objective existence, including the psychological, is its product. Gita (XIII,18 and XV,12) says that the light of the sun and the radiance of the moon are all from the reality. He is the light of all beyond all darkness, both physical and spiritual. It is the knowledge of the Self. Gita, a book of 18 chapters divided into six chapters each on *Karma*, *Bhakti* and *Jnana* aspects of 700 verses, is a compendium of Upanishads, through the conversation of Lord Krishna and Arjuna. It covers in a nutshell almost all the aspects discussed above. It has something for everybody. It deals with opposing forces of good and evil in the battle of life. The principles presented are based on universal laws and of universal application irrespective of nation, race and religion. It elaborates

the different parts of body (matter), mind (subtle matter), and soul (causal) and highlights the differences between manifest and unmanifest. It highlights the importance to sustain the body and the mind - food, *Prana*, the link to physical and subtle body. It presents various patterns of Yoga and *Pranayama*. It emphasizes the harmonization of ego and soul leading ultimately to liberation.

Man does not know his face in previous life after he is reborn. He is born without any external identity of his earlier existence as 'nobody' through an unknown mother and is identified after the birth as somebody's son or daughter, brother or sister and belongs to a certain 'place of birth' and so on. As he grows and develops attachment to people, things, places and environs, he acquires a position, identity, riches and develops ego and self centeredness to become 'somebody'. J Krishnamurthy asks 'what is wrong with anonymity'? There is nothing wrong in it but man perhaps needs an image support and psychological control to obtain personal benefits from outside him and takes advantage of his linkages to parents, their riches and relationships. As he ages, understands life and its tribulations. Interacts with society, experiences shocks in life, he begins to develop detachment, more so in fear of disease and approaching death. He gets disillusioned, he becomes less 'somebody' and more 'nobody'. Delving deeper inward, man can expand the circle of selfishness to become 'everybody'

through expansion of consciousness. With deeper penetration into the mind through yoga and meditation, he can understand the universality. Sri Sri Ravishankar calls this as 'to become somebody to nobody to everybody'.

The perinatal refers to both the levels of birth and death. It is a domain of existential experience which exerts a crucial influence on a person's mental and emotional life - an enlarged view of it. This is where the gateway to spirituality opens up and people begin to believe of energy pattern. Says psychologist Stanislas Grof, 'although the world is seen as an energy pattern, when the spiritual dimension enters into experience, there is still an objective, absolute space, in which everything is happening, and there is linear time. But this changes in a very fundamental way when people begin to experience the next level, the transpersonal domain. At that level, the image of three-dimensional space and of linear time is shattered completely'. You can experience any number of spaces in psychedelic sessions. One may experience several transformations and even simultaneous experience of different spatial arrangement. Likewise, one may experience different modes of time, circular time, time running backward and so on. The energy patterns that we observe at gross levels are different from those observed at esoteric level where subtle energy patterns prevail. With the concept of the whole in balance, holism requires a fundamental interdependence, biological,

mental and emotional manifestations. Different schools talk of different aspects of balance - physical, mental, emotional and bio chemical manifestation. Understanding consciousness involves the understanding the infinite through finite, absolute from relative, eternal from temporal. The only formula is to develop awareness and transcend from physical to higher levels and merger of local and non-local, individual and universal, which is only possible beyond space-time.

Transcendence comes in various ways. It may be visualizing some other space from where you exist, some other transformation or perception of some other time different from our present time. One also visualizes a cyclic, circular or a negative time and so on. Time has no significance to a photon. Photons are not conserved. The physical velocity of light sets the time centered at zero time with negative and positive times on either side. For physical, the velocity of light is a barrier. It is also so between local and non-local. So there is a duality. Beyond space-time, local and non-local approach each other and merge each other in timelessness. This is taking one to liberation that is something primordial which cannot be experienced on the basis of anything else as it is the only sentient thing which is all-pervading. 'Transpersonal experiences involve expansion of consciousness beyond the conventional boundaries of the organism and correspondingly larger sense of identity, overcoming usual limitations of sense perception often approaching to

direct mystical experience beyond logical reasoning and analysis.'

Dwy B Larsen gives a physical theory about the nature of the basic constituents of the physical universe which is a physical constituent in the framework of space and time. Dr Larsen gives a new paradigm that motion is basic and the soul constituent of the universe and space-time is the content and not the container for the universe.

What we enjoy in the world is the shadow of a substance which cannot be isolated from the reality present everywhere. The problem is only of identification as it is in everything. Science has no recourse to identify it. It is like the one and the only one Krishna playing variously with different Vraja girls through thoughts each of them thinking that he is only with her exclusively through Maya in the play (*Leela*).

In *Incognito Tersa*, George Johnson writes, that consciousness is the undeniable presence at the core of our being. Philosopher Daniel Darnett, in his *Tour de Force-Consciousness Explained*, shows thought can give rise to stream of consciousness, the inner voice that plays constantly in our hearts'. This is like a linear problem turned cyclic both the beginning and ending becoming endless. This is something that Ansazi believed that everything is full of spirals and so will return to the full circle of Yapakshi. Lao Tzu believed in the cyclic rhythm of nature as Hindus did.

Carl Jung discussing the study of human psyche says 'it is permissible for science to divide its field of enquiry and a limited hypothesis for science must work in that way but the human psyche may not be perceived that 'way as it is a whole which embraces consciousness and is the knower of consciousness. Scientific thought being only one of its factors, the only waking plane can never exhaust all the possible of life, dream, deep sleep and beyond.

A man in a dream of a few minutes' duration visits a friend abroad, talks to him there and returns. In that short time he travels, covering almost half a day of air travel. How can we apply things of space and time of dream state to awake state? In the awake state and dream state, the consciousness 'I' is accompanied by object and not 'I' consciousness. It is bound by senses and mind. In the deep sleep state, 'it is objectless'. Physical reality cannot be applied to the subtle mind and, more so, to the subtlest consciousness. How does a gross man understand a wise man or a realised soul? The worldly perception of a businessman is of profit and growth dimension only. The unworldly man appears to him as an idiot.

Says Sir Arthur Eddington that 'the physical world is entirely abstract without actually apart for its linkage to consciousness - time and space are out of it'. Abstraction gives the pure conception of God's faith and the image gives their living reality. Man obsessed with the objective understands

only the images and appearances and not the reality. He should use science and reason with all their limitations and neither neglect world dimension nor be obsessed by it.

Julian Huxley, in his introduction to the *Phenomenon of Man* by Tielherd De Chardin, says that 'Chardin has envisaged the process of convergence which he called 'pointomega' as opposed to alpha of elementary particles and their energies. This is the subtle aspect synonymous with gross aspect of convergence deficiency in optical vision. One can notice that there is a powerful endorsement of modern thought in the vedantic analysis of personality which is the principle of cosmic intelligence invariably present in all and in their vision and perception. *Atharva* Veda speaks about the essence of reality as convergence to uniqueness at *skamba*, the primordial pillar (*Axis Mundi*) beyond the sheaths of ignorance.

Bharata is the brother of Rama of Indian epic *Ramayana*. His role as a whole man has been moiled by many. Writing on Bharata 'the integral man' Dr V K Gokak, former Vice-chancellor of Satya Sai University, writes 'that the essential victory (man) is the triumph over *Karma*, the frightful sequence and the consequence of deeds where indeed is the true victor who wins on the fields of both time and eternity. It is a deliverance from rebirth to avoid the problems of life and living and more positively to enjoy the eternal bliss -

oneness of worldly man and the other is a sage respectively. He is the worshipper of the spiritual as a sensuous beauty. Amateur artist in love, he is the worshipper whose soul has illumined the dark caves of his being. A grim warrior in the head at the forefront of battle, he, is also the strategist of his own self unfoldment. He relishes keenly the pleasures of the world. But he is ever vigilant in the practice of Dharma. He is (God) king and sage. He gives munificently but he gives to the deserving. He knows the eloquence of the speech and is silent. He can be a pauper and a king, benevolence itself to his subjects he is the king of serpents to kingly force. A coward with queens, he is a fierce warrior. Ruling over the domain of five senses, he is the emperor of the earth today and of heaven tomorrow. To the man who enjoys without discernment, life is a long disease. Life is both light and delight to the discernor, pursuit and attainment, pleasure and pilgrimage. There is an external science of physical reality and there is an internal delectable science, the science of the spirit. Self knowledge is alone enduring, eternal and ever new. It is the contemplation of pure self, the depth that knows not tumult, the mirror into which the person disappears'.

Stanisila Grof says, 'the universal consciousness is likened to the ocean - a fluid of undifferentiatedness and the first stage of the creation to the formation of the waves. A wave can be viewed as an individual entity and yet it is obvious that

the wave is the ocean and the ocean is the wave - there is no ultimate separation. What all aim and the higher purpose of life of man is the integration of *atman* to universal *Brahman*. Heaven and earth

cannot meet only at the horizon, light and darkness only in the twilight. The awakening of the consciousness is like the awakening into a life, a process of discrimination.

EQUANIMITY IS THE SIGN OF CONTENTMENT

Santhushti fills the heart with divine delight. It marks a stage of detachment from the world, for the world makes one swing from pain to pleasure and back again. The devotee therefore must desist from attempts to earn joy or avoid grief. He has to be unconcerned with ups and downs. Success should not boost his ego, nor should defeat land him in dejection. Honours should not turn his head, nor dishonour make it droop. Equanimity, serenity, these are the signs of *Santhushti*. The devotee welcomes gratefully whatever happens to him or is given to him by the Divine Will, to which he has surrendered his own will.

Dhruda Nischayam (firm resolve) is the other requisite. Of course, all men possess this qualification; it is an asset that assures survival, and secures popularity and pre-eminence. Those who climb Himalayan peaks derive the tenacious courage, that sustains them, from the firmness of their

resolve not to turn back. Others exhibit their heroism in crossing tumultuous oceans alone. Some others resolve on exploring fearful forests. Firmness of resolution, bravery and skill are utilised even for merciless torture of others to rob them of their riches. Ignoring their inner divinity and setting aside their humanity, some people descend to demonic levels and become fanatically cruel. We have to conclude that *dhruda nischayam* can serve good purposes as well as evil.

Valmiki, when he was Ratnakara, used his courage and adventurousness in vicious and wicked ways. Contact with the Seven Sages and their teachings made him direct the same qualities towards Rama. He was transformed so completely that he became the author of the *Ramayana*.

Sri Satya Sai Baba
Source: Internet

MAQDOOM-THE FIRST TERRORIST IN THE WORLD OF URDU LITERATURE

S.M. Kompella*

*Out of agony wells up poesy
Out of poverty springs up revolution*

Born in acute poverty, brought up amidst rural life and schooled in Hyderabad at a simmering time, Maqdoom made his debut as the first terrorist in the field of Urdu literature. Totally dedicated to the cause of the proletarians and determined to the annihilation of the vestiges of neo-imperialism and feudalism in free India, Maqdoom took up arms and pen to reconstruct a new society without shackles.

Accordingly, he wielded his pen like a sword which cut at the roots of imperialism and feudalism here and elsewhere. As he himself says "The euphoria and the anguish of man are always in tune with the changing times in a society. But the anguish of man at the bottom of his heart has its eternal appeal. The objective of any art is to lead man from the dark of ignorance to the dawn of enlightenment. The poet, being the most sensitive of all projects the clash and conflict between the external universe and the internal world and creates a synthesis." Any escapism or aloofness from the contemporaneity is either ego-

projection or moral degeneration. The mark of civilisation is to make society hear the heart-beats of a suffering humanity in literature.

Maqdoom's sharp intellect probed the empires of feudalism and imperialism built on the sweat, toil, tears and blood of the muted masses. He witnessed the struggle against the reign of Nizam and the mass movements elsewhere in the world. He was deeply moved by the anguish of the times and the merciless murder of the moral conscience of mankind at the hand of the imperialists and the feudalists. His *Niagara*, speaks volumes of his crusades and convictions. In *Fhagpur Atma*, he paints the Chinese emperor Fhagpur as a notorious symbol of imperialism. He rouses the youth of this country to 'take up arms' against injustice and redefine the image of India in *Azadi Yevatan* (Freedom of the Nation). He condemns religious obscurantism as the by product of feudalism in his *Haveli*. Acutely aware of the omnivorous imperialism and its product capitalism, he thunders

*Let the red flag
Fly sky high
And the rebels
Be reared and blessed immortal!*

* Retired Lecturer and former Columnist, Kakinada

A glimpse of the volcanic upheavings in his literary output!

