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Triveni holds the unique distinction of being the oldest continuing journal under publication. It continued to publish even during the world wars. However, in the last couple of years, we have faced difficulties in publishing our quarterly issues. For this, we offer our apologies, and invite your renewed support.

Covid shutdowns caused serious disruptions in our publication, circulation and readership. We did resume publication after Covid, but have struggled to overcome the loss of momentum caused by widespread interruptions of our contributors' and readers' everyday life.

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With our renewed commitment and rededication, we are bringing out our January Issue in this new year 2024 and will strive to release *Triveni* every quarter regularly.

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TRIPLE STREAM

LIVING THROUGH CHANGING TIMES

IV Chalapati Rao*

The World's great age begins anew. The golden years return

-Shelley

The whirl-gig of time works wonders. Change is the law of nature and the sauce of life. As the poet Tennyson said the old order changeth yielding place to new, and God fulfils himself in many ways, lest one good custom should corrupt the world. The only thing that remains unchanging in life is change itself. Society is in a flux and things are on the move. It is as though we are on an escalator. If we are not alert and watchful, we miss the goal, the point of reaching. Yet we have to be careful about being too careful. Once the game is over the king and the pawn go to the same box.

According to *Yoga Vasishta* human beings lived for 400 years in *Krita Yuga*, 300 years in *Treta Yuga*, 200 years in *Dwapara Yuga* and will live for 100 years in *Kaliyuga*. There is a little encouragement to good people that those who lead a virtuous and perform good deeds will have bonus years. We have proof of this when we see the life expectancy figures from 1950 to There has been an upward curve in the graph from 1950 to 2007. Increase or fluctuation in longevity has an impact on social conditions and inter-

generational relations. Multiple generations are co-existing today. Nowadays it is hard to believe that parents bring up their children. They finance them. It is difficult to determine which generation is educating the other. Children speak the language of their grandparents as they have greater rapport with them than their parents. These developments require adjustments, adaptations and new communicative modes. Anticipate change. Count the chicken before the eggs are hatched! Cross the bridges before you reach them! India with its diversities, pluralities, complexities and contradictions has become a classic consensus country, demanding the old-world qualities of patience, deep thinking and strategic Compromises.

There is perspective increase in the power of man in every field except over himself. Man lacks harmony within and without and our earth has become a discordant orchestra with each member playing a different note. As the future is full of challenges uncertainties and opportunities, the youth are constrained to look before they leap. Even their parents ponder *what use is our long littleness of life, getting and spending, begetting children, targeting fleeting pleasures, regretting mistakes and forgetting the real purpose of life*. Collapse

of the institution of joint family, the near-extinction of the family, steep rise of sordid selfishness, cut-throat competition and an ever-increasing demand for luxury goods have produced baneful effect on society and human relations.

However, it is hasty judgment to think that everything is bad. Society is in ferment. Women are no longer docile home-makers whose sole occupation is bearing and rearing children, Economic compulsions made them run into the role of bread-winners working shoulder to shoulder with their husbands. They are on the march. They are equal partners in decision-making. There is no field of life in which they do not shine and show-case their abilities.

Importance of new education is widely realised. The five keys to learning are: instruction, observation, inference, personal experience and imagination. Each moment in life is a moment of decision whether to continue in the beaten tracks and stereotyped patterns of life or to prefer experimentation, how to accept responsibility and break free from doubt and debilitating defeatism. There are no seven wonders in the life of a child. There are seven million. Adults are obsolete children. Children require special attention. One mother achieves more than a hundred teachers can. She should however find some time for them. As our scriptures say, children need example of the father, training of the mother, the inspiration of the teacher and above all an atmosphere of love and freedom to blossom. They are God's visiting cards. As they grow

up, they should be given freedom to choose their courses, careers and spouses. We should not keep them like birds in golden cages with clipped wings. They need guidance but not governance. The elders should reign but not rule.

The most important change that has taken place today is the shrinking of the world into a global village which makes the youth feel that they are no longer sons of the soil but citizens of the world and scions of the spirit. Our scriptures endorse the concept of *Vasudhaiva Kutumbakam* (the whole world is one family); *Kriyanto Viswam Aryam* (Make the whole world noble in action) *Rigveda*. When Sankaracharya was asked to which place you belong? His Reply was *Swadeso Bhuvana trayam* (the three worlds are my native place). Socrates declared, *I am not a Greek, I am not an Athenian*. I am a citizen of the world. This feeling of trans-nationalism is the by-product of liberalisation, globalisation and the phenomenal development of technology. It has exercised benign influence on social and cultural mores. There is an increasing realisation that all men are brothers and there are good people in every country. Honesty, compassion, decency, integrity and politeness - these old-fashioned but ever-new virtues are not the monopoly of any country. Chauvinism and parochialism are anachronisms. Cutting across geographical borders, inter-national marriages have become frequent.

As rhapsodized by Jawaharlal Nehru, the visionary, *how wonderful is the spirit of*

man! Less than a tiny bit in the vast universe, play thing of the mighty forces of nature, with his measureless mind dares to tempt God Himself. And he raises the banner of revolt against His creation by inventing revolutionary things like cloning! Is it not Viswainitra's Srishiti? As Vivekanda, the morning star of Indian Independence said there is infinite potential in the mind of man. He should realize it. There is excellence within every human being. He should manifest it How wonderfully Vivekananda blended the lessons of Gita, the teaching of Vedanta and the message of the Upanishads, and evolved his philosophy of man-making! Strength is life Weakness is death. Action is good. Inaction is bad. This is *anushtana Vedanta*, practical philosophy. Sri Krishna Himself said: *Even I who has nothing more to achieve and possesses everything worth possessing, do not desist from doing my work of creation.* What excuse do we have to eat the bread of idleness?

Paradoxically the cure to most of the present ills of our society lies in the study of the Upanishads and the scriptures of the past. However much we try to run away from the past, it has a habit of catching up with us dramatically in the end. The essence of the Vedic culture is *happy life in a beautiful world (Kundan Raja)*. That is what Shakespeare said in *The Tempest*: This positive outlook and optimism are the message of the Upanishads. *Isa Upanishad* encourages us to live for hundred years, performing good deeds *Taittiriya Upanishad* tells us about the development of an integrated personality and

tenders advice to the youth to work for social welfare. *Chandogya Upanishad* advises us to pursue excellence by means of *Vidya* (Knowledge), *Sraddha* and *Upanishada* (Meditation). Likewise, every scripture contains practical advice, applicable to the present and the changing times. Upanishads envisioned by different sages, who preferred to remain anonymous, contain frank discussion but not acrimonious argument. Argument is not good because it is to find out who is right. Discussion is good because it is to find out what's right. To survive and succeed in life young men and young women should learn soft skills (including communication), life skills, analytical skills and problem solving skills. These are not in the curriculum of colleges.

The common man likes to live in comfort zone and see) security. The uncommon man seeks opportunity there is no use having a limited vision. We have to think long-term but not short term. A smooth sea never made a great sailor. Everything thing appears difficult before it becomes easy. Successful persons compete not only against others but also against themselves. No person with common-sense thinks that the world owes him anything. Diffidence short circuits life. One should cultivate confidence and positive attitude to life.

Bhagavad Gita is the quintessence of all the scriptures containing the universal message of duty, humanism, mind management and a code of conduct for the entire humanity. Sri Paramahansa Yogananda explains meditation scientifically: *it is a psycho-*

physiological method by which human blood is decarbonised and recharged with oxygen. The atoms of this extra oxygen are transmuted into the life current to rejuvenate the brain and the spinal centres. By stopping the accumulation of the venous blood the yogi is able to lessen or prevent the decay of tissues. The advanced Yogi transmits his cells into energy. No wonder, the whole world has recognized the importance of Yoga and meditation today.

- Never fear a shadow. There is no shadow without light nearby.
- There is no rainbow without rain. All sunshine makes a desert.
- Learn to be happy alone. If you don't enjoy your own company, why inflict it on others?

- The only power for which man should aspire is the power over himself.
- Admit your mistakes. Celebrate your failure.
- The mind is your best friend or your worst enemy.
- Joy and pain being woven fine a clothing for the soul divine.
- How beautiful a day is when touched with kindness?
- I wandered in the pursuit of myself. I was the traveller and I am the destination.

The above sample quotations are our Culture in Capsules. Let us put on our green lights and switch off the red lights. We have done enough and played our part in changing others. Let us now change ourselves.

No man is an island,
Entire of itself,
Every man is a piece of the continent,
A part of the main.

If a clod be washed away by the sea,
Europe is the less.
As well as if a promontory were.
As well as if a manor of thy friend's

Or of thine own were:
Any man's death diminishes me,
Because I am involved in mankind,
And therefore never send to know for whom
the bell tolls;
It tolls for thee.

Poem by John Donne
[Source: Internet]

ANTHONY J. PAREL'S CONTRIBUTION TOWARDS UNDERSTANDING MAHATMA GANDHI

Dr. A. Raghu Kumar*

Mahatma Gandhi introduced non-violence as a method of political struggle in India's anti-colonial struggle. This method was adopted as a considered choice in many later struggles in many parts of the world. Post-Gandhi, the method of evaluation of a political struggle has to undergo a necessary test on this new touchstone. Even the chances of violent struggles, except for few internal coups, have become almost bleak. Another difficulty in understanding Gandhi has always been, unlike other intellectuals and activists, Gandhi has never 'become' a final product, rather he was always and eternally in the stage of 'being'. Also, an intriguing phenomenon for many - he provokes extreme love, respect and veneration from some and, simultaneously wrath, abuse and ridicule from many others.

We know him as the chief architect of freedom struggle but what made Gandhi - the saint and the political activist, the two widely held opposite views to co-exist in him in due proportions deserved serious investigation. Like the publication of Marx's "Economic and Philosophical Manuscripts" of 1844 in 1930s which offered fresh reading of Marx, Gandhi

also needed an explanatory note from a philosopher to understand his varied stands on various issues, most of the times axiomatic, but yet antagonistic. In a correspondence with Sarvepalli Radhakrishnan, it appears he left it to the philosophers to interpret him. To the charge that he contradicted himself, Walt Whitman, the American poet, once replied that it was not that there were contradictions in him, but the fact that he embraced multitudes made his critics to understand so. In the history of thought, Socrates, Marx and Gandhi present such paradoxes. They are contradictory because they embraced multitudes in multitudes.

Gandhi lost much of his ground almost in his own country, except for some Ashramite Gandhians. Marxists and all shades of Communists, Ambedkarites, RSS and other Pro-Hindu forces, and even Muslims for whose cause he derived the ire of Hindu organizations vilified Gandhi to such an extent that Gandhi regaining his ground in his mother country is almost uncertain as on now. There is one emerging Swatch Bharat icon Gandhi, a poster boy for only cleanliness on his own birthday. We have successfully and without remorse disowned a person who all through his life devoted his time and energies to the freedom of his country and people. Instead

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we started running after those who consciously acted against the freedom struggle, ridiculed it, or even derailed it on every opportunity. For Tagore he was 'the Mahatma', or 'the great soul in beggar's garb'; for Winston Churchill he was a 'half-naked fakir' and a 'cunning fox'; for Jinnah he was a 'cunning fox', and 'a Hindu revivalist'; for Ambedkar he was 'a blue-blooded Tory' and 'a fanatic Hindu'; 'a mascot of the bourgeoisie' for Marxist Palme Dutt; 'the most important class collaborator within the nationalist movement' for M.N.Roy. Through his acts and gestures, writings and expressions, he fashioned his own 'sahasranama"! We can also see a convergence of thought - though emanating from various people representing various political ideologies! How could one individual be defined or understood in so many ways by so many people having divergent goals and political ideologies is a wonderful subject matter for another independent analysis.

Presently, we, who sincerely take pride in the role of the Mahatma, need to understand how Gandhi could combine a saint and a politician within himself, and how far his understanding is based on the traditional texts he revered and where he consciously differed in arriving at certain conclusions. In this effort, recently I came across the works of Anthony J. Parel, a Canadian historian, author and academic. It appears, he has so far written four books on Gandhi - (1) "Hind Swaraj and other Writings (1997)", (2) "Gandhi, Freedom and Self-Rule (2000)", (3) "Gandhi's Philosophy and the Quest for Harmony (2008)" and (4) "PaxGandhiana : The Political Philosophy of

Mahatma Gandhi (2016)". So far, I could lay my hands only on the first and the third one. Here, I prefer to present my initial impressions on my first reading of his work "Gandhi's Philosophy and the Quest for Harmony". For this work, Parel constructed the philosophy of Gandhi on one of the important traditional concepts, "Purushartha".

It almost begins with an anecdote when Gandhi was in South Africa, raged with so many doubts about his future course of action. "..... In 1894, in an attempt to meet an intellectual crisis that he was experiencing in South Africa, he wrote his famous letter to Rajchandbhai ... The letter raised twenty-seven questions regarding such grave matters as the nature of the soul, God, Moksha, the universe, avatars etc. As many as five of these questions were connected with moksha, the fourth purushartha; what it was and how it might be attained. Rajchandbhai's answer was that moksha was the release of the soul from the state of ignorance and its involvement with the affairs of the world. Mystical knowledge and withdrawal from the world were the chief means of attaining it." Gandhi accepted the first part of the advice, but not the second, the part that required the withdrawal from the world. Instead of withdrawing from it, he sought to engage with it. He decided to plunge into politics of South Africa - and the rest is history, writes Parel. Rajchandbhai was disturbed by the fateful turn that Gandhi had taken. He went so far as to warn him - "for the good of his soul - not to get too involved in the politics of Natal."

What prompted Gandhi to understand the elements Hindu traditional texts and philosophy differently than others? In fact, it is not the first or the last that he contradicted the traditional wisdom. His many such conclusions violently differed with many so called experts of his times in his life. We find such stunning and unconventional deductions of Gandhi on various texts and issues, including "Yoga Vasishta" or "Bhagavad Gita". Rajchandbhai had supplied him with an important reading list, for the resolution of his philosophical doubts, which included Yogavasishta, a lengthy philosophic poem, an account of conversation between a despondent Prince Rama of Ayodhya and the ancient sage Vasishta. Rama was not sure that he could combine his kingly duties "Artha" with the pursuit of "Moksha". Vasishta advised him that he could, provided he exercised his "purushartha" in a proper balance. In Hindu philosophy, it is considered that along with ChaturVarna [fourfold class / caste], ChaturAshrama [Fourfold stages of life], thePurushartha[Fourfold aims and objectives of life] is also a defining attribute of human beings. One of the major obstacles that stood in the way of its proper exercise was the belief in fate. Yogavasishta's position was that there was no such thing as fate, and that it existed only in the imagination of the weak and the indolent. This reading allowed Gandhi to actively involve himself in the social problems faced by the weak around him, while simultaneously continuing his endeavors for the Moksha, the liberation of the individual soul from the wheel of 'samsara'.

Why Gandhi had chosen Gopal Krishna Gokhale as his "Political Guru"? Because he found in Gokhale more balanced understanding of this concept of purushartha. The author thus quotes the conclusion arrived at by Gandhi on this issue: "No Indian who aspires to follow the way of true dharma can afford to remain aloof from politics One who aspires to a truly religious (dharmic) life cannot fail to undertake public service as his life mission". This leads us to the understanding of Gandhi that he attempted to redefine the concepts of 'purushartha' so as to suit the requirements of the current stage of human history. Writing in July 1930 from Yeravada jail, it appears, he asked for help from one of his female disciples to find a gender sensitive alternative description for this word "purushartha". He did not accept the traditional interpretation as the correct interpretation. However, he took his clue from Gita [Gita V:13 compares the body to a city, in which dwells the spirit]. The spirit being gender-neutral, things done for its sake could have nothing to do with the gender of the 'doer'. So, the word 'purushartha' has been retained as a gender-free concept. The most important contribution that Gandhi makes to our understanding of the concept of purushartha concerns its relationship to Karma and fate. Gandhi believed that the law of Karma operated in a universe subject to divine guidance and that God's grace could therefore cancel the results of bad Karma. This is the result of the influence of Vaishnava philosophy on him. Arguably, the best known statement on the dynamic nature of the relationship of politics to moksha is found,

according to Parel, in Gandhi's autobiography. Those who aspire to moksha "cannot afford to keep out of any field of life. That is why my devotion to Truth has drawn me into the field of politics".

The great thinkers of India, including Sankara and Ramanuja, supported the ascendance of "moksha", the last of the purusharthas, over all the other. In fact, prior to these developments in Indian philosophy during the 8th century and onwards, saints or truth-seekers had never withdrawn themselves totally from mundane activities. All saints, thinkers, and philosophers from Vyasa, Vasishta, Sukra or even Satyakama Jabali to the last well known case of Kautilya did not restrict themselves to mere contemplative ashramite life. They were always consulted, and on many instances they actively participated in day-to-day affairs of the society. This asceticism as the only means of moksha, and moksha as the only important purushartha is the tendency that crept into Indian philosophic tradition much later. According to Parel, the achievements of Kautilya were rendered nugatory and, as a result, Indian political philosophy stagnated for nearly two millennia. Gandhi revived the original tradition of India i.e., of combining the four purusharthas into a lively dynamic relation.

Politics and Economics: In Part II of the book, Parel deals with politics and economics as part of 'artha', underscoring the significance attached to them by Gandhi. Historically, he says, the rise of the renouncer (Brahminic)

movement compromised the importance of artha. Gandhi reversed this trend and restored artha its due place in the scheme of the four purusharthas. Artha, according to Gandhi, represents a positive human value and contributes to the material well-being of humans. Only when pursued 'artha' for 'artha' sake, alienated from the other purusharthas, it becomes harmful. Parel rejects the description of Gandhi by some as 'utopian' or 'anarchist', and considers him as a constructive political thinker.

Gandhi considered "Non-violent nationalism is a necessary condition of corporate or civilized life". He had wholeheartedly embraced the modern idea of nation. According to Parel, Gandhi's conception of nation was heavily influenced by the civic or liberal notion of nationalism notably that of Guuseppe Mazzini. However, he invokes certain specific Indic terms for constructing his idea. 'Prajā' is the specific word he used to convey the concept of 'nation'. The State, according to Gandhi, is an institution necessary for the realization of the values of artha. Gandhi went far beyond Kautilya, says Parel, in identifying the basic functions of the State. For Kautilya, the State's main function was external expansion through war and internal stability through punishment (danda-niti), but for Gandhi the emphasis is shifted from war to peace and from punishment to rights. Gandhi is criticized for idealizing Ramarajya, an often misunderstood connotation. "He certainly did not mean by Ramarajya a Hindu Raj. What he meant was "Divine Raj", the kingdom of God in human hearts, the sort of

thing Tolstoy meant in his work, *The Kingdom of God is Within You*."

Dharma is another 'purushartha' that underwent fresh and independent interpretation in the hands of Gandhi. According to Parel, Gandhi used the concept of dharma in three senses: as duty, religion and ethics. The two famous institutions that depended on dharma as duty were the four Varnas - brahmin, kshatriya, vaisya and shudra, and the Ashramas [the four stages of life] - the brahmacharin (student), the Grhstha (householder), the Vanaprastha (the hermit) and the Sanyasin (the ascetic). The first one i.e., the Four Varna dharma was the most controversial of all Hindu Dharmas, which can provoke contentious debates in modern political environment. The PurusaSuktam metaphor, and its further explanation in Bhagavad Gita on "varna" origins continue to excite hostile debates. There is a need to re-appreciate Gandhi's understanding on these issues to have a comprehensive evaluation of his philosophy. Gandhi considered that "Dharma does not mean any particular creed or dogma. Nor does it mean reading or learning by rote books known as shastras or even believing all that they say." Dharma is a quality of the soul for Gandhi and is present, visibly or invisibly, in every human being. Through it we know our duty in human life and our true relation with other souls.

What is implicit, Parel writes, in the above passage is that there are two kinds of dharma, the dharma that is found in positive sources

such as revelation and tradition, and the dharma that is found in the quality of the soul, or the dharma that is discovered by the faculty of "buddhi" (intelligence and will). The first we may call "positive" dharma and the second "natural" dharma. Gandhi never wavered in his conviction that dharma and rights had to work in tandem. The obsolescence of the dharma of varna or caste and of stages of life, does not undermine the continuing validity of universal dharma.

Dharma as religion: Being religious, according to Gandhi, is a means of achieving the supreme purushartha. While he adhered to the view that religion was necessary for the achievement of our purushartha, he also advocated the view that the State should be neutral in religious matters. In the understanding of Gandhi the neutral does not convey the meaning of irreligious or materialistic State. The State, being rooted in artha, had its own immediate ends, which were not the same as those of moksha. In the present context of the religious fundamentalism challenging the very goals of independence movement and the aims and objectives of the Constitution, Parel concludes saying: "The religious fundamentalism of Hindutva or jihadism is not the only intellectual force that Gandhi's moderate secularism has to resist. It has also to resist the hyper-secularism of the sort that Orwell represents."

Similarly Gandhi's views on the Art and Society were also elaborated in this work. The general perception of intellectuals, and even of some of his close aids, has always

been that Gandhi has no perspectives of art. "There is no need to belabor the point: in assessing Gandhi's understanding and appreciation of the arts, there is one mistake that no one should make. No one should regard him as an ignoramus. He had settled views on art and aesthetics, although he did not write about them. The choice was deliberate, and the proffered reason was "ignorance" - i.e., Socratic ignorance ..." The point was made obliquely clear, says Parel, that in Hind Swaraj, by putting the works of two giants of art theory and art history i.e., of Tolstoy and Ruskin as Appendix I of Hind Swaraj, Gandhi had indicated the place of art and society in his scheme of things.

Moksha or Spiritual Liberation is the most important issue that tilted the balance of discourse of purusharthas at the end of the first millennium. Gandhi found in the Gita, all that he needed to know about the pursuit of liberation. "The pursuit of moksha supplied the force unifying all of Gandhi's different activities." Parel refers to Margaret Chatterjee and says, Gandhi "rethought" the philosophy of moksha. "Part of the rethinking involved making a crucial distinction between moksha as an achieved state of affairs and moksha as a pursuit". Gandhi approached moksha not as an abstract or imagined goal, but as a goal to be realized in history, in and through action in time. "He fought against the traditional otherworldly approach ..." Two of Gandhi's contemporaries, Sri Aurobindo and Ramana Maharshi were thought by many to have achieved the status of liberated souls. But they withdrew themselves from taking any

active part in political life whereas Gandhi stood in the midst of the world affairs and considered active involvement with a sting of consistent withdrawal from the fruit of the effort, the 'sthitaprajna' of the "Karma Yoga" as the mode of liberation.

In charting his own course in the interpretation of the Gita, Gandhi wanted to avoid the doctrinaire secularism and the traditional asceticism. He wanted a course that would affirm the values of the world and the purusharthas on the one hand, and those of a world transcending spirituality open to every human being. "Karma yoga or action is the real test whether one is pursuing stable wisdom. Of the three paths mentioned in the Gita - those of action, knowledge, and devotion - Gandhi favored the path of action. Not that the others were ignored, but that he gave primacy to action. The reason was that the other two, if given undue emphasis, had a tendency to promote a world abandoning sort of spirituality."

The concluding chapter of the book sums up various aspects of Hindu Philosophy and the appreciation of Gandhi on these aspects. "Participation in politics was for him one way of realizing the truth..." "Very typically the spiritual life for Gandhi was inseparable from action in the world, from the active life in the fields of politics, economics and social reform. In this respect his spirituality differed radically from the spirituality of the yogis and ascetics of the past and the present..." "The political too has several meanings in Gandhi. In the first place, being a purushartha politics belong

to the field of artha. As such it is the pursuit of legitimate self-interest, both individual and collective, attained through the exercise of constitutionally permitted use of force...."

Under the heading "Gandhi faces challenges" the author says: "Gandhi is fortunate to have many positive interpreters in the twenty first century." Parel says, Indians who are committed to realizing the vision of Marx, have splintered into different groups. They agree on their rejection of the Gandhian paradigm, but they do not seem to believe that there can be an independent Indian canon of political thought - which is in keeping with Marx's own belief. "Gandhi was committed to social change, but, unlike the Marxists and the Neo-Marxists, he was able to integrate the idea of social change within the frame work of an independent Indian canon. If Indian Marxists and Neo-Marxists can follow Gandhi's example here, they will have a chance of integrating what is still viable in Marx within an independent Indian canon. They can then take Marx in Indian terms instead of taking India on Marxist terms."