In his *Haveli*, he laments over the decadence of society.

*Doomed to death is justice here
Day in, day out
Auctioned away is humanity
Nobility of death
Is
What is taught here*

He hails the dawn of a new society out of the dense dusk of imperialism and feudalism.

*Hail thee!
Raise the red –blood banners
On these ruins
Hail thee!
Rear the flag of Freedom
On these ruins.*

A ring of a prophet's message for the redemption of humanity is here. He ridicules the mud-gods of the mob.

*No deity
Can withstand
The flames of the hungry!*

His *Mouth kaa Geeth* invokes the fury of the elements of nature to root out a sickening society and usher in 'a new order' while his *Telengaan* is an incisive exposure of the imperialistic lords. In his *Khaidu*, he describes his agony over a fettered nation struggling for a second liberation. A vein of melancholy deeply

touches us in this poem. He hails the revolutionaries

*The beloved lads
Of the dells and hills
The babies
Born and reared
In the lap of the fields
Upreared in ferocious fury.....
Flashing and flashing
Shone the sickles
Higher and higher
Heaving up
Danced the plough
His clarion call is
Comrades
Be drawn to the destiny....
Bravo! A head
Bearing the cross
On your back.*

The poem *Chand Taronka Bun* is his prophetic insight into the womb of times. Standing at the cross roads of the destiny, he says

*No more and no longer
Is
The reign of the ruler of the dark
Gone even is
The Golden throne of the God men*

His pity for the pauperised poor turns into a ferocity. A lyrical fire of the first order burns in his verse.

*Hither is dark
Dark is thither*

*Ruins at every look and nook
A silence-smeared
Is sepulchral spot.*

A discordant note in the lyre of life runs in his poem *Jung*

*Life
Stared
In its own face
And
In shame
Down bowed its head*

*When despots like Shagpur still haunt
to hunt down the hapless humanity and
proclaim fanatically*

*I am
The cancerous carbuncle
On the back of this world
Look, then, who I am
The spirit of Shagpur*

*The only solution is
Of what import
Are the wars for peace
Unless the enemies are entombed*

Touchingly describing the moans and groans of a mutilated society, he says

*Again
Down
From the eyes of dawn
Trickled
The red-hot streams of blood.*

However, a ray of hope flashes

*What has the night
But a flock of the dark?*

Maqdoom's lyrical fire coexists with a lovely romanticism. In his poems, he describes love as 'a blessed state' and equates hatred of love with feudalism—in fact, his aesthetic perception of love is a part and parcel of his political philosophy. He advocates not a permissive society of sex-hungry men and women but the liberation of woman from economic dependence, tyranny of man, religious fanaticism and fetters of cussed customs and traditions. In tune with the prominent romanticist's nostalgia for days goneby, Maqdoom sadly comments

*Whither
Are those crops
And those flowing streams?
Stories
Are they now
Standing for a splendid past*

In *Shayar*, he asserts the supremacy of a poet's creative faculty.

*Even
In the rugged rock
A heart-beat
I range.*

His *Jawani* is a pure piece of romanticism with melancholy at its end. The anguished yearnings of the poet to find a beauty is felt in his *Sidha* and *Aai ki rath naja*. A sweet voluptuousness runs in his *Chargal*.

The magic of the style, the over-flow of lyricism, the psychological insight and the suppleness in his poesy are unrivalled. The romantic lyrics are a true testimony to the innermost pulsations of the artist's heart.

A protagonist of liberation movements against the stranglehold of feudal lords, he preached like a prophet of the proletarians, sang like a poet of the exploited humanity and gave us the gospel of humanitarianism

FROM MOTHER'S WOMB

S.L. Peeran*

Love is from mother's womb & lap,
Sucking milk, clinging to her.
Lisping numbers, every moment, eternal
Adding to learning, learning every moment.
Consciousness growing slowly, steadily.
All elements awakening gradually
Stored in the deep spaces of mind.
Day by day adding to knowledge,
Skills and information stored.
Memory acts as a gift of Divine.
Every era creates a new man.
With new actions, new thinking, new ideas.
Growth of man is evolution.
Imagination going berserk,

To let out dreams into reality,
Soaring higher and higher in infinity.
Singly or collectively actions combined
Collective consciousness in society,
Moving in space but grounded on Earth.
Whole cosmos moving in unison.
Mind exposed to nature and space,
Absorbing elements from nature.
Focal and central is the force of love.
A supreme feeling, an urge
To mingle, to cling to another.
Like mother holding a child in arms.
Man is a child of nature.
Mother Earth protecting, caring,
Producing food and wealth,
Medicine and panacea to illness,
Joys, mirth and pleasures.
Love is supreme, love is all.

* Poet, author and legal luminary, Bangaluru.

B. N. RAU AND CONSTITUTION MAKING

Dr. A. Raghu Kumar*

The distinction between the past, present, and future is only a stubbornly persistent illusion - Albert Einstein

The idea of framing a Constitution for the guidance of the general conduct of societies gained momentum with the French Revolution (1789-1799) and the American War of Independence (1775-1783), and their Constitution making in these two countries. But both countries and its peoples remember the Constitution makers vividly even today. Constitutions are made with longtime visions of the nation in view and are made mostly in generally defined terms, with fewer particularities. The nuances are left for the future dispensations. The opportunity of participating in the making of the Constitution of a nation rarely comes and when it comes, the men with wisdom and living with a sense of presence can never refuse to take on the burden and do so with unbound enthusiasm. Such an occasion came to Indian people by the end of 1945-1946. When the Cabinet Mission made its plan public on 16 May 1946, the whole nation swayed with new passion.

Granville Austin, in one of the best and most precise accounts of the making of

the Indian Constitution noted: “Gandhi expressed the truth of the necessity of Constituent Assembly first – that India must shape their own destiny, that only in the hands of Indians could India become herself and in 1922 he said that *Swaraj* would not be the gift of the British Parliament, but must spring from ‘the wishes of the people of India as expressed through their freely chosen representatives.’” The Indian National Congress made the demand for a Constituent Assembly part of its official policy since 1934.

Britain accepted the idea that an elected body of Indians should frame the Indian Constitution. It was in this atmosphere that the newly elected Labour Government announced in September 1945 that it was contemplating the creation of a constituent body in India and ordered that national elections be held during the winter so that freshly created provincial legislatures would be ready to act as electoral bodies for a constituent assembly. The British government followed this move in January 1946 by sending a Parliamentary Delegation to India, which reported that the tide of independence was running fast, and then by dispatching a Cabinet mission in the following March. The Indian Independence Act passed by the British Parliament came into effect on 15 August

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1947, giving legality to the Constituent Assembly, the status it had assumed since its inception. The ideological spectrum of the Assembly was broadened by the inclusion of non-Congress ‘experts’ as well as by the diverse nature of the Congress membership itself. In the words of K.Santhanam, ‘There was hardly any shade of public opinion not represented in the Assembly.’

Nehru, Patel, Prasad, and Azad, in fact, constituted ‘an oligarchy’ within the Assembly. Austin said about their role in gripping terms: ‘their honor was unquestioned, their wisdom hardly less so. In their god-like status they may have been feared; certainly they were loved.’ ‘Every amendment and every provision suggested ... was put before the Congress Party and then it was finally debated upon and passed with or without amendment by the Assembly, which alone had the final say in the matter.’ Ambedkar’s advice, in legal matters and drafting rather than on policy, was frequently sought.

The uniqueness and significance of Indian Constitution lies in its very making. H. R. Khanna, the celebrated judge of the Supreme Court, said: ‘When the Constitutional Convention to draft the Constitution of the United States met in 1787 behind closed doors, it adopted at a very early stage a rule “that nothing spoken in the House be printed or otherwise published or communicated without leave.” ‘As against that the proceedings of the

Constituent Assembly which framed the Constitution reads like an open book.” Most of the famous world Constitutions – either of America, France, USSR etc., are the creations of few unelected, self considered intellectuals or chosen representatives of the people in power. In contrast, the Indian Constitution represented the broader element of representative character, though not of absolute adult franchise.

The Congress ensured the presence of even non-Congress members. On the whole 20 Members – Nehru, Patel, Prasad, Azad, Ambedkar, Pant, Sitaramayya, Pattabhi, AKS Ayyar, Gopala Swamy Ayyangar, K.M. Munshi, Satyanarayan Sinha, M.A. Ayyangar, Jaramdas Daularam, Shankarrao Deo, Durgabhai Deshmukh, J.B. Kripalani, T.T. Krishnamacharya, H.C. Mukherjee, N.M. Rau, and Mohammed Sadulla played very active role. They even ensured the presence of a communist in Somnath Lahiri and of the Hindu outfits in M.R. Jayakar and Shyam Prasad Mukherjee etc. The Constituent Assembly met for the first time on December 9, 1946 and continued its deliberations till November 26, 1949 on the day when it was finally adopted. In these two years 11 months and 18 days, it sat for 169 days in 12 sessions and in the form of 22 Committees.

But there was one key person Sir B.N. Rau, who prepared the initial Draft Constitution for consideration of the Assembly, and which was debated, modified and adopted on 26th November, 1949 and came into

effect on 26th January, 1950. He was also the person the Assembly consulted as the final statement on almost all the important Articles.

Austin said on the role of Sir Rau: “One more individual, B.N Rau, must be placed among those important in the framing of the Constitution. As Constitutional Advisor, Rau’s advice was heard in the Assembly’s inner councils, although he was not an Assembly member. A legalist, an eminent advocate and judge, a student of constitutional history, and an able draftsman, one of the more Europeanized intellectuals in the Assembly, Rau looked to Euro-American constitutional precedent perhaps even more than other Assembly members for the devices to be used in Indian Constitution.”

The contribution of Rau can also be gauged from the very statement made by Dr. B. R. Ambedkar in his concluding speech in the Constituent Assembly on November 25, 1949. He said: “The credit that is given to me does not really belong to me. It belongs partly to Sir B.N. Rau, the Constitutional Advisor to the Constituent Assembly who prepared a rough draft of the Constitution for the consideration of Drafting Committee. A part of the credit must go to the members of the Drafting Committee ... Much greater share of the credit must go to Mr. S.N. Mukherjee, the Chief Draftsman of the Constitution”. Dr. Rajendra Prasad, the President of the Assembly also said Rau ‘was the person

who visualized the plan and laid the foundation’.

Sir Benegal Narsing Rau (26 February 1887- 30 November 1953), famously known as Sir B.N Rau CIE, was an Indian Civil Servant, jurist, diplomat and statesman. A graduate of the University of Madras and Cambridge, Rau entered the Indian Civil Service in 1910. In 1934 New Year Honors’ List, he was placed as a Companion of the Order of the Indian Empire (CIE) and a knighthood in 1938. He was instrumental in revising the entire Indian Statutory Code (1935-37), and was made judge of the Bengal High Court at Calcutta (Kolkata) in 1939. His tenure as the judge of Calcutta High Court was interrupted by two additional projects – to preside over a court of inquiry concerning wages and working conditions on Railways in India, and to work in the Commission for reforms concerning Hindu Law. He was also a Chairman of the Indus Waters Commission which submitted its report on riparian rights of India in 1942. He functioned briefly as the Prime Minister of Jammu and Kashmir 1944-45. After resigning as the Prime Minister of J&K in 1945, he was asked to serve in a temporary capacity in the Reforms Office of the Government of India to work on constitutional and federal issues. Later he was appointed as the Secretary in the Governor General’s Office, worked on Constitutional reforms, until he became the Constitutional Advisor to the Constituent Assembly in 1946. He

was also India's representative to United Nations Security Council from 1950-1952. He was also a judge of the Permanent Court of International Justice, Hague, between 1952 and 1953. He was regarded as a candidate for the post of Secretary-General of the UNO 1950s.

B.N. Rau was responsible for the general structure of the Constitutional democratic frame work. He prepared an initial draft in February 1948. This draft was debated, revised and finally adopted by the Constituent Assembly on 26 November 1949. As part of his research in drafting the Constitution, he travelled to U.S.A., Canada, Ireland, and the United Kingdom – held personal consultations with judges, scholars and authorities on constitutional law.

We can see in the constitution making of India that none is given a higher status, and that it was the collective product of the many and that is why it is the document of: "We the people of India. ...". The tasks before the Assembly were accomplished by the collective will of all the members, and thus of the people of India, with 'remarkable idealism and a strength of purpose born of the struggle for independence' as commented by Austin in the preface to his great work.