On the issue of the relationship of Buddhism and Gandhi, Anthony J. Parel observes that "Navayana Buddhism", also called "engaged" or "political" Buddhism, and its challenge to Gandhi comes from the resentment the Dalits feel against the stand that he took in 1932 against separate electorates for them. But questions as to how can one practice the

politics of modernity (which is hostile to all religions) and live by the ethics of Buddhism, especially since the latter sees no positive value in artha." Parel further suggests: "Gandhi solved the problem of the relationship of artha, dharma and moksha thanks to his theory of the purusharthas..... If Navayana can find a way of integrating satisfactorily the anti-religious modernity with itself, it can have a political philosophy that can do justice to both politics and religion. And if it chooses to do that it will find in Gandhi a sympathetic model." "A final question arises: is the Gandhian Paradigm still relevant, given India's emergence as a major political and economic power in the world. The answer is plain it is more relevant now than ever before.... Indeed if they [Indians] do not follow this paradigm they may well lose their identity as a polity and as a civilization"

I am deeply enlightened by Anthony J. Parel's "Gandhi's Philosophy and the Quest for Harmony (2008)" on many aspects of Gandhi, and more specifically on the independent interpretations of traditional texts by Gandhi. I am more educated on how out of his independent reading and interpretation Hindu traditional texts, he reconciled the Purusharthas to construct a theory and practice that suits the social and philosophical requirements of the present. The reading created an urgent need to share my pleasure with all of you.

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Robert frost

United States. None of his colleagues knew that he wrote poetry. They were surprised when they came to know that he was a distinguished poet.

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There was a time not long ago when every second Telugu speaker was deemed to be a poet. Poetry seems to run in our veins alongside blood. In the 1930's and 1940's reciting poetry was a vast popular movement in Andhra. Poetic drama flourished so well that the poems in plays like *Randava udyoga vijayalu* by Tirupati Venkatakavulu and *Gayopakhyanam* by Chilkamarthi Lakshmi Narasimham were recited even by illiterate people in the villages. The impact of poetry on the young and old, on the literate and illiterate is imperishable.

Alexander Pope's father chastised him for writing poetry which the father considered a waste of time. Pope's poetic response was:

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Papa, Papa, Pity take

Never/ shall I poetry make.

The young poet's reply was couched in a rhyming couplet. Pope went on composing poems. Nothing stopped the poetic flow.

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Unfortunately one cannot make a living by writing poetry. In India, it hardly sell poetry as very few people care to bring a volume of poems. Reading books is a vanishing habit, reading poetry is almost a taboo. So writing poetry is more an avocation than a vocation, a hobby which is carefully kept away from friends. Wallace Stevens was working in an insurance company in the

If parents and friends dissuade one from writing poetry by holding out dire consequences, the publishers who are governed by the criterion of marketability discourage an aspiring poet because they don't want to lose their money by publishing poetry. Before independence, there were some Rajas and Zamindars who patronised poets. A poet could get his work published on a patron, but quite often he had to pay a price in kind. He had to dedicate his work to the patron and praise him in commendatory Verses as a price to see his work in print. Now poets are obliged to publish their own poetry and even distribute free copies at conferences. Modern technology has enabled writers to be their own

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* First article was appeared in *Triveni* in October 1951. He taught English in several Indian and overseas universities for over fifty years.

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publishers. It is a sorry state of affairs. Publication of poetry may face severe financial hurdles, but genuine poetry can never be suppressed.

A poet needs the urge, the inspiration, to write. In a broad sense, all poetry is extempore. It is *asuvu* in our parlance. Valmiki, the first poet burst out spontaneously when he saw the cruel killing of a male croucha and the uncontrollable grief of the female bird. Valmiki's instinctive yelling, *Hey Nishada!* etc., became a sloka, the first poet's first poetic creation. Vyasa dictated the Mahabharata to his scribe Ganesha. Adi Sankara's *Kankadhara stotram*, *Sivananda Lahari* and *Soundarya Lahari* are extempore compositions. Nannaya dictated *Mahabharata* to Gurunatha. In our own day Viswantha Satya narayana had a team of scribes to take down his dictation. The flow of poetry is so urgent and irresistible that the creative writer will not have the time and patience to sit down and vomit it to paper.

Poetry is as old as language and will last as long as languages does. There are 7100 languages in the world; in our own country there are over 800 languages. The vast majority of these languages, thousands of them, have no writing system. That doesn't prevent people speaking these languages, from composing and reciting their poetry. Allen Ginsberg, the American beat poet, said: *poetry is a rhythmic vocal articulation of feeling and the content of poetry is feeling.* Poetry needs not simply to be read, but read out, read aloud. Much of its meaning and

power come out in a public declamation. Reading poetry aloud by competent readers effects similar to the chanting of mantras and prayers. We have *Kavya Pathanam*, a neglected and dying art, which evokes the right response from the listeners.

Ginsberg demonstrated the power of poetry recitation in Sanfrancisco in 1955 by reading out his poem, *Howl*. The effect was like a "detonation" which echoed thorough out the United States. The brilliance of his oral delivery left a permanent mark on the audience. As John Tytell puts it, *never before has a modern audience reached so passionately or identified so completely with a poet's message.* Ginsberg rescued poetry from the class room to the podium where it rightly belongs. With a proper intonation, pauses and modulation, Ginsberg perfected the reading of poetry to a performing art. In such a performance, no commentary, explanation, or annotation, is necessary. The meaning or message is in the medium itself, as Marshall McLuhan would say. The advantage of an oral presentation of a poem is that it is direct, immediate, and spontaneous on a live audience. The nuances of rhythm, tone and pause in an oral presentation enable effective communication. The ability to electrify the listeners and communicate forcefully has been destroyed by the modern media which revels in lives, banalities overstatements, slogans, and clichés. Language has lost its freshness and vigour through the overuse and misuse of vocabulary. The media brand of language has become "gibberish," to use Ginsberg appropriate term. When Ginsberg "howled"

the opening line of his eponymous poem in his inimitable manner, *Saw the best minds of my generation destroyed by madness*. He administered a rude shock to his countrymen to his nation as a whole.

People may write verse, even follow scrupulously the rules of prosody, but such attempts can hardly be called poetry. What William Wordsworth said in his *Preface to Lyrical Ballads* in 1800 is still valid: *All good poetry is the spontaneous overflow of powerful feelings*. The feelings are spontaneous and they cannot be forcibly bottled up. The overflow manifests itself as poetry. Wordsworth goes on to define the role of a poet: *He [the poet] is a man speaking to men, a man, it is true, endowed with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, that are supposed to be common among mankind*. John Keats held a similar view regarding the spontaneity of poetry comes not as naturally as leaves to a tree it had not better come at all.

Poets who are endowed with a sharper sensibility than ordinary men can see through their imagination and intelligence hidden truths. It is said that there is no place which the sun and the poet cannot penetrate. The poet thinks along, what we today call 'out of the box' way and is able to visualise unseen and unknown

truths. A poet sees beyond what an ordinary person can see and hence he is a cut above the rest of us. A poet's unconventional approach may provide viable solutions to knotty problems. The poet's unconventionality may border on eccentricity which is often misunderstood as madness. Shakespeare says in his *A Midsummer Night's Dream*:

*The poet, the lover and the lunatic
Are of imagination all compact.*

The poet's unique imagination, his insight, makes him see things differently and that marks him off as a special person.

Finally the big question: "Does poetry have a future?" Its survival, its viability, is threatened by globalization and the rapid advance of technology in multiple directions. The mass media, both print and electronic, owned and operated by Big Business all over the world, had robbed language which is the source of poetry of its beauty, to elegance, its suggestiveness and its creativity. Language, thanks to the evil and irreversible and instant impact of the mass media is reduced to "gibberish" we have to guard ourselves against the media produced, media - promoted "gibberish" to give a new lease of life to poetry in the modern world. Poetry and music are almost coeval with language and no power on earth can stop their survival and growth.

**TRIPLE TIME:
'PAST, PRESENT AND FUTURE'
An overview of Larkin's view of time**

Dr. K. Rajamouly*

All time-future, present and past-govern life in its constant flux. Time is man's element and an integral part of life. Life is a voyage in the ocean of time. Life flows in time and it is therefore rooted in time.

Larkin, both as man and poet, grows conscious of time and observes the changes to occur in life. The concept of time is evident and recurrent throughout his poetry. Time is the nucleus theme, the theme of themes in rich variety. He makes a clear-cut distinction in dealing with the concept of time. His poetic sensibility is shaped by his constant preoccupation with time.

From the agnostic background, Larkin believes in time's "eroding agents". He thinks that time in its flow does all actions and functions, kaalah karothe kaaryaani. He concurs with time, "Truly, our element is time" (CP, 106) as it conquers life by its destroying powers and devastating forces.

Life is a journey on the evermoving wheels of time. Man grows conscious of time with its

endless movement and the changes it brings about in life. Many poets look at time and have diverse perspectives about it. Philip Larkin's perspective is unique in his approach to time.

Larkin lives in the present, expecting the future to bring the harbinger of good fortunes. He experiences all contrary to his expectations in the present about the future. He loses all hopes about the future and thinks that he is wrong in his expectancy,

"Always too eager for the future, we
Pick up bad habits of expectancy,
Something is always approaching; every day
Till then we say".
"Next, Please" (CP, 52)

Larkin looks at life with all hopes, expectations, dreams and all that the future to fulfill as seen from childhood. When he fails to fulfill his expectations and all those, he finds the future uncertain and unpromising. The future turns into the present and he finds in the present a series of clashes between what he expects and what happens to him in all aspects of life. Then our life turns into a series of missed opportunities. Hence life in the present is futile, empty, and desolate. The phrase, "come and

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choose wrong" (TLD, 44) reflects man's wrong choice that leads us to the inevitable disappointment in life, "happiness to is going" (TLD, 44).

The poet experiences all failures and disappointments in the present and so he finds it dry and desolate. The unpromising future turns into the present void of charm and meaning. In time's flow the present turns into the past as a store of bitter experiences.

In the present, the poet starts to look at the future with no hopes or diminished hopes. He finds life prosaic and dull. He does not like to recall the past with any sentimentality. His recalling of the experiences in the past does not reflect an emotional union between the past and the present in him. He has no emotional attachment to the past. In "Dockery and Son" he speaks of his childhood. In a nostalgic mood, he tries to see his classrooms at college but finds the doors locked. The locked door is suggestive of his outside status. He recalls his experiences in college with the dean and Dockery. Michael Schmidt is of the view that the poet frequently "presents as an outsider, man without a past to be nostalgic for and without much in the future... an isolated bachelor."

Larkin recalls his experiences in the past without any sentimentality. He treats it as a "forgotten boredom". He expresses the same view slightly differently as the "unspent" "I Remember, I Remember" (TLD,38).

In the poem, "Lines on Young Lady's

Photograph Album", the poet comments on his girlfriend's family album. The photos in the past mark a contrast with life in the present. Life in the reign of time as witnessed changes in the album against one's wish. The relation between the past and the present: "the gap from eye to page", clearly visible. It is "a past that no one can share" that hurts the viewers in the present as there is a striking difference between the photo in the past and the girl in the present,

That this is a real girl in a real place,

... ..

Or is it just the past? Those flowers that gate
Simply by being over you

Contract my heart by looking out of date.

'Lines on Young Lady's Photograph Album'

TLD, 13

The gap between the photo in the past and the girl in the present leaves the viewers to "mourn" in the future too,

In short, a past that no one now can share,
No matter whose your future; calm and dry,
It holds you like a heaven, and you lie
Unvariably lovely there,
Smaller and clearer as the years go by.

'Lines on Young Lady's Photograph Album,

TLD,14

There is a comment on a transformation in the name after her marriage. The maiden name before her marriage has nothing to do with the changed name in the present. Her maiden name is for "what we feel now about you then" (TNS, 23). The maiden name is connected

to "her beauty and youth" in the past, marking a contrast with name transformed.

Larkin from his agnostic background firmly believes in time and its ceaseless flow to turn the future into the present and the present into the past, "a past that no one now can share" (CP, 78). The past is past, gone, dead, and forgotten in the eternal flux of time.

Time is not cyclic as in "Next, Please", "its/ No sooner present than it turns to past / Right to the last" (CP, 52). In time's flow he realizes that the future is unpromising, the present is dry and desolate and the past forgotten boredom. He treats the past, the present and the future, triple time as the three-fold illusion.

Larkin juxtaposes past, present, and future as mutually exclusive concepts. He treats the three elements as distinct parts of time. Time is a destroyer as it has annihilating powers to bring about changes in life against one's wishes. Once time elapsed and passed will never be repeated or regained. For Eliot and Bergson, time is both the creator and the destroyer as the past enlivens the present and modifies the future:

Time present, time past
Are both perhaps present in time future?
And time future contained in time past.
"Burnt Norton" (FQ, 13)

The present contains both the past and the future as Lord Krishna counsels Arjuna,
Time past and time future
What might have been and what has been

Point to one end, which is always present
"Burnt Norton" (FQ, 41)

For Eliot, the past is not dead. The past is present in the Time is cyclic and past is enlivened in the eternal flow of time:

You shall not think the past is finished
Or 'the future before us'
"The Dry Salvages" (FQ, 41)

Eliot believes in the sense of unity of the present, the past and the future in multiplicity. The beginning that leads to end marks the beginning,

What we call the beginning is often the end
And make an end is to make a beginning.
"Little Gidding" (FQ, 58)

Eliot asserts the unity of all the three units: past, present and the future, and believes in the concept: "The end is where we start from" like Bergson who says that the sense of continuity and unity is evident between the past, the present and the future as "unity within multiplicity".¹

Eliot treats time as an eternal present. Only through time, time is conquered but for Larkin, only through time or in time, life is conquered and made mortal because time advances life to death to put an end to life. Man exists temporarily in human time and dies not to exist again as per the Christian idea of rebirth or renewal. In time's flow life traverses to death according to Larkin.

... .. it goes
 And leaves what something hidden from us
 chose
 And age, and then the only end of age.
 "Dockery and son" (CP, 152)

Larkin grows conscious of the approach of death in time's ceaseless movement. The future will bestow on him age and death, 'the only end of age.' He looks at future with the sense sadness and uncertainty. Life can never escape the chains of time in its movement. Life journeys through the future to turn into the present. The present invariably turns into the past as life is rooted in time.

Larkin sees the past, the present and the future as distinct elements and discrete units as finds them mutually exclusive but not mutually oblivious though he feels that life is rooted in time. Thus, he believes that life exists in a linear-time dimension,

Days are where we live.
 They come; they wake us
 Time and time over.
 "Days" (CP, 67)

Time flows endlessly turning our lives transient.
 Time goes on and we live in its domain,

Whether or not we use it, it goes
 And leaves what something hidden from us
 chose,
 And age, and then the only end of age.

In time's flux, man's life ultimately advances

to culminate in mortality. According to Larkin trees unlike man have restorative power. Trees put on tender leaves and shed them every year to restore by means of their restorative power:

The trees are coming into leaf
 Like something almost being said;
 The recent buds relax and speed,
 Their greenness is a kind of grief.
 "The Trees" (CP, 166)

The life of is a journey in the domain of time to mark a difference from that of trees of restorative power. Life advances from birth to youth, middle age, old-age, decrepitude and ultimately culminates in death because "life is slow dying" (TWW, 11) as the sign of mortality in the reign of time,

Hours giving evidence
 Or birth, advance
 On death equally slowly.
 "Nothing to be said" (CP, 138).

Time moves endlessly like the train, the wind or the living river in its irreversible motion and advances life from birth to growth, decline and ultimately makes it culminate in death to mark mortality. Larkin grows conscious of the arrival or approach of death in the future. In time's flow, he finds the present impoverished and the future blighted. Michael Schmidt says, "Larkin juxtaposes impoverished present and blighted future - and death."²

Death is the end of life. Larkin has firm belief that the future in his life will bestow on him,

the end of life in the eternal flux of time. Life is mortal for him but not for poets like Browning, Donne, Eliot, and Bergson life continues even after death. For them, death is the beginning of spiritual life. In Eliot's view:

We die with the dying:
See they depart, we go with them.
We are born constant with the dead:
"Little Gidding", (FQ, 58)

What we call the beginning is often the end
And to make an end is to make a beginning
The end is where we start from.
"Little Gidding", (FQ, 58)

For Larkin, life is transitory and man lives with the consciousness of the inevitable approach of death. In this respect, Larkin is akin to Wolfe who says, "The mystery of strange million-visage time haunts us with the briefness of our days... transience of our existence."¹⁴ Larkin wakes up to the consciousness of death more in his old age than in middle age as expressed in "Aubade" which was written in his old age.

"Most things may never happen: this one will"
"Aubade"(CP, 208)

Time has dramatic function in bringing about changes in life that traverses in its reign from birth to death to turn mortal on one hand and futile on the other when man fails to fulfill his promises, leading to futility and nullity.

All time - the past, the present and the future - brings no comfort. As P. R. King says, "... We are also time's accomplices in the sense

that we ourselves employ time as an instrument with which to deceive ourselves...."⁴ The poem, "Triple Time" presents the fact that all time - the past, the present and the future - being a source of disappointment and discomfort, serves as "a three-fold illusion"⁵. Here Larkin seems to echo Hume's theory: "time is evil and illusory"⁶.

"Triple Time" presents the fact that all time - the past, the present and the future - being a source of disappointment and discomfort, serves as "a three-fold illusion"⁵. Here Larkin seems to echo Hume's theory: "time is evil and illusory"⁶. Time which serves as a three-fold illusion is recurrent in Larkin's poetry.

"Triple Time" also presents Larkin's attitude towards time. The dreariness and emptiness of the present are evoked by the "empty-street" and "indistinct" air. The present is "A time traditionally soured/ A time unrecommended by event" (TLD, 35) as our expectations go wrong in reality. We think of the future to be the harbinger of good fortunes. We hope that the future, "adult enterprise" (TLD, 35) will be successful in making our dreams true but fail miserably. The present "on another day will be the past" (TLD, 35), a frustrated past: "A valley cropped up fat neglected chances". We witness the "inevitable decrease" (TLD, 35) and decline in our lives.

The poem "Triple Time" states the fact that neither the past nor the future bestows on our present the sense of meaning because time turns our lives into futility. Then we feel life is illusory as it is a series of illusions. Life turns

to be the illusion of illusions. He treats life as a three-fold illusion result of illusionary nature of triple time. He feels no attachment with the past that is past and uneventful.

Larkin's idea of time entails a great mystery and reflects the fact that the secrets and

wonders of time remain unknown. Time has attracted many literary minds for ages in different ways. How to measure, how it moves and brings about changes; and how it shatters our desires, aims, dreams and pretensions in our lives are significant factors to be discussed.

DR. N. RAGHAVENDRA RAO 36

BOYCOTT NOT MAN

Dr. Giti Tyagi*

Man's not to be hated nor left aside,
It's the Devil that in his heart resides,
Recognize, find and kick it out,
No more strife no bloodshed ever,
Then to be seen on the face of the earth!

Shun the devil that makes him do,
All that's not his true self is,
The abuses- physical, verbal, sexual,

The rapes, kidnappings, tortures, killings,
Nothing upholds nor defines the man!

Spots on the glasses seen as if one,
With the view near afar alike,
Whence inward eyes bolted shut,
The vision's flecked thus we fail,
To see the love, humanity, care and share!

Clean thy glasses, O human race,
Earth then shall appear as pure as Divine,
Let not the Devil steer thy away,
The Divine instilled all that's beautiful in man,
Love him to the fullest, Boycott not man!

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CR RAO: A LEGEND IN STATISTICS

B.L.S. Prakasa Rao*

Calyampudi Radhakrishna Rao (aka) as C.R. Rao needs no introduction to statisticians, mathematicians, scientists or communication engineers. In the volume *Glimpses of Indian Statistical Heritage*, edited by J.K. Ghosh, S.K. Mitra and K.R. Parthasarathy (Wiley Eastern Limited, New Delhi (1992)), who are themselves distinguished statisticians and probabilists, C.R. Rao wrote an autobiographical account highlighting the circumstances and influences that led him to a career in statistics and probability. He titled his autobiographical account as *Statistics as a Last Resort*. It is appropriate to mention that he came into statistics by chance. By spending a life time putting chance to work, he has built an inspiring legacy.

C.R. Rao was born on September 10, 1920 in Huvvina Hadagalli, then in the integrated Madras province, but now in the state of Karnataka. He was the eighth child for his parents C.D. Naidu and Laxmikanthamma and he was named Radha Krishna just as Lord Krishna was also the eighth child. His father was an Inspector of Police and, as with the

case of any government job, he was being frequently transferred from place to place. Like every child of that age, Rao seems to have refused to go to the school every day and his brothers had to coax him to go to school. Rao studied in different schools in former Madras state (and the present part of Andhra Pradesh) wherever his father was working as an Inspector of Police. He had a flair for numbers from his elementary school days. When he was six years old, his teacher would ask him to recite multiplication tables and the other students would repeat after him. After his schooling, Rao joined Mrs AVN College in Visakhapatnam for his undergraduate (Intermediate Course). At the age of Sixteen, the College magazine printed an article with a caption under his photo saying “He has had the unique distinction of knocking off most coveted prizes in every class until now. We hope he will continue to maintain the high efficiency of his mental and academic facilities in the years to come”. Rao mentioned that “For instilling in me the quest for knowledge I owe to my mother A. Laxmikanthamma who, in my younger days, woke me up every day at four in the morning and lit the oil lamp for me to study in the quiet hours of the morning when the mind is fresh” in the dedication for his book *Statistics and Truth*, CSIR (1989).

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Rao graduated with the three year B.A.(Hons) degree course in Mathematics at the age of nineteen from Andhra University in Visakhapatnam. He passed the final examination of his course at the university with a First Class and First rank. It was here that Rao developed a research interest in mathematics. His most inspiring teacher was a Cambridge trained mathematician, Dr. Vommi Ramaswami, who was the Head of the Department of Mathematics. With a first class and first rank in the B.A. (Hons) degree examination, Rao thought he would qualify for a scholarship for doing research in mathematics. However he was not awarded the scholarship for bureaucratic reasons. It is interesting to note that the same university awarded an honorary doctorate to him later in life.

Rao decided to search for a job and saw an advertisement for a mathematician for the army survey unit. He went to Calcutta and appeared for an interview for the job which eluded him. During his stay in Calcutta, he met one Mr. Subramanian who was employed in Bombay but had been sent to Calcutta for training in statistics at the Indian Statistical Institute (ISI). Mr. Subramanian suggested that there are opportunities for employment with people with a back ground in statistics and suggested Rao to go to the Indian Statistical Institute in search for a job. This chance encounter with Mr. Subramanian lead Rao to join the training program in statistics at the Indian Statistical Institute. Rao joined the Indian Statistical Institute (ISI) in 1941 at the age of twenty. ISI was founded by Professor P.C.

Mahalanobis in 1931 and had its office in a small room in the Presidency college, Calcutta. Professor Mahalanobis was organizing large scale sample surveys and experimental designs and Rao joined as a technical apprentice. Mahalanobis started the Masters course in statistics in Calcutta University, possibly the first in the whole world. Rao got admitted as a student of the first batch. He graduated with M.A. degree in Statistics from the Calcutta University in 1943 with the first rank and with record-breaking marks.

Rao started as a Superintending statistician during the years 1944-48 on a salary of Rs.75 per month at ISI. At the request of J.C. Trevor, a Cambridge University anthropologist, Rao was sent to Cambridge University by Mahalanobis. Rao obtained the Ph.D. degree from the Cambridge University in 1948 for his thesis "Statistical Problems in Biological Classification".

Rao had a long career in statistics spanning a period of over eighty years with forty years in ISI and around forty years in USA. After obtaining his Ph.D. from Cambridge in 1948, he returned to ISI to become a Professor at the young age of 28. He headed and developed the Research and Training School of ISI and later was the Director of ISI. Cambridge university awarded him D.Sc. degree in 1974 based on a peer review of his publications. He was made an Honorary Life Fellow of Kings College, Cambridge University, a rare honor. As they say "Statistics is the poetry of sciences". Statistics is the soul of scientific inquiry. It is applied by researchers across a

spectrum of science, engineering, business, technology, medical, government and financial settings to name some. These applications lead ultimately to tangible benefits that improve the well being of humanity. With the increasing role of information technology, the society has been inundated by a data deluge and statisticians are the society's experts for extracting usable information from the mass of noise in those data sets. Statistics and statisticians make the science better. It is an invisible science. It is said that "A physicist solves a problem in physics using the available knowledge in physics, a chemist does the same thing in chemistry, so also a biologist and an engineer. There is nothing like a statistical problem a statistician is trying to solve with the available knowledge of statistics. His or her job is to help the scientists to solve problems in their discipline by applying available statistical methodology, but more often by developing appropriate new statistical methodology".