Apart from being an able administrator and jurisprudent, Rau left a rich legacy of written Contribution. B. N. Rau's Constitutional Precedents in 3 Volumes,

published by the Government of India Press (1947), New Delhi, his Explanatory Notes on clauses and Annexure to the Fundamental Rights Sub-Committee report and his another important work - The Parliamentary System of Government in India (1949), The Indian Constitution (Manchester : Manchester Guardian) speak volumes of his legal and administrative acumen and the range of his thoughts on constitutional and legislative theories.

Biswaraj Patnaik, in an article "B.N. Rau: The Forgotten Architect of Indian Constitution" wrote: "The Indian Constitution was drafted by a core committee of seven experts headed by Dr. BR Ambedkar. All were legal experts or administrative luminaries including Sir B.N. Rau, KM Munshi, N. Gopalaswamy Ayyangar, Alladi Krishnaswamy Ayyar, Syed Mohammed Saadullah, N. Madhava Rao" The writer however considered: "...Rau was not a member of the Constituent Assembly but was the most important expert who did the primary thinking and writing. He has been religiously ignored by frontline politicians who never gave him his due space in history. Rau is the principal framer of the Indian Constitution; others only did the cosmetic job here and there...." Rinchen Norbu Wangchuk quotes Ornith Shani, from her seminal work – "How India Became Democratic" saying 'Rau was the leading authority in guiding the process of making the universal franchise from a constitutional perspective.'

On the occasion of India successfully completing 70 years of the Republic life, and still marching forward steadily, let us recollect the names of those great persons and pay our tributes to them who in more than one way contributed to the making of the Constitution into a real republic with all the elements of modernity and ancient wisdom, and the much needed balance. One such person to be retrieved from the archives of the dusty files of the bygone

era, and from the depths of the memory lane, and to be deservedly restored to his due place is B. N. Rau, the Advisor to the Constituent Assembly. There are many who lie ignored under the carpet of history who have no followers or vote banks to demand space but make their presence felt through their work. They even defy the ever increasing efforts of many to write and rewrite history and erase the public memory.

MOTHER

C. Portia*

“Amma” is the sweetest word in the world.
 “Amma” is the image of God.
 God came in the image of Mother.
 Instead of worshiping God, worship Mother.
 She gives one medicine to us, it is known as “Love”.
 Her brain is like an “Ocean”.
 Her Love is like “Fountain”.
 She always says about Good words to us.
 So, we should respect our mother.
 She is the only one on the Earth, who loves you so much.

We can't buy our mother's love with “Money”,
 “Gold”, “Silver”, “Platinum”, and “Diamonds”.
 This is just an ant before our mother's “Love”.
 We all think mother never gives any gift to us.
 No, we should not think like that, our mother gave
 One gift to us it is known as Birth (or) life.
 So, without our Mother we can't spend even an Hour.
 Mother is more precious than anything in the World.

* The poem was written when the writer was nine years old [Narsapur, AP]

R.K NARYAN'S ONE-ACT PLAY "WATCHMAN OF THE LAKE"

Dr. P. Sathyanarayana*

R.K. Narayan (1st October, 1906-13 May, 2001) was one of three leading figures of early Indian literature in English, along with Mulk Raj Anand and Raja Rao. His works include novels and short stories. He is a fictionist. He rarely wrote plays. *Watchman of the Lake* is a one act play by him. It is the dramatized version of his short story "The Watchman". The title of play refers to a watchman, a common man, who is instrumental in a lake coming into being. Narayan has created an immortal character, Mara. He tells about Mara's sacrifice to save the lake. His great sacrifice raises him to the level of God. The one act play has five scenes. The play has a few characters - village head man, the King, Mara, the watchman of the lake, Ganga, Mara's son, Ganga's son, Bheema, the road worker and Others.

In scene one, we see road makers working under the instructions of the village headman. The village headman, who is rude to all the workers, repeatedly reminds them that the road should be ready within a day before the arrival of the king. When he catches some workmen laughing, he asks for the reason. He is furious to know that

the reason behind their laughter is Mara hiding behind a rock. The headman orders his workers to go and catch Mara. When Mara is brought to him, he admonishes Mara for distracting the workers and reminds him that he had repeatedly asked Mara to keep away from the workers for the present and the king when he passed that way. When Mara shows his disobedience, he orders one of the workers to lock him up in a cellar. Even when Mara tells him that he wants to inform the king about a dream in which he had seen the Goddess, the headman doesn't relent. The headman cautions Bhima not to listen to the prattle of Mara.

In scene two, we see the king passing by that way. But suddenly Mara jumps down from a tree and places before the king the vision of the Goddess of his dream and her words. Mara says that the place where the king stood was a sacred spot as Hanuman had come there in search of the sanjeevani to revive Lakshmana, fatally wounded in the war. The stream that arose from where the sanjeevini grew was Veda and she was a plaything for the Goddess. The Goddess kept her in the shelter in summer and made her flow past the kingdom of the king at other times. So, if a bank was built for her, even during summer, the king's subjects could make use of the water. The king is

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impressed by the idea that Mara has had the vision of the Goddess and he asks Mara to follow him to the kingdom.

In scene three, we see that a huge tank has already been built for river Veda, and Mara loyally takes care of the lake. He is watchful of people who come there to fish, but is ready to let the water for the use of all subjects, according to the law laid down by the king. He ensures that no one is harmed at the lake, not even the tiger that comes there to quench its thirst. We see Mara taking the help of his son – Ganga to maintain the lake. When the scene ends, we see that Mara is worried about the rising levels of the water in the lake.

In scene four, we see Mara at the palace seeking permission to speak to the king late at night. Mara, who is drenched in water and has mud splashed all over him, confides to the king that the Goddess had appeared in his dream again and had warned him about Veda overflowing the banks of the lake. She hadn't relented even when Mara had reminded her that it was at her behest that the bank had been built. Mara adds that the Goddess seemed to be in destructive mood. Mara tells the king that if the water overflowed, then the whole kingdom would be destroyed. Even as the king gets ready to inform his subjects about the impending deluge and doom, Mara tells him that there is one way of saving the kingdom. He says that the Goddess had promised not to overflow until Mara returned and the king could ensure that

Mara didn't return by killing him. Thus we see that Mara sacrifices himself for the welfare of the king and his subjects. His only request is to make his son the next watchman and his grandson and great grandsons after his son to be subsequent watchmen of the lake.

In scene five, we see that Ganga is the watchman of the lake and he narrates to his son when he took over his father's duty. From his narration we come to know that the king had come personally to inform Ganga that his father was no more. The king had also asked Ganga to start doing his father's duty immediately. The king had also built a shrine with two figures – one of the Guardian Goddess on the top pedestal and one immediately below it – of Mara. By the king's order, worship was to be performed every Tuesday and Friday. Ganga remarks that scores of people since then had come from far and near to worship.

Thus, we see that Mara, who was called a lunatic by the village headman, was worshiped by thousands of villagers.

Critique: In the present time we have no watchman to guard our rivers and other sources of water. We have been exploiting the water sources selfishly. We throw rubbish, including factory effluence into water; we waste water; we don't try to preserve water through water shed management; rain water harvesting etc. we have polluted our most sacred river –

Ganga – beyond measure. It is high time we realised that water is the elixir of life and unless we treat water respectfully there is no future for us. People have to see that they don't throw garbage, plastic and toxic waste into the lakes. People also use lakes

for bathing, washing and immersing idols. The year 2013 – 14 has been declared by the US as the year of water cooperatives. Let us, at least now, start celebrating the importance of the life-giving water.

SILENCE

Dr. R. Narasimha Sarma*

Silence is not gold,
Silence is not seriousness,
Silence is not money,
Silence is not a virtue,
It is a lifeless music,
A sign of weakness,
Useless message.

When facing injustice
And lack of morals,
While the nation is asleep
It is a sin to hold your tongue;
It is a death blow against humanity.

Heart breaks should find,
Outburst of speech,
Pangs of hunger,
Call for a thunder bolt of words.
Dear Friend,
Your silence implies self imposed shackles,
A prison built upon fear.
Do not praise silence,
Do not call back on escapism.
Your throat should be a cavity of fire,
The home of hundreds of missiles,
And the backbone of human progress.

[Telugu Original :
Dr. DVG Shankar Rao]

* Retd. Physician, Vizag

GUDIPATI VENKATA CHALAM – A SURREALIST

Rajendra Singh Baisthakur*

Gudipati Venkata Chalam (1894-1979) is a great novelist and short story writer in Telugu language of South India. All his readers appreciate his style of writing but most of the readers remain silent on his content. Some, unfortunately, consider him a writer of sexy stories and prevent youngsters from reading his works! But a respected compiler of Modern Telugu Poetry, Muddukrishna included Chalam's work (in prose) in his legendary work *Vaithalikiulu* beside the writings of giants of Modern Telugu Poetry like Krishna Sastri, Srisri and Viswanadha Satyanarayana. Chalam richly deserves that place of pride as much as the others do.

Chalam's focus in almost all his works is woman and her passion for freedom. In his days Bramha Samaj initiated by Raja Ram Mohan Roy influenced many Telugu writers like Kandukuri Veeresalingam Panthulu, Gurajada Appa Rao. They wrote opposing child marriages, *Sati* (burning living wife along with the dead body of husband), *Kanya Sulkam* (paying money to bride's parents), and encouraging widow marriages. In this ethos Chalam started writing about another social evil viz, the troubles faced by women in the prevailing

system of marriage. Most women were treated badly in the name of tradition, religion and caste. They were not allowed to get educated, were made to marry in childhood, mostly an adult or sometimes an aged man. Their aspirations, passions, likes and dislikes were never cared for by the male dominated society. The woman was made to confine herself to kitchen and was treated like a glorified servant in the house. Chalam was the first writer in Telugu to declare war on this situation and started writing for the freedom of women from this subservient position. Chalam's women are intelligent, open minded, passionate, and do not accept boundaries which men take pride in flouting. Having multiple wives, maintaining concubines, debauchery were considered the qualities of men of high society in those days. Chalam highlights the fact that women too have their own ideas and passions like men and if man flouts social norms without caring for woman she can also do the same. Chalam's women do not ask or struggle for freedom. They just wrest it and go about their own ways. Chalam presents a contrasting picture (of a free woman) to what was really happening in the society of the day.

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Surrealism is an effective way of presenting something to be noticed by

an indolent society. Things are shown through a magnifying glass to make people realize what they have not taken serious note of. Poets like TS Eliot used it effectively in English poetry. In Telugu too a contemporary poet Srisri used it well to propagate Communist ideas. The suffering of some people is shown as the suffering of all people to move the society and create sympathy for his ideology.

Chalam too used Surrealism in his works. He wanted to create a respectable place for women on par with men. So he made his heroines snatch freedom from men and behave as men flouting all norms relating to family life so that men may realize their unjust behavior and treat women with due love and respect as an equal partner in the family. Those who did not understand this noble idea of Chalam saw him as an anarchist, an anti-social activist and as a person who wanted to destroy the institution of marriage by advocating sexual freedom for women. Unfortunately this Surrealistic picture presented by Chalam was taken on face value without any deeper understanding of the underlying suggestion that men are taking women for granted and had enslaved them in the name of marriage. As a visionary he could foresee what would happen if the situation continued and true to his vision we see today that women got educated, employed and their fight for freedom has gone to the extent of opting for divorce than subjugating themselves to fancies of male chauvinism.

The irony is Srisri who used Surrealism for propagating Communism is highly respected as a pioneer in revolutionary poetry and Chalam who used the same Surrealism to reform the hearts of men to treat women with loving respect is branded as an anarchist and had to migrate to a neighboring state!

Everyone knows very well that even if ten thousand people like Chalam write against the institution of marriage, it will not cease to exist. If we understand that Chalam was no fool to wish for this impossibility, then our perspective would change and we will be in a position to see him as he is. Without our colored glasses he would appear not as an advocate of free sex and anarchy but as one who pioneered women's freedom movement and as a revolutionary social reformer.

Somerset Maugham is a reputed writer in English. In his novel *Cakes and Ale*, Rosie is the heroine. She shares her love and bed with men who wanted her just like a mother who treats all her children affectionately. She is considered above the duality of being moral or immoral. In a short story *The Rain* Maugham writes about a prostitute who behaves wildly. A pastor tries to reform her. When she is about to realize her 'sinful' life, the pastor succumbs to her attraction and becomes a 'sinner'. Rosie stands for the higher side of love and the pastor the lower side. The point to note is that both this novel and the short story are appreciated by readers

of literature around the world as there are things beyond morality and immorality.