Rao's career in statistics is dotted with remarkable achievements. The first result in statistics to bear Rao's name was proven by him, while still at ISI, at the age of 25 and came to be known as the Cramer-Rao inequality. In his remarkable 1945 paper published in the Bulletin of the Calcutta Mathematical Society, Rao demonstrated three fundamental results that paved the way for the modern field of statistics and provided statistical tools heavily used in science. The first now known as the Cramer-Rao lower bound provides a means of knowing when a method for estimating a quantity is as good as any method can be. The second result named

as the Rao-Blackwell theorem provides a means of transforming an estimate into a better, in fact optimal, estimate. Together, these results form a foundation on which much of statistics is built. And the third result provides insights that pioneered a new interdisciplinary field that has come to be known as information geometry. Combined, these results help scientists extract information from data efficiently. The monumental work by Rao has not only revolutionized statistical thinking in its time but also continues to exert influence on human understanding of sciences across wide spectrum of disciplines according to the Chair of the International Prize in Statistics. Rao made distinct and extensive contributions to several branches of the subject of statistics and its applications leading to efficient methods of statistical analysis.

Once a doctor examining him for some stomach ailment told Rao that the food for each individual in stomach would be a variable and normally distributed..(a term familiar to the statisticians). Rao told "the doctor was trying to give me a lecture in statistics, which I had been teaching to my students for over 25 years ...(at that time)." Rao lost his baggage during one of his international travels. One of the agents of the airlines called Rao next day and said "Good News Mr. Cramer Rao, we found your baggage" thinking that Cramer Rao is Rao's name but it is the lower bound named after him and Professor Cramer who have discovered the result.

In multivariate analysis, one has to deal with extraction of information from a large number

of measurements made on each sample unit. Not all measurements carry independent information. It is possible that a subset of measurements may lead to procedures which are more efficient than using the whole set of measurements. Rao developed a test to ascertain whether or not the information contained in a subset is the same as that given in the complete set.

He also developed a method for studying clustering and other inter-relationships among individuals or populations. Using general diversity measures applicable to both qualitative and quantitative data, the method of analysis of diversity was developed by Rao for which he introduced the concept of quadratic entropy in the analysis of diversity. Combinatorial arrangements known as orthogonal arrays were introduced by Rao for use in the design of experiments. These arrangements are widely used in multifactorial experiments to determine the optimum combinations of factors to solve industrial problems. These have also applications in coding theory. An important result of practical interest resulting from this novel approach is the Hamming-Rao bound associated with orthogonal arrays.

Rao's work was done in India and his intellect shaped statistics worldwide. He is among the worldwide leaders in statistical science. His research, scholarship and professional service had a profound influence in the theory and applications of statistics and are incorporated into standard references for statistical study and practice.

When Rao joined the Indian Statistical Institute in early forties, statistics was not considered as an independent subject and no university offered courses at the Masters level. Rao developed numerous courses in statistics over the years which were later converted into bachelor's and masters degree at ISI when ISI was declared as an Institute of National Importance by an act of Parliament in 1959. Rao also initiated the Ph.D. program in theoretical statistics and probability. Rao guided the research work of over fifty students for Ph.D. As the Head of Research and Training School at the ISI, Rao developed a variety of courses to train statisticians to work in different applied areas. Rao established research units in ISI to work on special projects in subjects such as economics, sociology, psychology, genetics, anthropology, geology and related areas. The idea of establishing these applied research units is to provide interaction between statisticians and scientists to promote the application of statistical methods in research in other areas and to develop new statistical methods motivated by real problems.

Pandit Jawaharlal Nehru, who was the Prime Minister at that time, was greatly interested in development of statistics. He visited ISI a number of times at the invitation of Professor Mahalanobis and Rao had the opportunity of discussing with him the national statistical system and training of statisticians to work in state statistical bureaus. Nehru moved a resolution in the parliament in 1959 declaring ISI as an Institute of National Importance.

After his mandatory retirement from the Indian Statistical Institute at the age of sixty with forty years of service, Rao accepted positions of distinguished professorships in USA. He worked for another forty years in USA as the University Professor at the University of Pittsburgh, the Eberly Chair Professor at The Pennsylvania State University and as Research Professor at the University in Buffalo continuing his research in diverse areas of statistics.

Rao was the author of 14 books. Two of his books were translated into several European, Japanese and Chinese languages. Rao received 39 honorary doctorates from universities in 19 countries spanning over all continents. Rao received several awards and medals. Some of them are the National Medal of Science, the highest award given to a scientist in USA in 2002, India Science award in 2009, the highest award given to a scientist in India and the Guy Medal in Gold from the Royal Statistical Society in 2011, the highest award given to a statistician in UK.

Rao has received the Bhatnagar award in 1963 and International Mahalanobis prize in 2003 for lifetime achievement in statistics and the promotion of best statistical practice from the International Statistical Institute. The Ministry of Statistics and Programme Implementation (MOSPI), Government of India has instituted a National award in honour of C.R. Rao. He was elected as Fellow of the Royal Society (FRS) in UK, Fellow of the Indian National Science Academy (FNA), Fellow of the Indian Academy of Sciences

(FASc), Fellow of the National Academy of Sciences (FNASc) in India, and Fellow of the Third world Academy of Sciences besides several others. Rao celebrated his 102nd birthday on September 10, 2022.

C.R. Rao, a professor whose work more than 75 years ago continued to exert a profound influence on science, has been awarded the 2023 International Statistics Prize in his 102nd year. Awarded biennially at the World Congress of International Statistical Institute, the International Statistics Prize in Statistics is managed by a foundation consisting of five major statistical societies: American Statistical Association, Institute of Mathematical Statistics, International Biometric Society, International Statistical Institute and the Royal Statistical Society.

A scientist visiting ISI from the former Soviet Union went to meet Dr. Rao (as he is known to all workers at ISI) when he was in Calcutta at his residence. He was told that Rao was repairing his car. He met him in the office room later when Dr. Rao was with his students, then saw him playing badminton outdoors in the evening and had dinner with him in the night. The scientist remarked that "I have seen the mechanic, the athlete, the scholar and the perfect, all in one day. He was an enthusiastic photographer and was very much interested in spreading dance forms such as Kuchipudi. Just as Professor C.R. Rao, I have also graduated from the Department of Mathematics from Andhra University in 1960 and later joined ISI as a student during the years 1960-62 for my Masters program in

Statistics. I met Professor Rao as a student at the age of 17 and attended courses from him. I was his colleague at the Indian Statistical Institute during the years 1976-79 and later joined the CR Rao Advanced Institute of Mathematics, Statistics and Computer science, Hyderabad as Ramanujan chair Professor at his invitation. I had the privilege of participating in a Zoom meeting honouring him across continents during his centenary year. ISI Retired Employees Association has recently released a book entitled "A Tribute to the Legend of C.R. Rao, The Centenary Volume" published by Springer, Singapore. I would like to thank Professor T.J. Rao in preparation of this article and many other articles expounding the life and contributions of Professor C.R. Rao. Professor T.J. Rao

and I were both students of Professor C.R. Rao at the ISI and all the three of us are alumni from the Department of Mathematics at Andhra University. Rao passed away on August 22, 2023 at the age of 102 just about two weeks before his 103rd birthday on September 10, 2023. He was a Research Professor at the University at Buffalo, USA till the last day. India has lost a distinguished statistician and a great scientist.

This is our homage to the Late Professor C.R. Rao. Professor C.R. Rao should have been awarded the Bharat Ratna by the country for his distinguished and profound contributions to the subject of Statistics with application to all sciences.

Situations are altered
by a life of hardships
And you don't lean on your yesterday
Your imaginations change
And preferences change
You learn to adjust and live with your today
You convince your heart
that still you are happy

Pretending to be a completely different person
You end up setting new dreams
and you engage yourself
to forget how circumstances changed you
Slowly you merge with new surroundings
And then you are able knit a better tomorrow

Poem by Rini Shibu
[Source: Internet]

I AM LEARNING

T.N. Dhar 'Kundan'*

Learning is a continuous process. Not only is it true in the case of individual human beings, whose learning starts from childhood and continues till the end, but also for humanity on the whole, in which case learning has started from the onset of civilisation and is continuing till date. Imagine the way in which the primitive man would have been living, protecting himself from animals and the vagaries of the weather, conversing with each other and organising the tribe and the environment. Thereafter see how he is living now and see the dimensions of the progress he has attained and the inventions and discoveries he has made over the millennia. One is simply awe stricken to imagine what would have been there at the onset and to observe what all there is now. All this is the result of his learning and putting into practice what all he has learnt from time to time.

In the case of an individual, learning starts from the birth itself, as it were. See how a baby cries when it wants to be fed or needs attention. Slowly he develops smiles and in due course various tantrums. Soon he grows into a child, learns to show his feelings and

express himself. He gets first lessons from his family, particularly from his mother. Later he learns in the school and college, in the training institutes, workplaces and within the society at large. He studies books and other forms of literature, learns from teachers and other knowledgeable people and then from his own life's experience, his observation and the circumstances that he faces and goes through. He chooses a career and tries to specialise in some area and then concentrates on that subject for excellence. His thinking, his utterances and his actions keep on undergoing change as his learning proceeds.

Initially, he must have used sign language. On listening to the chirping birds, roaring animals, gushing waters, sizzling winds and the like, he must have learnt to use his vocal cords in order to express himself. For centuries he must have used huge leaves, barks of the trees and animal skin to cover himself and hollowed trunks and caves to seek shelter. He must have satisfied his hunger by eating greens of sorts and animal flesh before he learnt to ignite fire, perhaps accidentally at first. After centuries, roasted items and milk would have been luxury items for him. Constant learning has made him civilised, organised, humane and eager to know more, learn more and put into practice the knowledge thus gained.

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I as a common man too got my first lessons from my parents, elders in the family and relatives and friends. Thereafter, I had my regular education, in the schools, colleges and university. Naturally, therefore, I had to read books, attend classes of teachers and lectures from professors. These were my sources of learning, not different from any other person. I have special interest in literature that too particularly in poetry. I have read literature in various languages and derived a great pleasure by pursuing this area of my passion. I have also studied the canons of different religions, basics of different schools of philosophy and tried to find out the supreme truth out of all this and absorb the tenets of pious living. I have had the privilege of meeting and knowing some sages and scholars in this field, whose wise words and discourses also gave me some insight into the essence of human existence.

Of the valuable scriptures I have had an in-depth study of the Divine Song, Shrimad Bhagavad Gita. I have gone through various commentaries, explanations and treatises on this treasure of knowledge and have tried to fathom the depth of human life therefrom. I have found it not only useful for spiritual uplift but also very educative for carrying out mundane life in peace, harmony, success and satisfaction. It has taught me to have a balanced attitude in the face of pairs of opposites like, success and failure, profit and loss, pleasure and sorrow, victory and defeat. It has shown me a way to live in the present without grieving on the past and worrying for the future. It has inspired me to do my duty honestly, sincerely

and with commitment, without an eye on its fruits. It has enjoined upon me to be in full control of myself, my sense organs and my mind, so that all my actions are carried out with discretion, discrimination and deliberation. I continue to read it again and again as the process of my learning has not come to an end. I continue to learn because I am fully aware that I am still ignorant and need to learn with redoubled zeal.

My own experience has been that one can learn a lot many lessons from the nature. I know that the Sun is stationery and because the earth goes around it, we see it rise in the morning and set in the evening. Even so, it teaches me to be regular in my chores and be a source of light for everyone. I learn from the moon to shine even when there is darkness all around and be distinct and unique as it is among the galaxy of innumerable twinkling stars. The chirping and singing birds inspire me to feel a sense of bliss all through and be in a singing mode always, enjoying every moment of life. The streams, brooks and ever flowing rivers have taught me an important lesson that time is fleeting and so, be available to help and benefit everyone without any discrimination whatsoever. The giant trees tell me to be a soothing shade for those who are tired, exhausted and forlorn. The flowers inspire me to spread aroma and scent of kindness, sympathy and fellow feeling. From the fruit trees I learn to be humble and bring in humility in my behaviour with every additional quality and virtue that I may acquire just as their branches bend with every additional fruit that grows on it. The morning

breeze has taught me to provide cool comfort to everyone who comes my way. The showers of the rainy season have directed me to provide cool comfort to all those whose inner is burning with some grief, anxiety or discomfort. When I see a flock of birds fly in unison, I resolve to be a sincere member of my society. I am learning every minute of my life and have never shirked from it.

I admire teachers who impart knowledge and learning to the multitude of learners and thereby give them a purpose in life. I appreciate the services of doctors and para medical personnel. They save thousands of lives from disease, decay and death. I salute soldiers who are ever vigilant on the borders of our country and protect us. I learn lessons of selfless service from these proud members of our society and others like them, who are ever out to serve the society, the country and the mankind at large. They are a source of

inspiration for me. I learn from them the true meaning of a purposeful life.

Above all, I learn from the scriptures that my gross body and its subtle aspects of head, heart and mind alone do not constitute what I call 'I' or 'Me'. There is my real self, and I must try to know that and figure out its reality. For that I am to go from without to within. Like Adi Shankara, I must ask myself, 'Koham, kutahaayaata' who am I and wherefrom have I come. Then only I can go further and figure out why and what for, have I taken birth on this mother earth, do I fulfil those duties, am I faithful to myself. My ultimate aim is to be liberated. I am learning the meaning of liberation and the ways to acquire it. I know there are different routes to achieve that, 'Jnana, kriya, bhakti' Knowledge, action and devotion, being the chief paths. I have, however, been trying to figure out which one suits me and is within my capacity and acumen. I am learning and learning continuously.

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favour fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

Of course poetic mastermind Robert Frost was going to make his way onto this list. Interestingly, this 1920 poem was penned just two years after WWI. In the space of nine lines, and with the aid of some vivid juxtaposition, Frost perfectly captures that post-war uncertainty and existential aches that many would have felt during this time.

Robert Frost - Fire & Ice
[Source: Internet]

NEW TRENDS OF PEOPLE'S BEHAVIOR IN PUBLIC PLACE

Dr. N. Raghavendra Rao*

Raghu came out from the supermarket carrying two bags of vegetables and fruits. He stood in front of the supermarket to cross the road. Being morning time there was heavy traffic due to offices and school timings. Suddenly a two-wheeler stopped very near to him. The pillion rider who happens to be a girl jumped from the bike. She walked briskly and stood behind a parked car. The boy who was riding the bike stopped near another parked car. He got down from the vehicle quickly and hiding himself behind another parked car. A few minutes later the girl who stood behind the car said, "I have noticed they have left. Now we can proceed". This message was meant for the boy who was hiding behind another car. They both came out from their hiding place and started moving on their motorbike.

These types of incidents are shown in movies. Raghu looked around to ascertain whether any film shooting or television serial was taking place. He did not find any group of people holding cameras for capturing the scene of boy and girl's acting. Raghu inferred from their behavior they must be girl and boyfriend. The girl must have noticed someone known to her

family from a distance. Maybe she did not want that person known to them and inform her parents. Raghu wondered how that girl could notice someone known to her from her family in the busy morning traffic.

Raghu's neighbor's servant Vasanthi happened to see him with the bags in his hands, she offered to carry the bags. Unique thing about her is whenever she sees a person known to her she greets with a broad smile. Even the people who have all the comforts in their life, they find it difficult to smile at people. She has taken the bags from him and helped him to cross the road. She started walking briskly with the bags. Raghu started walking leisurely towards his house. While walking towards his house Raghu happened to see the electrical shop. He was reminded of the incident that took place at the shop the previous day.

Raghu when he went to buy a torchlight from this electrical shop. He noticed the shop was closed. When he was about to return to his House, he heard someone saying, "We have shifted to this place". The new electric shop is located two shops away from the shop that is closed. The owner and his son are friendly with Raghu. They belong to a business community known as "Marwardies". The son

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of the owner of the shop is an engineering graduate in electronics. He worked for a short period in a software company. He was not happy working in the software company for long hours. One more reason was, he did not like the behavior of the boys and girls in the software company. Raghu felt that he was a conservative boy. He still believes in old values in the behavior of girls and boys. Raghu congratulated him for moving to a spacious place to carry out their business. While Raghu was talking to him, he observed the boy was frequently looking at the CCTV installed in his shop. Raghu asked him, what was that displayed on the CCTV made him feel uncomfortable. He said, "Sir you look at the CCTV screen. You will find something amusing". Raghu saw a young boy and a young girl were sitting side by side and they were smoking. They were sitting in front of their old shop. The boy said that their old premises of the earlier shop were converted into a go down to store their electric goods. The idea behind CCTV installed in their shop is to watch when a person is sent from their shop to get materials, they could observe the person what he was doing. He said that he never thought that he would be seeing this type of scene in front of our shop. The boy observed that the present-day boys and girls were irresponsible and squandering their parents' money. They were also spoiling their health and polluting the atmosphere.

After crossing the electrical shop, Raghu happened to see his friend buying a newspaper from a shop near to a food cart. One important aspect of this food cart is a group

of people who manage the business is from Bihar. They have seemed to have acquired the skill of preparing the tasty dishes generally consumed by the south Indians. The items are mainly idly, vadas, and dosa with south Indian side dishes. They also make puffed purees with the bhajis. That must be the reason many people enjoy their morning breakfast even though they are cooked in an unhygienic environment.

Raghu stopped his friend and was about to talk to him. His friend got a call on his mobile. Raghu was about to leave, his friend held his hand and asked him to stay by a gesture. Raghu was happy to note the people who are enjoying their morning breakfast. Raghu felt that God is kind to them and has given strong immunity in their bodies to digest the food prepared in an unhygienic environment.

Suddenly Raghu's attention was drawn to a man and woman who were arguing. The man was sitting on a bike and the woman was standing in front of him. Raghu could make out from their arguments that they are husband and wife. The woman seemed to be upset over some incident that took place at their home. The man said that she should have asked him at that time in the house. She told him that she did not want to discuss in the presence of their children their financial problem. Raghu felt that they seemed to have chosen a public place as a safe place to discuss and argue about their issues in a loud voice.

Raghu heard another middle-aged woman telling a middle-aged man standing near her

"You avoid taking breakfast with me at this food cart. Every day you say that you have already had at your house". He did not respond to her statement. He said "You get on to the cycle, I will drop at your workplace". Raghu inferred from their conversation that they are not husband and wife. He felt their relationship appeared to be an extramarital affair.

Meanwhile, Raghu's friend had finished talking over the mobile phone. His friend narrated briefly about his recent visit to the USA. His friend apologized for making Raghu wait for him. Raghu told him that he got a chance to observe the people's behavior in a public place. Raghu's friend jokingly remarked "I cannot understand why you observe the

incidents taking place in the public place. Still, you have not given up this habit of observation".

The way you are narrating the incident it sounds as if you are planning to take a movie or TV serial. If you closely watch other's activities in the USA, you will be handed over to police".

Raghu replied "What else I could do when you were talking over the mobile. You did not allow me to move from the place where I stood."

Raghu invited his friend to join him to have coffee at his house. Then they started walking towards Raghu's house.

APPEAL TO GOD (RONDEL)

Mahathi*

I stopped to pray O God. But didn't I lose
My faith in you nor didn't erase your form
From heart. I know why you remain so calm
And know your mystic pretexts and sly ruse.

You say; our Karma turns into a noose
And cannot we escape it's longest arm.

Lo pity that you too follow it's cues.
Hence force us thus to endure mundane harm.

Don't from your lotus eyes tears ever ooze
Beholding human pain. Oh what's your norm
To save the suffer'ng lot? Doesn't ring alarm
In billion ears of yours, when cry for clues
Your devotees. For once, why don't you
muse?

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EFFICACY OF EXPRESSIONS AND RETROSPECTIONS OF THE TWENTIETH CENTURY WRITERS

Manisha N Rathod*

At the Time of the inauguration of Sahitya Academia, Dr.Radhakrishnan uttered a Truth: "There are many languages in India but one literature and so with the Indian literature and its novel." The expressions of generating notions, concepts, content, emotions and thoughts through a language are literature. India continues to be a colossal country with twenty two officially sighted languages where in Indian writers explicit their apprehension of the times as well as the hopes and dreams. One should never depreciate the authenticity that India English Novel was born with the emergence of Bankim Chatterjee as a novelist. The Great Indian Novel is an pursuit to adduce the political history of the twentieth century India through a fictional metamorphose of events, episodes and characters thus India English Literature is now a verisimilitude which cannot be ignored. One of the most conspicuous gifts of English education to India is fiction, for though India was the fountain- head of storytelling, the novel as we know the form today was an imperative form of the west. The earliest specimens of Indian English fiction were the tales rather than novels thus Indian writers

have made the most sententious augmentation in the field of novel. In fact the other novels in the last two decades have made fortuitous endeavours to unfetter English Fiction from complexes, apologetic self-consciousness and diffidence. Of the writers who had launched themselves about the turn of the century have assayed earnestly to "Conquer English Literature" they poured their efforts by daring experiments with fictional techniques and innovativeness which is no less remarkable. Presumably the most was the sensational literary event of the 1980's was the publication of Salman Rushdie's "Midnight's Children" in 1981. They are many other writers who were the brightest stars among the galaxy are Vikram Seth, Khuswanth Singh, Shashi Tharoor, Salman Rushdie, Shashi Deshpande, Boman Desai, Rohinton Mistry, Upamanyu Chatterjee, Amitav Ghosh, Gita Mehta, Gita Hariharan N.K.Singh, Anurag Mathur, Manoj Das, Santha Rama Rau, Nergis Dalal, Zeenath Futehally, Atti Hosain, Kamala Das, R.P.Jhabvala, Anita Desai, Nayantara Sahgal, Suniti Namjoshi, Nina Sibal, Rani Dharkar, Radhika Jha, Sunny Singh, Arundhati Roy, Bharathi Mukherjee, Shobha De and Dina Mehta. Here I attempt to explore the way in which these new flower bearers endeavour to establish their mark in the Indian English Fiction. The new generation writers refract

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colonial authority. These life bearers of the new generation writers endeavour to deal with the maladies of the society and of meaning of the citizens of the respective country. The post-independent critics and authors take an anti-essentialist approach to identity. The Post-independent theory celebrates creoleness, diaspora and hybridity and the same time problematise all forms of subalternity and subjugation.

One must acknowledge that in the recent years of explosions between India and Pakistan which bolstered to let off jejune rhetoric in political circles than by the consistent threat of human modesty and humane ways of living in intellectual circles. The colossal success that attended Salman Rushdie, Vikram Seth and Arundhati Roy as living celebrities of our new age. Close upon the heels many writers drafted there fiction. At the mundane level we have seen the 'Trio' captivating the diligence of the readers as they hold the position of India's major novelist's. The Trio have marked their success as maker of Indian English Novel. Translation calls for inwardness with the languages involved which so few of us may said to have. The great Tagore gave us a dependable translation of Kabir's poetry but when it came to his own Gitanjali's poems, it is second ranking. Rhythm, said Aurobindo, comes from distant home of Truth. The voice of one language into another with all its inflexional contours occur randomly. It is gratifying to note that even among other regional languages, Gandhian grasp of human conditions made acroamatic impact and was brilliantly nuanced by some of the regional

language novelists. Along the side the pervasive significance of Gandhian notions on Indian literature was showered especially from the thirties onwards. Women writers such as a Anita Desai and Nayantara Sahgal went beyond the vicissitudes of Kamala Markandaya to delineate personal quandary of Women in marriage. Shashi Deshpande and Uma Vasudev in English. Kamala Das's poems manifested her predilection for asserting her own individuality in a confessional mode.

Despite all the afflictions and remonstrances, Indian English Novel has ranked the test of time establishing its equivalence and germanises. For its conformity and pertinence, it has been incorporated to be "a meritorious outlet." The prose fiction drafted by Indians is unquestionably "the most endorsed vehicle for transference of Indian conception to commodious English-speaking world". It has even rooted purpose, for discreet study of the drafted by the Indian writers will give a clarion perception of the mottled Indian socio-cultural complex. Preceding novels were virtually customarily emulative and unfledged. Quite a few pirouette out to be only poor relations of the novels drafted by Victorians. They embrace over the language was inconclusive and their choice of the themes was stereotypical. Those early novels, according to the Bhupal Singh "do not juxtapose cordially" with the drafts composed by the English writers either, on the same or similar themes. He comments that they write in a foreign tongue is serious handicap in itself. Then few of them possess any knowledge of the art of fiction; they do

not seem to realise that prose fiction, in spite of its freedom, is subject to define laws. In plot construction they are weak, and in characterisation weaker still. Their leanings towards didacticism and allegory is further obstacle to success as novelists. Though the literary scene was desolate in the outset of the present century. But the fact remains that really instigated endeavours was contrived by some Indian novelists to exploit the resources and potentially of a 'fluid' form of self expression. Although the earliest novels covet for distinctiveness. The gradual amelioration from the initiative stages to prudent to psychological to experimental is not arduous to trace.