Chalam's heroines Rajeswari, Amina, Aruna, Sasirekha and others are similar to the above mentioned heroines of Maugham. Women like Sasirekha are disliked by our readers judging their behaviour by middle class moral standards. Love is the root of all relationships. Only people who renounced everything can exist without love. Society created certain norms for all for trouble free living. But at times we forget the very purpose of the rules and blindly try to enforce them. This creates a problem and the result is violation of the norms. Chalam's heroines are instances of this phenomenon.

Sasirekha is a typical heroine of Chalam in the novel named after her. Sundar Rao adores the limitless love of Sasirekha and takes her away from her docile lover. Soon he starts imposing restrictions on her and even treats her cruelly as she became a dependant on him and with no option but to remain with him. She is driven to the extent of breaking her passionate bond with him and move away. Navajeevandas

who takes care of her like a parent is finally enamored to want her for himself like the pastor in Maugham's story, *The Rain*. The bonds of instinctive passion prove stronger than social norms adopted by men. When Sasirekha dies angels come to take her to heaven. They declare "She is not for this world she would go to a world where there is nothing like morality or immorality for love".

Poet Bala Gangadhara Tilak wrote, "Oh God protect my country from holy men and husband-devoted women". Very clearly we see influence of Chalam on Tilak in these lines. Many more followed the path of Chalam in strengthening women's movement.

If a woman is oppressed she will not remain depressed for long. She would revolt and would behave like the heroine of Chalam. This Surrealistic picture of woman is created to make men realize the need to recognize the equality of woman, stop enslaving her and start loving and respecting her. This is the message of Chalam for both men and women to live a passionate life of fulfillment.

Condemn none. if you can stretch out a helping hand, do so. If you cannot, fold your hands, bless your brothers, and let them go their own way.

Swami Vivekananda

ON EDUCATION

Maj. C. Neeraja*

Education, in the common parlance, means imparting of knowledge. Knowledge that is already acquired or gained in one field or other by study and experience has to be transmitted into the minds of students by degrees according to their age and receptive capacities.

Teachers do not, cannot, and need not inject all their knowledge into the brains of students. Enough if they make the students learn the basic principles and fundamentals in any branch of knowledge and stimulate their brains and create interest in them to such an extent that they for themselves can think and learn. Even in the dullest mind there will be sparks of intelligence as in the case of Albert Einstein. The teacher must be able to ignite that dormant spark in the mind of the pupil.

Laying foundations for creative thinking in students is one of the chief objects of education. The purpose of education does not stop with teaching as to how and why things fall, but how things can go up into the stellar regions should also be taught. Tomorrows are in the hands of teachers. What shape the teacher gives to the student,

that shape he takes and retains it in his later life. The individual growth, social growth and national growth are the objectives of education and the burden is heavy on the teacher in shaping the future man. Therefore character building becomes the principal object of education. At the same time learning but not earning should be the aim of the student. The fundamental principle or truth that knowledge is wealth should never be forgotten by any learner.

Students should not be encouraged to think that there are shortcuts to knowledge. The secret of learning lies in the object of learning. A Text-book reader is always at an advantage in learning when compared to a learner who depends on other methods like guides and notes. In building character, in imparting knowledge inculcating the spirit of creative outlook in the student, the simple but the primary requisite is that the teacher himself must have moral authority to achieve the objectives. Especially in character-building it is more needed.

Talents differ, interests differ, opportunities differ and circumstances differ from individual to individual. Intelligence is almost common. For the brilliance in a student to come up in life several factors are responsible. The teacher is not always the master of individual interests, tastes

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and talents in students. He is expected to understand the student in the light of his own individual tastes and talents and his circumstances and try to help him where he is deficient.

One of the aims of education is to assure every student to grow to his full capacity. None should be discouraged, none should be ignored. In modern education caste – iron rules of all things should be avoided. The more liberal the rules, the more will be the benefits. Students should be made to realise that enlightenment and mental delight are more reproductive and progressive than material growth and happiness. Whether it is arts or science, language, literature or rhetorics, poetry, prose or drama or the study of Biology, Medicine or Technology or any branch of knowledge, there should be no discrimination between one kind of knowledge and another kind of knowledge in regard to its values.

If the skills in each branch of knowledge are of high order, the fruits of the skills will also be of the same order. Creative poetry is as beautiful as creative sculpture just as invention of electric power or invention of a safety lamp. The benefits of each

creative work lead to nothing but human happiness. So the aim of education in the broader perspective is happiness.

Education in fact liberates man from the shackles of ignorance, superstitions and irrational beliefs and elevates man enlightening him. Heraclitus, the Greek philosopher long back said that education is liberty. Schools are but small institutions that help people learn. What methods are adopted to achieve the object matters little. According to Shakespeare “there is no better book than nature”. He says nature is an infinite book of Knowledge. Most of the great men learnt more from nature than from books at school.

It may be said that a good school is better than a bad home and a bad society. And modern education is as useful as ancient education. Modernity in fact is a question not of date but outlook and some ancient men had modern outlook, more than the modern men. R.L. Lingstone in his book *On Modernity* observes “Adam remains the same even though he changes his clothes”. Hence the object of education should always be revolutionary in the minds of men in their way of thinking and create interest in the art of living.

Always try to represent yourself happy because initially, it becomes your look. Gradually it becomes your habit and finally, it becomes your personality.

Swami Vivekananda

KONDA DORA

D. Ranga Rao*

He stands at the door step with a smile on his face. He has bright eyes and fixes you with his look. Though scantily clad, his clothes are colourful and striking. His forehead is smeared with a large circle of *kumkum* and sandal paste. Rudraksha beads and crystal chains adorn his neck. He has a curling and bushy moustache. He winds a colourful silk cloth around his head and has bright feathers stuck in his hair at a rakish angle. A green woollen shawl covers his bare chest. He wears a red silk dhoti which reveals his sturdy calf-muscles. He is strong and muscular and has a striking personality. He carries a foam-leather brief case. He attracts your attention with his sing-song chant. His first words to you are words of prophecy. He tells you that a change of place is indicated, a visit abroad is round the corner. He is the Konda Dora whom we meet on roads, important public places, in buses and at business centres, the tribal astrologer cum palmist and fortune teller. He is also called Koya Dora who belongs to a vanishing tribe.

Once you stand before him you are tempted to know what the future holds for you. He is friendly with you. He opens his

brief case and shows you the testimonials he has been given by State and Central Ministers, Members of the Parliament, leading cinema actors and actresses. He has won your confidence by now. Like a magician producing the proverbial rabbit from his hat, the Konda Dora takes out an album from his brief case. He shows you photographs of national leaders, heroes and heroines of the celluloid who are seen posing with him. You have been won over. He closes the album with a flourish and puts it back in his briefcase. You are conquered. You are now a converted creature convinced about his prophetic powers. Slowly a fear creeps into your heart. Though you feel like asking him out, you cannot. You begin to respect and fear the visitor. Talking in a friendly manner using English words he leads you into your drawing room. He now settles down on the carpet.

He takes out a colourful picture of his deity 'Duragha' as he pronounces the name. It is the picture of Kali. Adishakti. He places the picture in the centre on the carpet. He now takes out pictures of Shridi Sai Baba, Hanuman, Venkateswara and the like and arranges them in an order. All the while you, a silent spectator, feel helpless. He takes out a goldflake cigarette packet from his bag and seeks your permission

* Editor, *Triveni*

to smoke. Puffing out smoke rings he tells you that you have overcome two dangerous crises in your life. You are surprised that his reading of the past is correct. He observes you keenly for your reaction. He now states that a promotion awaits you. He breaks his narration and gives you time to think of his statements. Your interest in your future is roused. He wants to examine your palm now. You meekly extend your hand to him. He scrutinises the lines and says that the planets are grouping in such a manner that they forebode evil to you. He says ‘Shani’ is going to have his sway over you shortly.

You dismiss from your mind all thoughts of asking him out. He has read your past correctly and has hinted at a glorious future. But the planets are against you. The whole truth has not been told. Who knows what is in store for us? “There are more things in heaven and earth than what we think of in our philosophy.”

Now is the time for the Konda Dora to unfold his mysterious powers which he does with characteristic vigour. He comes close to you, looks into your face with a smile and tells you that he has a secret to divulge. “Only to you,” he says. None should hear it. He would whisper it into your ear. This development is unexpected. You become panicky and undecided. But you cannot get out of it. You do not want to let go the opportunity. Yet you are a bit undecided. Also a little nervous. He knows your mind. He almost commands you to act quickly. He says he hears his deity’s

voice, his Duragha’s voice, commanding him to help you. He now gets up and leads you to the pooja room and asks you to take out *kumkuma* and *pasupu*. You obey him. The dramatic moment has arrived. He closes the drawing room doors. Your heart misses a beat or two. Sweat trickles down your temples behind your ears. What was he going to do?

A new phase now opens up to your utter consternation. The Konda Dora demands two hundred rupees. You don’t feel like bargaining though it is unpleasant for you to part with your money. Yet you strike a bargain and make it a hundred rupees. Anything less is unacceptable to Duragha, he says. You are forced to produce the money. Till then the so called secret will not be revealed.

You have now to mention three desires close to your heart and write them on a piece of paper. The Konda Dora takes out three thin wires and holds them in his hand and asks you to sit before him. He stares at the wires with concentration. Lo! the three separate wires begin to move, twist and coil themselves into one. You are awestruck and stupefied. He makes a charm of the twisted wires, keeps the charm on the carpet and asks you to place your open palm at a distance. He again gazes at the charm with concentration. Wonder of wonders! The charm begins to leap-frog towards your open palm and jumps into the middle of the palm! There is an electrifying atmosphere in the hall. The unknown, the unseen and

the unbelievable has happened. The Konda Dora now asks you to put the crisp hundred rupee note near Duragha's picture. He takes the charm, ties it to a thread, returns it to you and asks you to wear it as an armlet and take care of it all your life.

The Konda Dora suddenly collects his things and puts them back in his briefcase. He promises another visit, for he says, he never forgets his friends. He leaves you

blessing in Duragha's name. You are left alone, bewildered, lost.

For a moment you are silent. You remember now the three desires which have been written on a slip of paper earlier. You realise that you have been cheated. You curse yourself for acting without discretion. You vow never to entertain such charlatans in future and ardently wish to forget the episode.

IF I WERE A SMART PHONE

Dr. Emmadi Pullaiah*

How the dreadful destiny cursed me
to hail from, in the reign of smart phones.
Arrested feel I like a caged-parrot
being in the company of my Ma and Pa,
my gifts divine.
How unfortunate am I to be the offspring
of such parents who ever dwell in the
world with a single-minded focus
on smart phones.
Out of sight I am,
being in their sight.
Unseen and unheeded are
my cheeks chubby and smiles cute.
Endeavour never they to share my
weal and woe.

Futile are my efforts
ceaseless for their care and concern.
Dashed to the ground are my appeals
and cries incessant with dagger looks
and countenances irate to fulfil my desires.
Whom to convey my feelings gut-
wrenching
If not to my life-givers,
is a million dollar question.
Whom shall I condemn and scandalize,
the nightmarish world of technology or the
blind victims of it.
Pondering over it awhile,
a flash in my mind,
If I were a smart phone,
ever I shall be in their hands,
relishing my parental love for which
is no substitute.

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THE TWO SIDES OF A COIN

C.V.G. Krishnamurthy*

The violence of man against a woman, whether prehistoric or during the present age has to be condemned outright as a woman is not at all inferior to man. As per Sanathana Dharma, *Yethra Naryasthu Poojyanthe tathra Devathaha Ramanthe*. Where women are respected, there gods are extremely pleased. The deities are given the first place to women as 'Parvathi and Parameshwara', 'Lakshmi and Narayana' and 'Sita and Rama'. The sages Valmiki and Vyasa were men who placed the women characters on a high pedestal in their eras.

The Hindu marriage function is a great permanent union of male and female welfare. The bride and bridegroom in the company of relations and friends, the sacred fire as a direct witness get themselves married. The bride and bridegroom take an oath by uttering *Dharmecha Arthecha Kamecha Naathi Charami*. This is a sacred binding force between the couple. The wife occupies a vital role as a *Saha Dharma Charini* in the house. She assists her husband in all his religious and other activities. In the Ramayan, Janka, the father of Sita Maha Sadhvi, advises her to implicitly follow and serve her husband in all his activities. The *Gruhini* in the house is an embodiment of patience like the

Mother Earth (*Kshamaya Dharithri*). The wife gives a sound advice to her husband like a *Manthri* or minister, she serves food to him like an affectionate mother and lastly, she provides the comfort of bed for him.

The activities like eating, drinking, sleeping and procreation are common to the 84 lakhs of living beings created by the Almighty. But, the human being alone is blessed with discretion and judgement, labelled as *Manushya Dharma* (Human Nature) as different from *Pasu Dharma* (Animal Nature).

The financial, social, cultural and religious freedom enjoyed by women nowadays made them free from the torture of their husbands. The cases of harassment of women have decreased due to the empowerment of women. But, the after effect of this, some married women are resorting to separation from their husbands, thereby upsetting the balance of happy family life. In a family, husband and wife are the two wheels of the sacred chariot of family life. A coin has two sides - the insignia on one side and the digit showing the face value on the other side. Both the sides of a coin put together give the value of it, just as a wholesome picture of a 'Happy Married Life'.

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SUSTAINABILITY STRUCTURES

Prof. G. Surender Reddy*

One of the themes of this National Symposium is “Sustainable Structures”. I am taking the liberty of interpreting the word “structure” to mean a framework, a system, and an institutional arrangement. This concept can be illustrated by adapting the McKinsey’s well-known 7-S framework, as under:

Sustainability Framework



Further, the Olympics logo is quite apt to capture the spirit of sustainability, as below:



Citius, Altius, Fortius
“Faster, Higher, Stronger” Olympic motto

The above two adapted diagrams amply elucidate the interconnection and interdependence of various sub-systems, components, players or stakeholders of a vibrant social, economic or regulatory/ governance system. The world as a whole must be viewed essentially as a circular economy to promote the holistic concept and the simple philosophy of sustainability.

Governments and State Policies

Government being the custodian of the nation’s wealth and the well-being of the people has the primary responsibility of waste reduction in all spheres of activity. Sustainability of the government and the economy largely depends on optimum utilization of the available resources. Government must use its legislative, administrative and regulative powers to protect the environment and conserve resources. Government policies, both social and economic, will play a key role to achieve the above goals. Statutes, state budgets, tariffs and financial incentives are some of the instruments through which government can influence the desired outcomes.

UN Member States unanimously adopted the 2030 Agenda for Sustainable Development in September 2015. The

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implementation of the 2030 Agenda and the Sustainable Development Goals (SDGs) must be declared a top priority by heads of government. The national strategies for sustainable development should not be regarded as one among many but as constituting the overarching framework for all policies. It is important to recognize, however, that the implementation of the 2030 Agenda is not just a matter of better policies. The effectiveness of the required policy reforms in the 2030 Agenda implementation process requires more holistic and more sweeping shifts in how and where power is vested, and it depends on the existence of strong, democratic and transparent public institutions at national and international levels.

R&D, Technology and Innovations

The importance of constant R&D, continuous upgrading of technology, and introduction of innovative practices cannot be overemphasized. The national laboratories, private sector industries, universities must be encouraged to develop and transfer technologies.

Industry has a key role to play in optimizing the contribution research makes to sustainable development. The case for public R&D is particularly strong for newer technologies and those furthest from the market. R&D has an important role in improving the environmental performance of industry – an important element in sustainable development. International

Energy Agency figures indicate that technologies and best practices could save between 18 and 26% of current primary energy use in global industry.

To achieve sustainable economic growth it is necessary to stabilize or reduce Green House Gas emissions, which involves making a transition to a low or zero carbon production system. Within this framework, innovation is a key factor in achieving an efficient energy market and, at the same time, ensuring the sustainable development of any economy.

Public policy makers have to promote R&D expenditure, both public and private. Since the net effects of innovation translate into a reduction of emissions, this appears as a suitable tool in the fight against climate change.

Global Conventions and National Regulations

International environmental agreements are important because they enable countries to work together to address vital environmental issues that are transboundary or global in nature, such as air pollution, climate change, protection of the ozone layer, and ocean pollution. Countries have increasingly recognized this and have developed a wide range of international environmental agreements to enable them to work together on global environmental issues. International environmental agreements reflect key government policies on important environmental issues.

In 1972, the United Nations Conference on the Human Environment, held in Stockholm, marked the beginning of a comprehensive international effort to protect, preserve, and enhance the environment. There are many international conventions such as Madrid Convention, Kyoto Protocol, Paris Convention, which deal with global concerns and agenda to save the planet. The conventions are tools for promoting cooperation and the development of international environmental law and actions. Some conventions apply regionally, others globally. National governments are expected to endorse and implement appropriate action plans.

Economy, Enterprises and Entrepreneurship

The hallmark of healthy economy is known by the growth in GDP, generation of employment, poverty alleviation, and welfare measures. Besides the government, the corporate sector, too, is expected to play its role to achieve these objectives. Corporate Social Responsibility is now the in-thing in all countries. The 3P concept – profit, people, and planet – is now widely accepted. The growth and wealth creation cannot be achieved without promoting and nurturing entrepreneurship. Entrepreneurship also creates employment, and ensures equitable distribution of income and wealth.

Sustainability entrepreneurship contributes to solving social and environmental

problems, particularly in emerging and developing countries. Green & Inclusive Business, Social & Environmental Entrepreneurship, Social Business, Low Carbon Business Models are key words for new approaches in international development cooperation. They have in common that entrepreneurial approaches are used to solve social and environmental problems and that a positive contribution is made to sustainable development.

Sustainability entrepreneurship acts at the interface of politics, business and civil society to mobilize new resources and aim at a structural change towards socially and environmentally sound economic activities. With its innovative business models, they develop new markets, generate new sources of income – particularly for socially disadvantaged population groups – and contribute to a sustainable approach to economy (Green Economy).

Education, Skills & Training

Education empowers people. Without proper education, the systems and structures cannot deliver the results. Democracy can function well only when there is total literacy and access to education. Skills are important for productive employment. Regular training should become an article of faith for the government and business enterprises.

The nations, rich or poor, have to promote activity-linked learning and outcome-

based education. Skills – technical, human or conceptual – must be job-specific and performance-oriented. Training is an investment in manpower. It always ensures high returns.

Sustainability challenges traditional education techniques, questioning whether the old lecturing approach is still appropriate. Sustainability is not a subject that can be preached. Current thinking suggests that sustainability training and teaching must reflect the needs of the learner.

But businesses often see education and training programs as too lengthy, and understandably, prefer short targeted training programs which focus on specific skills.

To move beyond this short-termism, teaching and training in sustainability requires an approach in which learners or trainees are encouraged to find things out for themselves, allowing them to explore how sustainability affects them and their careers. In this way sustainability becomes far more than just a course or a means to a qualification - it becomes an on-going commitment to learning and continuous professional development.

In determining competencies required for sustainability, three core and interrelated themes are important – a flexible mindset, strategic capabilities and technical capabilities. While relevant to anyone

learning about sustainability, different people will require different levels of sustainability literacy depending on their professional roles.

In terms of mindset, sustainability requires a positive attitude and is about exploring and identifying personal values – vital in setting the tone for culture change within an organization.

Organizations that manage to align personal values of their staff with organizational values stand a very good chance of developing a sustainability culture. But this on its own is not enough – there has to be an understanding of the triggers that motivate and empower us to commit to personal change.

Because sustainability challenges the status quo within an organization, we also need a very solid awareness of the core principles and themes of sustainability. In questioning aspects of the way people do their job, for example, when they have been doing it successfully for years and are likely to be very resistant to change, you need to be very aware of why “business as usual” should change.

Collaborations

We are living in an increasingly interdependent world. Teams, not individuals, are the order of the day. Although competition is expected to bring out the best, co-opetition and collaboration

are more paramount in this day and age. We need collaborations or the skill and the will to partner with a range of other organizations including other businesses, NGOs, social enterprises, public sector agencies, academia and so on to drive sustainability at speed and scale.

Collaboration is hard. You have to balance competing needs and, compared to an individual corporate initiative, collaboration almost always takes more time, commitment and patience. But it's also worth it. Corporate collaboration can drive exponentially greater impacts.

It can foster innovative solutions, level the playing field, move an industry, raise expectations for partners, influence policy and catalyze change in myriad ways.

International cooperation is *sine qua non* for the prosperity of the nations. World organizations like UNO, ILO, WTO, WHO and WWF are striving hard to protect the earth's environment and ethical world order.

[Paper presented at 'National Symposium on Sustainable Development' held at Dayalbagh University in December, 2019]

EVERY HEART

D. Samarender Reddy*

Every heart has a story to tell
Stories of regrets of the past
Or anxieties about the future.

Every heart carries a burden
Burden of failed expectations
Or unfulfilled relationships.

Every heart has a store of tears
Tears for the sufferings felt
Of self or near and dear ones.

Every heart has a few dreams
Dreams of this and that
Or of some grander shores.

Every heart longs to connect
Connect with those around
Or with some nobler truth.

* Poet, Hyderabad

SABARIMALAI STEPS -THEIR SIGNIFICANCE

Prof. Tuttagunta Visweswara Rao*

The steps at Ayyappa Swamy temple, Sabarimalai, symbolise means for getting over six inmate enemies (*Arishanvargas*), pomp (*Dambam*), egoism (*Aham*), qualities of *Sattva*, *Rajas* and *Tamas* and *Avidyaa*. Besides, there is a presiding deity for every step of those eighteen.

- The first step represents *Kaamam* (desire). By touching the step purity of mind accrues.
- The second step represents *Krodham* (anger, ferocity or ferociousness). The presiding deity for it is the Goddess Ganga. With the contact of that step *Aatma Jnanam* (knowledge of soul) fructifies for a person.
- The third step represents *Lobham* (miserly character). The presiding deity of the step is Mother Gaayatri. It helps attainment of high states for soul after demise.
- The fourth step represents *Moham* (craving to possess other's as one's own). Its presiding deity is Sita Devi. It is symbolic of *Jnaana Yoga* (knowledge of oneness or unison of all).
- The fifth step is representative of *Madam* (pride of strength). Its presiding deity is Mother Satyavati. It bestows high status for the family members.
- The sixth step is to overcome or get over *Maatsaryam* (jealousy). The presiding deity for it is the Goddess Saraswati. With its contact a person gets unison with the Lord Vishnu and the result of all sacrifices.
- The seventh step is *Dambam* (Pomp). Its presiding deity is the Goddess Brahmi Vidyaa. With the touch of this step a person does not get re-birth and, thereby, gets relieved of the bondage of the cycle of births and deaths.
- The eighth step represents *Ahamkaram* (egoism). Its presiding deity is the Goddess Brahma Vallee. By crossing this step selfishness and demoniac nature get annihilated in a person.
- The ninth step represents eyes. Its presiding deity is Tri Sandhyaa Devi. With the touch of this step a person gets rid of the difficulties of involvement in debts.
- The tenth step is representative of ears. Its presiding deity is the Goddess Mukti Gehini. With its touch the result of adherence to relevant *Aasrama* and wisdom accrue.
- The eleventh step is representative of nose. Its presiding deity is the Goddess *Artha Maatra*. With this step a person gets rid of the fear of untimely demise or accident.
- The twelfth step pertains to tongue.

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Its presiding deity is the Goddess Chidaanandaa. With this step the *Darsan* (vision) of the Goddess of liking will take place.

- The thirteenth step indicates *Sparsa* (touch). Its presiding deity is the Goddess Bhavaghnee. With this step a person's sins will vanish.
- The fourteenth step represents *Satvam* (good and soft character). Its presiding deity is the Goddess Bhavanaasini. By crossing this step a person's sins of killing women get annihilated.
- The fifteenth step is related to the quality of *Taamasam* (inertia). The presiding deity of is the Goddess Veda Trayee. By crossing this step, a person attains *Moksham* (liberation from the

cycle of births and deaths).

- The sixteenth one denotes *Raajasam* (vanity). Its presiding deity is the Goddess Paraa. By crossing this step a person gets bodily comfort and strength.
- The seventeenth step is representative of *Vidya*, *Jnaanam* (Knowledge or Wisdom). With the touch of this step a person's long born diseases also vanish.
- The eighteenth step is representative of *Avidyaa* (lack of Knowledge or Wisdom). Its presiding deity is the Goddess Jnaana Manjaree. By crossing this step a person derives the fruit of *Yajna* (sacrifice) and attains financial stability.