Indian literature is both single and pluralistic. India is a country with many states and languages. But in spite of its disconcerting potpourri and diversity, India has sustained to be the nation down the centuries. In order to accession Indian literature, it is enticing that one contemplates more than one Indian literature through the comparative method, assess that the overall ramification of this literature as it is being written today. The duality of the Indian English fiction has been beguile world-wide engrossment. Sometimes we fascinate whether the Indian-English fiction novel is a part of the Indian tradition or the European tradition (English) or the abstract of the world tradition which is so many things to so many people. The Indian English fiction in post independent India is now free from the social and political overtones of an expeditiously nationalistic variety. This is especially true of Indian Writing in English of

the trio Mulk Raj Anand, R. K. Narayan and Raja Rao. Contemporary India literature is dominated by fiction. The first of the new novelist to appear was Salman Rushdie (1947) he ensured he arose with a bang for his first novel, *Midnight's Children* (1981) is perhaps the outstanding novel of the period which is multifaceted narrative and a stylish experiment. His technique registers jubilation in the work of fiction. Ostensibly following Rushdie's example, several new novelists have tried their hand at Magic Realism. Shashi Tharoor's first novel, *The Great Indian Novel* (1989) is an outstanding example. By a daring stroke of imagination, the novelist finds the uncanny concurrence between characters and events in the three thousand old Mahabharata story and political figures and events in modern India.

The new novel differs from the old in many kinaesthesia and more globalised views it holds. Some of the novelists who eventuate their career after independence have outlived they fairly progressive, but none of them have them bivouac fairly active, at the same time none of them bivouac fairly lunge. Manohar Malgonkar had tremendous contingency to write about a major political novel on Bangladesh, but instead he established for a riveting narrative of espionage. On the other side Khuswanth Singh sets out with industrious historical chronicle, but his penchant for sex ensures that the history is conclusively drowned in a sea of semen. Of the novelists of late sixties and seventies Arun Joshi certified a definite departure in his posthumously published *"The City and the River"* (1994)

Which was a powerful allegory which holded political and existential purport. The paramount rush was about the Indira Gandhi's notorious Emergency of 1975 which was a fable about the role of Evil in human life. Later social realism gained flavour of its own especially when it percolate against the backdrop of a enunciated ethnic group .The Parsis writers in India were a minuscule efficacious ethnic group who activated they writings .Some writers are Boman Desai, Rohinton Mistry, Bapsi Sidwa, Fordaus Kanga, Farrukh Dhondy, Perin Bharucha, Meher Pestonjee, Dina Mehta, Nergis Dalal, Ardashir Vakil, Gieve Patel, Keki N. Daruwalla, etc. Another conjectural Parsi writer by the name of Cornelia Sorabji who published three volumes of fascinating short stories; the Sun Babies and Between the Twilights, Love and Live behind the Purdah and two autobiographical works in the twentieth century. D.F. Karaka was another early Parsi novelist and a reputed journalist, who promulgated some novels in the 1940s and 1950s. Nergis Dalal was one of the most protrusive feminist writers of India and she was also a Parsi living in India. She also brought out four novels in the 1960s and the 1970s. Perin Barucha replicates one novel called 'The Fire Worshipers', and the same was published in 1968. The novel gives stress on the customs of the Parsi Community and it also gives preponderance to the problem of inter-caste marriage, several current social problems faced by the Parsi Community in India, etc. Another prominent Parsi novelist who writes in English in India is Dina Mehta. There are several short stories, a novel and plays to her credit. Brides are not for Burning

is a play written by Dina Mehta which became very famous among playgoers mainly in the city of Mumbai in Maharashtra. Keki N. Daruwalla's writings in English do not have much about the Parsi community. But there are a few references like the 'Tower of Silence' and other such symbols and metaphors of Parsis. However, in some of the Parsi writer's works like that of Perin Barucha, there is a mark of the writer's ethnic identity.

The academic world doesn't interest our novelists much .Of the two notable were D.R.Sharma's "Miracles happen" (1985) is utterly pedestrian and Ranga Rao's "The Drunken Tantra" holds more spiritedness than its narrative structure. It can be said that that these novels can be placed over magic and social realism. On the other hand the political theme, which was one of the staples of the Indian English Fiction, now seems to captivate fewer novelists .The most publicised political novel of recent days was P.V. Narasimha Rao's "The Insider". Regional fiction, disseminate by R.K. Narayan still perpetuate its piquancy. Among the novels set in Tamil Nadu, Perchance the most constraining is Manohar Devadoss's Green Well Years (1997) which extort the ambient of the temple and the town of Madurai. Less successful are Kasturi Sreenivasan's "The Light from Heaven (1990)"and P. A. Krishna's family chronicle: The Tiger Claw Tree (1998, "The Light from the heaven" indeed has an intriguing theme. Dismally, the writer has not been able to grapple with the psychological, social and pragmatic tramps, which is so pivotal adjudication must involve.

A New genre that has been added to the repertory of the Indian English fiction that is the science fiction, and the pioneer is appropriately enough, who's a distinguished scientist Jayant Narlikar. His novels "The Return of the Vaman (1989)" and the message from the Aristarchus (1992) present quite conceivable narratives, though the style is rather rigidly functional. Women novelists of that period form sizeable imperative writers. The senior novelists are Kamala Markandaya the author of nine novels preceding .R.P.Jhabvala amelioration has been in the reverse direction. Certainly seems to impinge ingenious "Fasting or Feasting" (1999) written after her immigration to the U.S.A. Anita Desai's primarily, whose stress is primarily on the life of the mind, Nayantara Sahgal is perchance our best exponent of the political novel, though she is not prosperous in combining the two worlds of political augmentation and private impasse in a unifying manner. Vikram Seth, wordsmith of "The Golden Gate" (1986) and "A Suitable Boy" (1994) is a producer prudent who uses a purer English and more realistic themes. Being a self-confessed fan of Jane Austen, his assiduity is on the story, its details and its twists and turns. Vikram Seth is conspicuous both as an adept novelist and poet. Vikram Seth's pre-eminent contrivance as an ambidextrous and prolific poet remnant profusely and unfairly spurned. Another novelists who has bequeath indeed to the India English Literature is Amitav Ghosh who is the author of "The Circle of Reason" (1986 debut novel), "The Shadow Lines" (1988), "The Calcutta Chromosome" (1995), "The Glass palace" (2000), "The Hungry Tide"

(2004), and "Sea of Poppies" (2008), the first volume of "The Ibis trilogy", set in the 1830s, just before the Opium War, which encapsulates the colonial history of the East. Ghosh's current work of fiction is "River of Smoke" (2011), the second volume of The Ibis trilogy. Contemporary novelist in India such as Arundhati Roy and David Davidar show a direction imminent conceptuality and rootedness in their works.

Arundhati Roy, a trained architect and the 1997 Booker prize winner for her "The God of Small Things", calls herself a "home grown" writer. This award winning book is set in the immensely physical landscape of Kerala. Davidar sets his "The House of Blue Mangoes" in Southern Tamil Nadu. In both the books, geography and politics are intrusting to the narrative. In his novel "Lament of Mohini" (2000), Shreekumar Varma contigence upon the exclusive matriarchal system and the sammandham system of marriage as he engross about the Namboodiris and the aristocrats of Kerala. Jahnvi Barua, a Bangalore based author from Assam has set her critically extolled collection of short stories Next Door on the social scenario in Assam with insurgency as the background. Another author Aruni Kashyap has also positioned his first novel "The House with A Thousand Stories" on the society and anima of the people of Assam at the backdrop of apostasy. The stories and novels of Ratan Lal Basu repercuss the circumstances of tribal people and hill people of West Bengal and the bordering states of Sikkim, Bhutan and Nepal. Many of his short stories emulate the

political turmoil of West Bengal since the Naxalite movement of the 1970s. Many of his stories like 'Blue Are the Far Off Mountains', 'The First Rain' and 'the Magic Marble' glorify purity of love. His novel 'Oraon and the Divine Tree' is the story of a tribal and his love for an age old tree. In Hemingway style language the author takes the reader into the dreamland of nature and people who are inexorably associated with nature.

Metropolitan society and life have not received much attention, except in Namita Gokhale's "Paro", "Dreams of Passion" (1984) and Sagarika Ghose's "The Gin Drinkers" both interpret the political party circles in Delhi and as well as there is evocative scenario of life in a middle class joint family in Bengal in Chitra Banerjee Divakurani's *Sister of My Heart* (1999). The Ethnic Variety of the Indian sub-continent is once again stressed in the fiction of the women. The East -West nexus is a cherished theme for women, especially those who lived in the west. Bharathi Mukherjee, who declared that she is not an Indian-writer but in fact an American author (the response to this is not known). Her *Jasmine* (1989), which is a melodramatic tale of Punjabi girl's sexual escapades, after she has entered the U.S.A as an illegal immigrant. In Sunetra Gupta's "Memories of Rain" (1992) a young Bengali girl. Unlike Desai, whose emphasis is primarily on the life of the mind Nayantara Sahgal is perchance the best proponent of the political novel, though she does not always succeed in combining the two worlds of political developments and private dilemmas in a unifying manner. Set against the

background of the nefarious emergency of 1975, *Rich Like Us* (1985) brings out effectively the horror of those traumatic days. When the hunger for the personal power induced Indira Gandhi to stifle Democracy. Sahgal goes back to Raj days in her next two novels. In "Plans for Departure" (1985). The Women novelists consistently share most of the pre-occupations of their male counterparts, though in spite of what fanatical feminists would acclaim, they do have 'a room of their own' in the fictional mansion, in terms of certain pressing concerns and their attitude towards them. Suniti Namjoshi productively played the part of Rushdie in ushering in Magic Realism in Women's fiction. Nina Sibal's *Yatra* (1987) has an experimental structure, typical of Magic Realism. The freewheeling narrative is a heady mix of dialogue, monologue, and diary extracts, prayers and songs. The most outstanding woman novelist of the Shashi Deshpande (1938), the overwhelming theme in whose work is a women's quest for fulfillment and the way she is thwarted at every stage by the forces of custom and tradition. Sarita's sin is thwarted at every stage by the enforcement of custom and tradition. That *Long Silence* (1988) by Deshpande is the finest novels. Her setting is mostly urban Maharashtra and North Karnataka. Women writers from several regions of India have written evocatively about their society and the way it treats women. The south in general makes the most remarkable contribution here, with Kerala's share being the largest.

The best known of the Kerala women novelist is Arundhati Roy who married a Bengali. She

drafted "The God of Small Things" (1977) is set in the ambience of Kerala. The book is semi-autobiographical and a major part captures her childhood experiences in Aymanam. This Catapulted Roy to international fame. The story is about an untouchable who commits Sin of abating in love with high-caste Christian women, and pays the inescapable penalty. In Suma's Josson's "Circumferences" (1994) Young Sarala's earnestness to metamorphose into a painter which is hardly applauded by her Parents, as they want her to marry and have children. Far more authentic is Lakshmi Kannan's going Home (1999), which emphasises how Indian tradition is weighed against women in the matter of sharing ancestral property. Coorg's, one of the most picturesque regions of Karnataka comes to life in Kavery Nambisan's "the Scent of the Paper(1996)" and perchance the sole conspicuous representative of Andhra Pradesh is Meena Alexander's Nampalli House, set in Hyderabad. There is probably no exceptional fiction by women in Gujarat and Maharashtra, with the exception of Sohaila Abdullal's "The Madwoman of Jogare"(1998); Shauna Singh Baldwin's "What the Body Remembers". All these three fictions accentuate the plight of young Punjabi girls chafing under the tight control exercised by the tyrannical fathers and traditional society.