QUO VADIS – WHERE ARE YOU GOING?

Dr. V.V.B. Rama Rao*

When lucre rules the roost
Doings go haywire
Hands work for copper
Glib tongued politicians buy men
Eggs, goat or sheep are ever there

Kingdoms crumble
Honest labor gets skinny
Only bank notes travel in truck loads
Getting things done undone
Empires vanish, corporatism flourishes
A handful of silver corrupts absolutely
Bury lucre to earn an honest coin
Disembodying filthy lucre
Choose the thorny path of virtuous wages.

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TRANSFORMATION

K. Surya Koteswara Rao*

That was a small town. On one side of the main road there was a long and high compound wall, inside which were seen Sub-Treasury, Panchayat Office, Court, Tahasildar's Office and Agricultural Office. Also there were big trees with cement seats for the visitors to sit.

It was ten o' Clock. A tall and hefty figure occupied one of the cement seats and was eagerly waiting for the staff of the Panchayat Office. Her name was Suryakantham. As it was nearing eleven o' clock, the employees were taking their seats one by one in their offices.

Suryakantam, with slow and measured steps approached one of the concerned staff and said "Sir, I may be given the Death Certificate of my husband". No sooner these words were uttered the clerk was nettled and said sharply "See Madam, I am just now taking my seat. It is not your husband's death. It seems it is my death", thus he reviled at her. At one time in the past she would have let the clerk know what she was – but now circumstances were different. She lost her husband, lost her pomp and luxury. She was in a pathetic

state and so she had to swallow the stinging words of the clerk. She stood before him in all humility and replied "Sir, unless I produce this Death Certificate, I cannot get my pension without which I cannot make both ends meet. To add to this, I am not being looked after by my children. You have known my husband. He worked as Tahasildar in this office. It is common knowledge to all, how he was noted for his probity and sincerity in his administration. Sir, if this is the treatment meted out in the case of such a noble person, I wonder what would be that of a common man". Scarcely she talked about her husband than the clerk went into tantrums. "It is preposterous that you recognised your husband's goodness now, while you pestered, tortured and nagged him when he was alive" said the clerk. She had no reply to this severe comment of the clerk. These bullet like words made her think deeply and she felt that every word of the clerk was apropos and repentance at that time was of no use. "Why do you stand like a statue – come after a day or two". The words of the clerk made her move towards her house. As she was returning home, the past unrolled before her.

Rangadas was born with a copper spoon in his mouth. Despite difficulties, his parents struggled hard in seeing through

* Principal (Retd.) Anakapalli. AP

his high school education. It was beyond the reach of his poor parents to put him in a college in spite of the fact he obtained first class marks in SSLC. Exactly at that time destiny knocked at his door in the form of Suryakantham. A marriage alliance was proposed by a rich person of the same town. He offered his only daughter Suryakantham to Das who was immensely liked for his humility, sincerity and qualities of head and heart. The would-be father-in-law took the responsibility of educating Das in his college and university studies. Days rolled on. Das obtained a brilliant first in his university degree. But destiny reserved a poor third in his conjugal life.

Das settled in government service as Tahasildar. As he grew up in a poor family he was good in his habits and frugal in economy. Kantham's ideas were diametrically opposite to those of Das. Being the only darling daughter in an opulent family, petted and pampered by her parents, it is but natural that she had her nose in the air. All went well for a short period. Das used to give Kantham his entire salary in the fond hope that she would run the household safely and smoothly.

"The milk maid came for payment of milk supplied in this month. See that she is paid" Kantham told Das one day. Das was totally surprised by this statement. For a moment he thought that she was joking with him. Then said "It is only yesterday that I gave

you my entire salary, did you forget?" Kantham reacted sharply. "I cannot spare even a single pie from it. It is entirely personal and mine. My father spent a lot on your education. It is not my business to pay anybody for the household expenditure. It is for you to think of alternate measures". Das was at a loss to know the meaning of her paradoxical statements. On intense thinking the purport of her ideas became clear. It sounded that he had to gain an extra income in an extraordinary way. That the revenue department was a milch cow was an open secret. Das's moral habits and ethical attitude proved him a misfit in earning by dishonest means. He was in the cross fires between his inability for corrupt means and for playing second fiddle to his better half.

As days passed by the behaviour of Kantham became unbearable to Das. On some occasions Kantham herself assumed the role of the Tahasildar. She used to insult him in the presence of his friends and colleagues. Even those who gave advice to behave herself were not spared. Things reached a climax.

One morning Kantham reviled at him "Is a man who cannot satisfy the wishes of his wife worth living?" Das was pained at this irresponsible prattle of his own wife.

That evening Das did not come home. Kantham surmised he might have gone on camp. No peon turned out at the home as Das was not in town. Four days rolled on

imperceptibly. Kantham felt the absence of her husband.

After a fortnight she happened to see the peon of the office. She enquired whether her husband went on camp. The peon replied in the negative. He told her the office staff was thinking that he might have gone on leave. From that day she began to worry about the whereabouts of her husband. Whom so ever she asked, she got a frustrating reply.

One evening Parandhamayya, a close friend and associate of Das came to Kantham's house along with the SI of the town. In his hands were the clothes that Das wore when he left for office. Kantham was perturbed for the first time seeing her husband's clothes with the SI. Prandhamayya told her that a body was found in the river nearby which was beyond recognition!, The police got the post-mortem done and the body was consigned to flames. It was a bolt from the blue to Kantham and she nearly lost her senses.

Months rolled on. Kantham went to the Panchayat Office after a couple of days for the Death Certificate of her husband. The scene of abuses was repeated again. She felt helpless and returned home with empty hands.

Once Annapurna, the wife of Parandhamayya happened to meet Kantham. In their usual conversation she told Kantham "My neighbour saw Das in

the market nearby. Anyway this piece of news surpassed my belief". So saying, she left the place. The surprising news created a conflict in the mind of Kantham. A dead man seen alive? Did he really die? If so, how is it that the body was not handed over to her before consigning it to flames? What guarantee is there that the clothes belong to her husband? Thus a stream of thoughts ran through her mind. Now her thoughts took a new direction. 'I ought not to have pained him by my stinging words. Poor creature he had borne all the insults heaped on him. That he had taken this extreme step was surely because of her unpardonable behaviour. Why cry over spilt milk? Thus ran the soliloquy of Kantham who was crushed under pain and penitence.

A few weeks passed. Kantham's neighbour came and told her she saw Das in the Park. Once again Kantham was thrown into chaos and confusion. "Why is my husband visible to all and invisible only to me? If he is alive, why is he wandering hither and thither? Is it a fact that the person seen by her neighbour is Das himself or somebody with Das's features". With these questions in mind Kantham determined to go to the park with a ray of hope to see her husband. She was utterly disappointed and returned home with a blank mind.

Again one morning Parandhamayya met Kantham in her house and clearly told that he saw Das taking his bath in the nearby river. Again a streak of hope took place in the deeply frustrated mind of

Kantham. She ran to the river and was aghast to see her husband in flesh and blood. Parandhamayya silently sneaked from behind her and quietly addressed her “Sister Dearie! I saw Das with an agitated mind and melancholic mood on the day you had a terrible quarrel with him. We then seriously discussed a plan to bring a change in your behaviour with your husband. My wife, along with the concerned office staff are actors in this drama. I am glad that the drama ended happily”. Kantham listened

to Parandhamayya in rapt and attention. Her joy knew no bounds.

Wisdom dawned on her. She expressed deep regrets to her husband for causing unhappiness in their conjugal life. Rangadas profusely expressed gratitude to Parandhamayya and all concerned for bringing about complete transformation in his wife.

[Translation of Telugu story *Parivartana* by K. S. N. Murty]

ALL THAT IT SMELLS AFTER DEATH

Manash Bakshi*

A dried up peepal leaf.
His name inscribed
In the midst of a book,
A birthday gift.

Turned pallid, fragile
Remaining long sandwiched
Inside the book
Her most favourite,

Though love was unfulfilled.
Dry leaf, dry petals
Of first love — metamorphosed
In every moment she lived.

Kiss of love, secret desire
Momentary weakness
Edified throughout life
Culminates in death.

And now
It's an open secret –
Leaving everybody curious,
Sidetracked only to lament !

* Poet, Kolkata

Golden Article reprinted from *Triveni* September-October, 1931

SANSKRIT LYRICS

U. Venkatakrishna Rao, M.A.*

I

“Lyrical poetry” generally refers to verse which is, or is supposed to be, susceptible of being played on the lyre. It is an inspired and passionate outburst of one’s own heart-felt experiences. Its function is to interpret, in an artistic way, “the secrets of inner life, its hopes, its fantastic joys, its sorrows, its delirium.” The highest literary art is required to pour forth these “strains of personal magic and music.”

In India, the lyric originated with the religious fervour of the devotees. And this is quite in keeping with the religious outlook of the people. The ‘dawn-hymn’ or the *Ushas-Sukta* of the Rig Veda possesses the finest lyrical characteristics. Devotional hymns are interspersed throughout the Epics and the *Puranas* in the form of prayers to particular deities. Tantric literature too preserves some fine specimens. The *sahasranamas*, the so-called *hridayas* and *kavachas* like the *Lakshmi-hridaya* and the *Narayana-kavacha* in the *Bhagavata Purana*, the *bhakti-stotras* like the *Bhaja-Govinda* of Sri Sankara and of

the Ramanuja and Madhwa schools, the *Gangalahari* of Jagannadha Pandita, or the *Krishna Karnamrita* of Lilasuka belong to this class.

The erotic branch of lyrical literature is secular in character. It is only about the beginning of the Christian era that we find whole and independent works preserved of this class. Giving free vent to his poetic imagination, the poet draws upon Nature and natural scenery, investing it with a charm all its own because of the intensely human touch he imparts to it. Nature—the plant, and animal world around—is invested with a wide sympathy of outlook, and all vibrate in symphony with human aspirations. The *chataka* bird subsists on nothing but the rain-drops; the *chakora* drinks the rays of the moon alone. The *chakravaka* is fated to be away from its mate at night: Kalidasa compares the pining Agnimitra to this bird, stating that Queen Dharini is like the night, coming between him and Malavika. In his *Meghaduta* the Yaksha is made to find similitudes for the various limbs of his beloved in Nature around: the *priyangu* creeper resembles her body, her timid and fickle glances are like those of the timid deer, the lustre of her face is like the splendour of the moon,

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her tresses of hair are like the rich peacock plume, and the small ripples of the rivulet are similar to the play of her eyebrows. This love-lorn madness is carried to its logical culmination in the fourth Act of the *Vikramorvasiya* where Pururava roams in search of his beloved, asking the cuckoo, the bee, the elephant, the swan and the rest, (cf. *Raghuvamsa*, VIII, 59), to apprise him of Urvasi's whereabouts. He even imagines that she, often brooding too much over his trivial offences, might have transformed herself into a river, having waves for her playful eye-brows, the jingling row of birds for her waist-girdle, with her garment of foam unfastened in her rage. (Lyrical effusions are quite permissible in dramas or epics when the individual inspiration is so strong). The cloud also contributes its share to intensify the feelings of those already pining and thus—because it could best sympathise with their feelings, knowing them best,—it was chosen in the *Meghaduta* as Love's messenger. The conventional descriptions of the ashoka flowering as a result of being kicked by a beautiful royal damsel, and the *kesara* plant with its desire for the wine ejected from her mouth, are also dealt with and serve to remind one of the superstitious beliefs obtaining in Europe that the royal touch cures certain obstinate diseases. Valmiki's characterising the *ashoka* as dispeller of *Shoka* or sorrow has proved infectious among lyrical writers also, and seems to have suggested the *ashokadohada* motif for Kalidasa's *Malavikagnimitra*. It is quite usual, again, for lyrical writers

to conceive of the moonlight (*kaumudi*, female) as the spouse of the moon (*shashi*, male); lightning (*tadit*, female) as that of the cloud (*megha*, male) and so on.

II

The *Meghaduta* is a towering example of this class. It consists of about 115 stanzas composed in the *mandakranta* metre. Kalidasa's genius exhibits itself even in the choice of metres which admirably suit the context. To add to the pathos, in the VIII Canto of the *Raghuvamsa* and the IV Canto of the *Kumarasambhava*,—which are lyrical also in their character and content—the *viyogini* metre has been very aptly chosen, to suggest some *viyoga* or bereavement and consequent *pralapa* or lament. To suit the lyrical nature and erotic content of the piece, a metre that is both musical and perhaps easily intelligible to the inanimate cloud, was pitched upon in the *mandakranta* or 'advancing slowly,' but surely, like the cloud itself.

Kalidasa seems to have been indebted to Valmiki for his inspiration to write this work. He seems to suggest it definitely in two places. He makes his Yaksha choose for his *ashrama* the Ramagiri where even the waters in the lakes are hallowed by Sita's *jalakridas* with Rama, and forcibly recall to his mind similar sports of his own consort far away in the Himalayas. Again his comparison of his message sent through the cloud with Rama's message sent through Hanuman (in the *Uttara Megha*), is significant enough. Rama's delaying for

four months in the *Aranya Kanda* due to the rainy season seems to have its parallel in the Yaksha consoling his wife through the cloud, somehow to bear up with her grief for four months till Vishnu should rise up from His serpent couch. Lastly Sita's particular mention of Kakasura's attempts to ravish her in the Dandaka forest even when Rama was asleep on her lap, seems to have suggested to Kalidasa the Yaksha's reference to a dream of his beloved (when sleeping along with him) in which she saw him making love to another damsel. These testify to the personal touch and intimate study and knowledge of the human heart. A profound insight, both into Nature around us and into the intricate workings of the human heart, is quite essential for lyrical writers, and a happy and harmonious blend of them is preserved for us in the *Meghaduta*, the first part being dedicated to Nature but yet full of human feeling, and the second part overflowing with human feeling, yet quite alive to natural grandeur. Such a harmonious blend is possible only when the lovers visualised in the theme are able to merge themselves completely in one another, when there is not an iota of suspicion in the one regarding the faithfulness of the other, and when as Kalidasa himself says, (but in a different context), these two are able to think and affirm that they are one soul in two bodies. Such a love was visualised as existing between Rama and Sita by Valmiki himself: "Sita was dear to Rama because of her beautiful form and more beautiful virtues. Rama was also dearer to Sita than

her own life, –it is the heart alone that fully knows of the silken bond of love." And we find a faithful echo of such love in the *Meghaduta*. It goes without saying that Kalidasa records a subjective confession, and beautifully suggests a small chapter in his own autobiography.

To heighten the effect of the pathos, as it were by contrast, a Yaksha is made the hero, or rather the sufferer in the poem. The Yakshas are people who are born to enjoy perfect bliss, they know no tears except of joy, no heart-burning anguish other than that which is sure to be quenched. They have, again, no prospects of estrangement from their beloveds other than those arising from playful quarrels, and they ever remain in youthful and blissful enjoyment of their inexhaustible wealth. Such a Yaksha, due to some dereliction of duty, has been banished for one year by the capricious and unimaginative Kubera. (His name itself seems to be disgusting to Kalidasa). At Ramagiri he lives, emaciated and lonely. The sight of a cloud moving northwards, just when his heart was filled with yearning for his sorrowing wife at Alaka, infuses some hope into his love-deranged mind. He determines to send a message through this cloud which will certainly oblige him because of its benevolent nature. To add to it, other incentives, namely, the acquisition of merit by visiting holy places of pilgrimage and waiting upon the holy Gods Siva and Subrahmanya, and quenching forest-fires with its rains, are held up to the cloud to undertake the

journey. The superb beauty of the places to be visited is also another consideration. The path from Ramagiri to the Himalayas by way of the Amrakuta hill, the Narmada river, the Vindhya, the Dasharna country, the Vetravati river, Ujjain in Avanti, the holy Kurukshetra, the Ganges and the Yamuna, and lastly the mountain Himalaya where, near Kailasa, Alaka is situated, comes in for picturesque description and testifies to such intimate knowledge on the part of the poet as could have been acquired only by keen observation. Such wide travel, with no facilities, or rather with positive risks to life in those unsettled times, is enough to make us admire his patience and appreciation of Nature.

The *Uttara Megha* gives us at first a description of the superb city of Alaka, and of his own house which is certainly cheerless now. A description of the chaste and pining Yaksha-stri follows, and the cloud is bidden to announce itself gently to her at night when she will be rolling on the bed pining for him, or weeping over the vina while singing songs of himself in wrong melodies, or counting with flowers the days of separation that yet remain. The message itself is to be prefaced by a straight declaration that the Yaksha is safe, and is every minute pining for her as, he is quite sure, she also is. She is prayed to not to resort to excesses due to her grief, the major part of the period of separation being over. The reunion would certainly be rendered all the more enjoyable for such a long separation. The message is

really a literary feast to the ear and the poet's genius has invested the poem with an ineffable charm.

The artist's insight is not so mature in the *Ritusamhara*, a work in six cantos, answering to the six Indian seasons and trying to interpret their meaning to the lovers. Kalidasa has been aptly praised for his *vyangya-vaibhava* or richness of suggestion; he just indicates to our mind's eye the richness of his poetic creation, repetition of the same ideas is never indulged in by him. But here the same idea is paraphrased and expressed in so many ways as sometimes to tire one's patience. "The lover's passion is aroused" this is the chorus in many verses describing Summer. "The cloud instils anxiety in the hearts of the already pining lovers is the chorus in more than six or seven verses in the 'Rains.' Kalidasa who simply said in the *Raghuvamsa*, "When Dilipa entered the forest, the mightier animals did not exhibit their strength on the weaker ones," wastes as many as seven verses to describe the friendship between even naturally antipathetic animals like the peacock and the serpent, the elephant and the lion, etc. Descriptions of Vasanta in the III canto of the Kumara or the IV Act of the *Malavikagnimitra* have no point of similarity at all with that in this work. The conception of cupid as a warrior with mango blossoms for his arrows, with the bowstring of the rows of bees, shooting at the hearts of the love-lorn *virahins* is more artistically suggested in the Kumara

III. 27, “When the arrow of fresh mango blossoms with its feathery tip in the form of the tender shoots was completely designed, Vasanta inserted the (black) bees symbolic of Manmatha’s name.” The fourteenth verse on Spring ambitiously aims at combining the effects produced by two verses of the Kumara III, 32 and 36. The poet who skilfully suggested love and joy in the raktashoka in the *Meghaduta*, declares that the ashokas fill the mind with grief in the royal season of Spring. But it is unique in its being highly sensuous to a fault, and does throw open the door to the higher aspects of Nature-Romanticism which is the keynote of his later works.

III

Bhartrihari is famous for his three satakas of *Shringara*, *Niti*, and *Vairagya*. He seems to have been a grammarian, a philosopher and a poet. The *Vakyapadiya* is written in a flowing style and the verses are as sweet as those of the moralist. It is a work on grammar, concerning itself with the philosophy of speech. His death, according to Chinese accounts, took place in 651 A. D. and so he must have flourished in the first half of the 7th century A.D. His style is simple and sublime.

The secret workings of love, its hopes, its fantastic joys, its pit-falls, the love-quarrels and happy reconciliations, in a word, all the intricacies of the *Kamashastra* are delineated in simple verses or *muktakas*, in a charming manner by *Amaru* or *Amaruka*. Tradition palms this work on to

Sri Sankara. Anandavardhana of the ninth century quotes him and pays a very high compliment and so he might have lived at least two centuries earlier. Every poem is a gem in itself, and sometimes successfully rivals the sentiments of the *Meghaduta*.

Sri Sankara is believed to have lived between 788 to 820 A. D. Though more famous as a philosopher and a religious preacher, he has bequeathed to us a rich legacy of religious lyrics. *Sivanandalahari*, *Soundaryalahari*, *Sivabhujangastotra*, *Bhajangovinda* to mention only a few. These stand as a monument to his transcendental *bhakti*. The *Soundaryalahari* dedicates a century of verses to Parvati invoked as an incarnation of the divine *sakti* creating, sustaining and destroying the world. The *Sivabhujanga stotra* contains 37 stanzas in the highly musical *Bhujanga prayata* metre. The *Bhajangovinda stotra* is very popular in Southern India and is chanted in every Hindu household.

Tradition refers to Muka as a contemporary of Sri Sankara. He lived at Kanchi or Conjeevaram. His genius is believed to be the Goddess Kamakshi’s gift. His felicity of diction and choice expressions have made his works very popular. His *Panchashati* consists of five *satakas*, *Arya*, *Padaravinda*, *Stuti*, *Kataksha*, and *Mandasmita*. The third and the fourth are highly imaginative and poetical.

Bilhana of Kashmir, who has also written a historical *kavya* named the *Vikramankadeva*

charita in which he panegyrises his patron, Chalukya Vikramaditya VI of Kalyana, is the author of a purely erotic poem named the *Chaura Panchashika*. Fifty stanzas make up this highly passionate lyric. The handsome poet was requisitioned to teach music to a princess, to whom he stealthily made overtures, of course to be reciprocated. Caught red-handed by the king, he was ordered to be executed, but quite unmindful of his impending fate, he poured forth these unpremeditated 'strains of personal magic' concerning his dalliance with the princess. So moved was the king that he pardoned him and blessed their marriage.

The *Gita Govinda* by Jayadeva who flourished in Bengal under Lakshmanasena (1180-1200 A.D.) ranks next only to the *Meghaduta* among lyrical compositions. It seems to have been based upon the popular Krishna festivals celebrated even today in the *Jatras* of Bengal. The perfection of form and graceful diction coupled with skilful handling of difficult metres have deservedly brought the poet unstinted praise. It is divided into twelve cantos with two sections in each, composed in various metres to be sung in sets of eight—*ashtapadi*—to suit different tunes. Krishna, as cowherd, is living on the banks of the Yamuna river, enjoying the love of the cowherdesses, pre-eminently of Radha. Her estrangement from Krishna and her final reconciliation form the subject-matter of the poem. Radha's intense love is interpreted as being symbolic of the

individual soul pining, in its *Bhakti*, for return to the Lord Krishna from whence it sprang. Krishna, Radha and her *Sakhi* are the three characters. Jayadeva is a successful rival to Amaruka in his delineation of the various phases of love. His influence on the *Bhakti* cult in Bengal introduced by Chaitanya seems to have been immense. His praise of himself as an elegant writer is eminently deserved.

The *Krishna Karnamrita* of Lilasuka—his real name is unknown—is another familiar lyric. It is essentially devotional, and is in three parts, of about 100 verses in each. Its music and harmony added to its graceful style have contributed to make the work very popular. Gesture-dancing or Krishna's *Rasakrida* with the gopis is described in fine verses echoing the tune of the dance. His transcendental *Bhakti* is everywhere apparent. *Alamkarikas* (rhetoricians) quote many of them, and some ideas of his are adopted in Canarese works on Poetics also. Jagannatha Panditaraya is the last great lyrical poet. His *Rasagangadhara* is a standard work on Poetics. The lyrics are the *Bhamini Vilasa* and the five *laharis*, *Ganga*, *Purusha*, *Budha*, *Amrita* and *Karuna*. He seems to have been a contemporary of Shah Jehan. He was engaged as private tutor by Dara, the Emperor's son. So his date may be between 1620 and 1660 A.D. The lyrics are lucid and musical. The *Amrita* and the *Karuna* are dedicated to the Yamuna and Vishnu. The *Bhamini Vilasa* is greatly appreciated and describes the amorous passions of women.

BOOK REVIEW

***The Dot and the Line* - Author: P. G. Rama Rao. Paperback: 58 pages, Publisher: Global Fraternity of Poets, Gurugram, India, Price: \$12.00 Rs.140.00 ISBN: 978 938375538 7**

“Whole life is a search for beauty. But, when the beauty is found inside, the search ends and a beautiful journey begins.” — Harshit Walia.

This book, *The Dot and the Line* is an intensely euphoric and aesthetic collection of 57 poems in a packet of 58 pages by Dr. P.G. Rama Rao. It is his sixth poetry anthology, since underscoring his retirement from the P.G. Department of English, Utkal University, Bhubaneswar, India in 1995. He treasures a scintillating career as a teacher of English and American Literature. And this book implodes a rich, feisty outlook of his unequivocal creative impulse. It is as if Rama Rao found that maxim of beauty deeply within himself, only to carry on by leaps and bounds in a philosophic enthrall under a banyan tree, while playing poetic innings as an octogenarian.

True to an idiom, a book should not be judged by the title on its cover. And the title, *The Dot and the Line* of this book by Rama Rao, almost brought to surface a

memory of the Classic 1965 Norton Juster work: *A Romance in Lower Mathematics* – the love story of a straight line being in love with a dot. However, it is not until the book is opened to its title page inside cover, that the visual changes. This book, *The Dot and the Line and Other Poems* by P.G. Rama Rao takes the reader to a new poetic frontier.

The dot and the line have a mathematical connectivity. According to Steven Bradley of Web Design blog (2010), “Dots working together can form an endless variety of arrangement and complexity. They can become lines and curves. They can form complex shapes, patterns, textures, and any other structure imaginable. Dots in combination can even imply direction and movement, bringing us to lines.” This being so, and contending that Einstein says that “logic will get you from A to B, Shirley Dent (2009) of the Guardian booksblog consummates that poetry and mathematics have an undisputable love affair. Almost an *amour propre*.

Within this concatenation of poetry and mathematics, author Rama Rao has evolved a subtle, aesthetic and spiritual assemblage of poetry in this book, *The Dot and the Line and Other Poems*. In the words of Wordsworth, “Poetry is the

spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility.” And in the benevolence of Tagore, “I slept and dreamt that life was joy. I awoke and saw that life was service. I acted and beheld, service was joy.”

Let us take a look at the title poem, *The Dot and the Line* (pp. 1-2),

*In my long search
For myself,
I chanced upon
Several Who's Who's,
And Encyclopaedias.*

*As I laboured through the
Pages of those volumes,
I discovered a dwarf vertical
Line, with a dot hovering
Above, popping up frequently.*

*The capital 'I', egoistic and
Aggressive, demanded my
Attention, but this small 'I'
Seemed to say timorously,
“i am what you're looking for”.
For some mysterious reason I
Identified myself with it but
Wondered, “Am I fated
To be a little letter in a great
Book of billions of letters?”*

*The 'I' said in gentle tones:
“I may look small, but I'm
A combination of dot and
Line, which form the basis
Of everything in the universe.*

*“They make art and letters,
Maths and sciences and,
In fact, the dot makes the
Line, and together they
Work many, many wonders.*

*“The dot makes a circle and
The globe, and the celestial
Spheres, the smallest dot
Is the atom, which makes
The galaxies and the universe.”*

With this title poem, author Rama Rao evidently echoes the cornucopia of Life. The poem ratchets powerfully his self-realization, which crystallises the foundation for building blocks of the other poems in the book; a philosophical confidante.

And with erudite poetic intuition, author Rama Rao takes the title of this book, *The Dot and the Line'and Other Poems* to this poem (p. 3), *Am I a Little Vertical Line?* musing (“Like a youth of ancient Athens who had/A stimulating session with Socrates.”), becoming emphatic in the second stanza (p. 3),

*I travelled back in time
And discovered “dot and line”
In my mother's womb.
The wriggling line was little,
And the dot full and still;
The little line joined the dot.*

And author Rama Rao holds affirmatively to the thought that,

*The potential universe is the atomic dot;
Vedic Purnam (SELF) is the metaphysical
dot.*

*The dot is the most perfect of all things.
The dot is God Himself radiating grace;
At the moment "I'm" a humble vertical
line,
But hope to merge in the "Great Dot"
some day.*

Thus lighting the spiritual amphitheatre as we continue to view the heart-throb of more poems with a random scythe and an esoteric eye. In the *Dot-Line-Dot* (p. 6), the author speaks of *God's grace* to fetch a mysterious notion (of the dot) *Bothering his mind*. In *The World of My Vision* (Inspired by Gurudev Tagore) he says (p.7),

*I have a vision of a world governed by
Love, tolerance, peace, and bliss as the
Directive principles of its constitution.
Discrimination based on race, creed,
Class, and gender is not known there.*

Here author Rama Rao appears to nuance socio-political rhetoric in poetic narrative versification. Perhaps his exuberant academic career of being a Fulbright Research Fellow and Adjunct Professor in the University of Massachusetts in Boston in the late 20th century, in conjunction with his home-run work on Hemingway papers, and *tour-de-la-tour* in several highly acclaimed academic institutions around the world, would suffice for his visionary world view.

In this poem, *The Buddha and Valmiki* (p.19), author Rama Rao tells a story of his respite under a peepal tree where he was "disturbed/By a cuckoo's song". He reminisced that,

*I opened my eyes
To espy this bird,
And saw a cruel hawk.
Swoop upon a squirrel.*

Rama Rao was so overwhelmed with grief, cursing the hawk for its cruelty, he assiduously declared (last stanza of this poem),

*I set out to become
The Buddha but
Ended up as Valmiki,
And wrote this poem.*

Valmiki was the great composer of the first Sanskrit poem (the *Adikavya*) known as the epic *Ramayana* (the story of Lord Rama). In our continuing engagement of human activities in this new millennium, we encounter atrocities and anomalies that deeply affect our good standing as human beings. The eye of author Rama Rao does not fake pretense over our actions. Here in this poem, *Doom and Bloom* (p. 39), he espouses that,

*The world does bloom
As each day dawns;
Put to flight are all
Shadows of gloom.*

In the words of T.S Eliot (1888-1965), “We shall not cease from exploration, and the end of all our exploring will be to arrive where we started and know the place for the first time.”

In the last poem of this book, *The Dot and the Line’ and Other Poems*, author Rama Rao speaks to the title, *The End of the World* (p. 57) in stanza 2,

*It has survived deluges,
Wars, volcanic eruptions,
Plagues and earthquakes;
Still life goes on.*

We continue to speak of symmetry in an asymmetrical world.

In this book, *The Dot and the Line’ and Other Poems*, there are five Japanese Haiku poems defined by their syllabic count of 5/7/5. They reflect a bouquet of intensity in nature with aplomb directness, including *Bronze and Gold* (p. 16),

The small-minded boast
Unlike the kind and worthy,
Does gold sound like bronze?

[From the 16th century Telugu sint-poet, Vemana]

And *Vaaman* (p. 29)
Three feet fill three worlds;

Haiku is poetry’s *Vaaman*;
Three lines mean so much.
Vaaman signifies the name of Lord Vishnu.

And, *Greatness* (p 32),

*What makes for greatness?
A large heart and a high mind
Make one wise and great.*

And, *Movie Screen* (p. 36)

*Wars are fought on it;
The movie screen stays peaceful;
Let’s keep our mind so.*

And, *Seer’s School* (p. 50),

*Where did they study,
The vedic seers of yore?
Spirit’s intuition.*

The exhilaration and jubilant feelings I have experienced in reading and reviewing this book are beyond expression. Any poetry enthusiast or English Literature connoisseur will unequivocally be overjoyed to have this book in their reading gallery. It is certainly worthy of digesting; every poem a must to read.

Leonard Dabydeen, Ontario, Canada

TEXT OF SWAMI VIVEKANANDA'S FIRST CHICAGO SPEECH

Sisters and brothers of America,

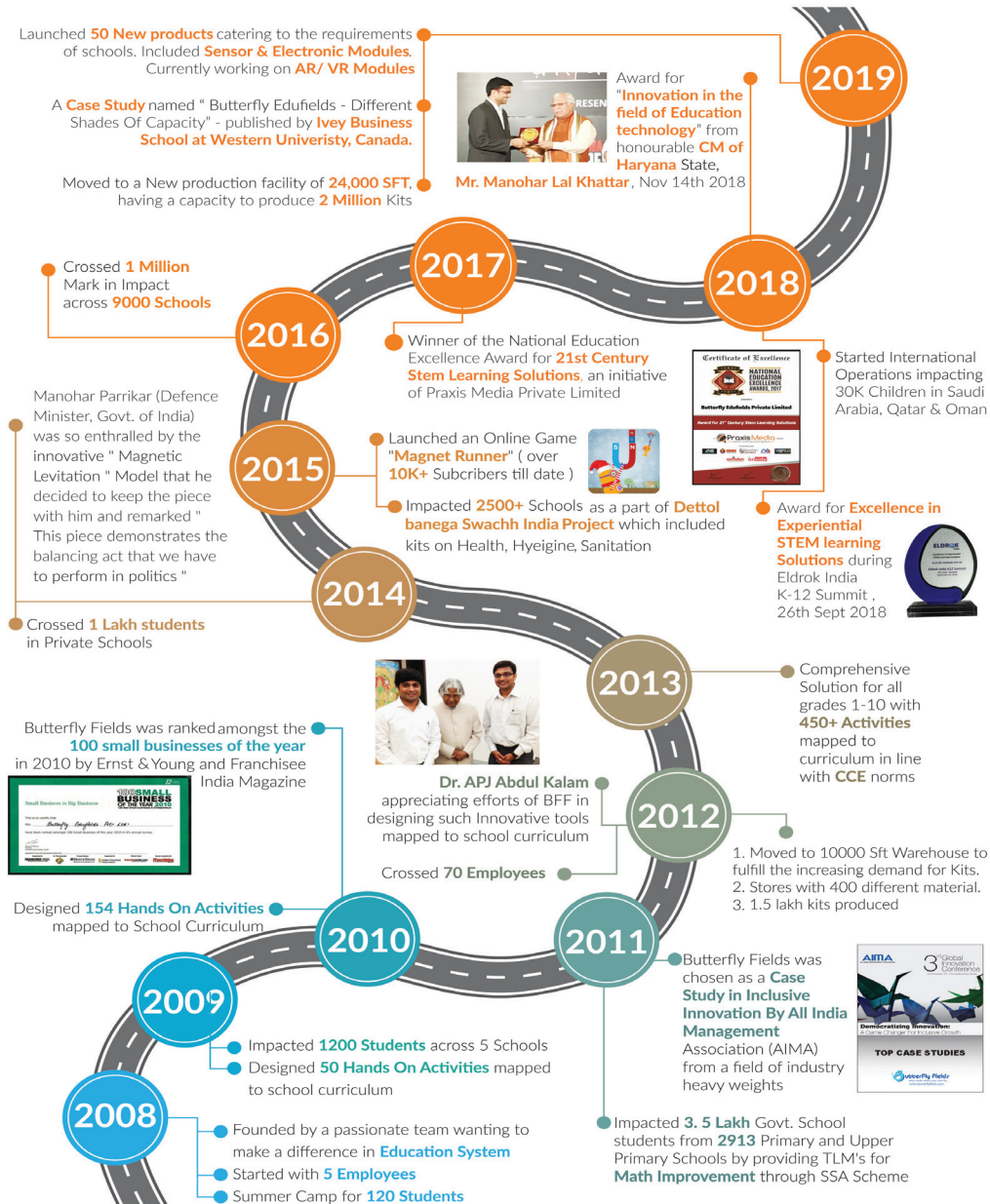
It fills my heart with joy unspeakable to rise in response to the warm and cordial welcome which you have given us. I thank you in the name of the most ancient order of monks in the world; I thank you in the name of the mother of religions, and I thank you in the name of millions and millions of Hindu people of all classes and sects.

My thanks, also, to some of the speakers on this platform who, referring to the delegates from the Orient, have told you that these men from far-off nations may well claim the honor of bearing to different lands the idea of toleration.

I am proud to belong to a religion which has taught the world both tolerance and universal acceptance. We believe not only in universal toleration, but we accept all religions as true. I am proud to belong to a nation which has sheltered the persecuted and the refugees of all religions and all nations of the earth. I am proud to tell you that we have gathered in our bosom the purest remnant of the Israelites, who came to Southern India and took refuge with us in the very year in which their holy temple was shattered to pieces by Roman tyranny. I am proud to belong to the religion which has sheltered and is still fostering the remnant of the grand Zoroastrian nation. I will quote to you, brethren, a few lines from a hymn which I remember to have repeated from my earliest boyhood, which is every day repeated by millions of human beings: "As the different streams having their sources in different paths which men take through different tendencies, various though they appear, crooked or straight, all lead to Thee."

The present convention, which is one of the most august assemblies ever held, is in itself a vindication, a declaration to the world of the wonderful doctrine preached in the Gita: "Whosoever comes to Me, through whatsoever form, I reach him; all men are struggling through paths which in the end lead to me." Sectarianism, bigotry, and its horrible descendant, fanaticism, have long possessed this beautiful earth. They have filled the earth with violence, drenched it often and often with human blood, destroyed civilization and sent whole nations to despair. Had it not been for these horrible demons, human society would be far more advanced than it is now. But their time is come; and I fervently hope that the bell that tolled this morning in honor of this convention may be the death-knell of all fanaticism, of all persecutions with the sword or with the pen, and of all uncharitable feelings between persons wending their way to the same goal.

Source: Internet



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