History and politics don't seem to interest the 'New' novelists much. Nina Sahib's camouflages a century and half of the Punjab's discombobulated; and even more distraught saga of three decades of life in Kashmir is the

subject of "The Dogs of Justice (1998)". Shona Ramaya's Flute (1989) is a very phenomenal Raj novel, in which an aristocratic Englishman who plays on the flute exquisitely is appropriated to be an avatar of Krishna. The Fantasy curtailment reliability is even by those loose standards of Magic Realism. Bharathi Mukherjee's "The Holder of the World Fails for another reason". There are far too many historical corrigenda in it to make the story real (but what else can one conjecture of an author who claims to be an American and not an Indian?). Achala Moulik's forays into history include 'The Conquerors (1996)', negotiate with the Ruthven family and its exploits in India over a number of years and Earth is But a Star (1997), the subject of which is the Spanish empire in the fifteenth century. But as Shyamala Narayan notes, the level of Moulik's fiction is only as good (or bad) as that of M.k.Kaye's gaudy melodramas. Decisively, cognizance must be appropriated to the fiction drafted by Shobha De, Perchance the most approved of the 'New' Women writer's. Her copious narratives commencing with "Starry Nights(1991)" must be called 'Entertainments' rather than novels proper. 'Sagas of Bed Hopping' chronicles of elite society and low ethicality, of drawing room manners and bar-door morals, 'Spare-Rib-Aldry' or 'Function' to (use Farrukh Dhondy's expressive term) would conceivably would be an apt description of them.

It is also paramount to note that Diasporic or Expatriate writers like Salman Rushdie, Vikram Seth, V.S. Naipaul, Amitav Ghosh, Shashi Tharoor, and Rohinton Mistry have

cropped up as momentous contributors to Indian English Fiction. Nevertheless the west seems to have its own standards in adjudicating the worth of literary works emanating from such writers, it is gratifying to note that more and more novels in India English Literature are confiscating assiduity. In Denouement, it should not be forgotten that the emergence of the Indian English Novel in English acquiesce with the manifestation of the novel in regional languages. The publications of the earliest of Indian English Novels Nandakishore Mehta's *Karan Ghelo* (1866) in Gujarati or Baba Padmanji's *Yamunaparyatana* (1857) went hand in hand with the publication of primeval of the Indian English Novels. It is consequently conspicuous that the novel form in India both in English and regional languages were adopted more or less simultaneously. Our cultural heritage of storytelling, of narrative an event, our sense of life and its wide and complex diversification, all have bestowed to the making of the Indian novel. In this context again, one may assert pre-eminence of production in India English is as invidious as any contempt of Indian

English Writing by chauvinists in the regional languages. It depicts diminutiveness of mind and impotence to see merit wherever it appears. Perchance our inherent and ingrained multi-lingualism what is needed is fairplay amidst various Indian Languages. It manifests smallness of mind and ineptitude to see merit wherever it appears, and no claim of superiority of creations in one language above the other. Thus Literature in India, in the future as in past, should exercise as a mystic bond of union between the individual and the state, the provincial unit and the national aggregate. Without being branded as 'reactionary' or 'revolutionary', Our men of letters will play the 'divine literates and bravely spell out the message of the human soul venturing undaunted into the still unborn future determined to build here, in Bharatavarsha, a new heaven and a new earth. As Bhartrihari has judiciously opined that the conquerors of the world are not the lords of the land but infact the credibility goes to the regal writers whose high victories are there quintesssential works.

To keep your marriage brimming
With love in the loving cup,
Whenever you're wrong, admit it;
Whenever you're right, shut up.
Ogden Nash - *A Word To Husbands*

WHY LOVE IS A NOUN AND NOT A VERB

D. Samarender Reddy*

Take romantic love. Why does a man love a woman and vice versa? What do they mean when they say, "I love you", thereby using the word "love" as a verb? Presumably that they prefer to spend time with them, they feel good in their company, they enjoy their conversations with them, and ultimately perhaps marry them so that they can be together till death parts them. While such a relationship is well and good, and has its undeniable advantages, one can well ask the question, is that relationship one of "love"?

As it turns out, we "love" only those who appeal to us either physically, intellectually or in some other fashion. That is, there are some characteristics that they possess which please us and make us happy and joyful where "time stands still". But, what is that other than the fact that they fulfil our desires in some way. To "love" somebody because they fulfil our desires is selfish and where there is selfishness how can love exist?

Take the case of a mother's love for her child. Here one seems to come close to what could be construed somewhat loosely as a purer form of love because the mother does everything to keep the child happy irrespective

of what she gets or not from the child. The mother feels happy merely by making the child happy. It does not matter to her whether the child is beautiful or intelligent or even morally upright. Irrespective of how the child is, the mother loves it. And yet, the same mother's love does not extend to children of other parents. So, even the mother's love for her child is selfish to that extent that she loves the child because it is "hers". That is selfishness. And, where there is selfishness how can love exist?

Then, what is love? Love is a state of one's being where one radiates love to anyone and everyone that one comes in contact with much like a flower radiates perfume. A flower does not choose to whom it radiates perfume nor withholds it from some people. Similarly, love is that thing which cannot be dispersed selectively to some people and not to others. Love is that radiant state of Being that showers love on everyone irrespective of who they are and what they are like, much like a Sun shines equally on the ocean and the gutter. Hence, it is meaningless to say "I love you" because love is not "of" something but "love" is how you are. So, there is no need to say specifically to someone "I love you", much like the sun does not go round saying to people "I shine on you". The sun's nature is light. Similarly, one's nature should be "love".

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HINDUISM: A BRIEF STORY

Rajendra Singh Baisthakur*

I know that I am not competent to write about Hinduism, but, having been a teacher for long, have an urge to share the little I know with those who know less. The younger generation needs to know about Hindu religion. Those who know better may please guide me.

Antecedents

Hinduism is older than any major religion in the world. It was known as 'Arya Dharma', the religion of the Aryas. (Since the origin of the religion is not known it is also called 'Sanatana Dharma', meaning 'old religion'). Aryas lived near the river Sindhu in the Punjab area and gradually spread to North India. Later they moved to South India too led by sage Agastya. Recent research proved that Aryan migration theory from Central Asia to Indian sub-continent is incorrect. It is now firmly established that Aryas are not migrants but are natives of Indian sub-continent.

The people who lived East of Sindhu were called 'Hindus' by Iranians (who lived on the other side of the Sindhu) as in their Persian language the sound 'Sa' is pronounced as 'Ha'. So, Sindhus (people of Sindhu) came to be

known as Hindus. Name of the river Sindhu is changed to 'Indus' and thereby Aryas/Hindus came to be known as Indians. The civilization that existed beside Sindhu is known as 'Indus Valley Civilization'. It is one of the five ancient civilizations in the world. But today it is the only living ancient civilization. It is obvious that it is based on Hindu culture. In spite of about 700 years of Muslim rule and more than 200 years of British domination India continues to have its own unique culture. Continuous existence of Hinduism for several millennia without a specific godhead, any specific holy book, a prophet, a day, time or place for prayer is a matter of wonder to many. It has spread to many parts of the world from Mexico to Far East. Buddhism, Jainism and Sikh religions, born in India, are also based on Hindu philosophy. The philosophy of Hinduism is very complex but there are books like the Upanishads written by sages to make it simple for the elite and epics like the Ramayana and the Mahabharata to convey the essence of Hindu way of life to the ordinary men and women. Further the Hindu culture is carried forward for generations in the form of rituals, customs and traditions. Celebrations in temples and activities during festivals in homes are not just ritualistic but are practices for physical and spiritual health.

Through the Ages

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Many religions insist on having faith in one God and follow the ways of prayer prescribed. Any violation is discouraged. But Hinduism does not insist on belief nor does it insist about a specific god. It does not differentiate even non believers and treats them as their own. It declares that different religions or schools of thought are different routes to reach the same goal. The belief that world is one family (Vasudhaika Kutumbam) made the Hindu saint Swami Vivekananda address people from all corners of the world as 'brothers and sisters' in the Parliament of Religions in Chicago. This is practicing religion in life.

Hinduism is also called Vedic religion as Veda is the root of Hinduism. Veda is Sruti (heard). That is to say Veda is word of God heard by human beings. Sages who heard them memorized the words and recorded them. Sage Krishna Dwaipaayana divided the Veda into four parts. Since then he is called Veda Vyasa. Based on Vedas sages evolved six systems of philosophy called Darsanas. Sages Jaimini, Vyasa, Kapila, Patanjali, Gautama and Kaanada created Purva Mimamsa, Uttara Mimamsa, Saankhya, Yoga, Nyaaya, Vaisheshika systems respectively. They were in the form of 'sutras' (Definitions/ Principles) which needed further explanation for others. Vyasaa's Uttara Mimamsa, which is full of Vedanta (spirituality) is also called Brhma Sutras. Later Sankaracharya and Ramanujacharya gave their own interpretations of Vyasaa's Sutras. All these explanations could reach only the educated elite in the society. So eighteen Puranas were written in the form of (historical) stories for

people to understand the concepts better. A further step to reach the common man is writing the Itihasas (historical) epics the Ramayana and the Mahabharata. Bhagavat Gita, the words of God Krishna, is Vedic philosophy in a nutshell.

Any religion offers three things viz Ritual, Code of conduct and Relation with God for the well being of its followers. First one is ritual that deals with procedure to be followed to pray and what to do in different situations like birth, marriage, death etc. The second part deals with dos and don'ts. In other words: code of conduct or governing laws. It is obvious that no human society can exist without certain rules for its own good. The third is the vital part that deals with the relation between man and god. The first two parts viz, procedures, codes are different for different religions. They being different do not matter much. But the third and the essential part is almost the same for all religions. It asks people to be good and get nearer to God by following His words. All the strife and struggle in the world between different religions is only because of not realizing the similarity in the third part, the real philosophy of the religion. Procedures and codes are external things where as philosophy is the core of a religion. People in different states of India eat, dress, and speak differently but they are all united by one way of life. They realized the fundamental unity in them.

Division of Labor: Originally Hindu way of worship was performing Yagna by uttering certain mantras before fire and offering (ahuti)

a few prescribed things to it. There was no idol worship. That was the way to please gods who give us everything needed to live comfortably. Worship was with words of praise about god but there was no concept of thanking Him. Performing Yagna is preparing oneself to receive knowledge of God. Different mantras are there for different ritualistic events in life. Mantra is a sequence of sounds uttered in a specific way for a desired effect. Modern science too accepts the power of sound and the effect of vibration it causes.

Hindu society appears to be divided to those who do not look deep. Krishna said in Gita that he created the four Varnas among human beings based on character and profession. ("Chatur varnam maya srushtam, Guna Karma vibhagaha"). The point to note is that nobody among the Brahmana, Kshatriya, Vaishya and Sudra varnas is superior or inferior as all are children of god. A person born in a family inherits certain genes, which along with the environment in which he grows, shape his personality. His likes and dislikes also depend on these two factors which prompt him to choose his profession which is mostly the family's profession as he inherits knowledge and expertise of it without effort. So by his character and profession he is said to be of a particular Varna.

Sage Manu wrote Manu Dharma Sastra, a code of conduct or laws for Hindus. He compared four varnas to four parts of human body. He said that Brahmins are created from the head of god, Kshatriyas from shoulders, Vaishyas from thighs and Sudras from feet. This

comparison gave rise to feeling of superior or inferior among the varnas based on the position of each one in the body. Failing to see the comparison as symbolic is the cause of confusion and animosity. Brahmins are followers of Brahma. They acquire knowledge and guide society. So they are like head of the society as head is the symbol for knowledge. Kshatriyas who protect society are compared to shoulders which are the symbol of strength. Vaishyas, whose profession was cultivation and dairy farming, provide sustenance to the society. Just as pillars bear the weight of a building, thighs carry the body (of the society). All other professionals called Sudras serve the needs of the society without whom society cannot function. So they are compared to feet, a symbol of movement of the society. The point to note is that everybody is dependent on others and no one can exist without the cooperation of others. So the question of being superior or inferior is only imaginary.

Character and Profession: Krishna mentioned Gunas (qualities) when he spoke about Varnas. There are three types of gunas viz, Satva, Raja and Tamasa. Satva is gentleness. Raja is egoism. Tamas is ignorance. Brahmins have Satva, Kshatriyas have a mixture of Satva and Raja, Vaishyas have a combination of Raja and Tamasa and Sudras have Tamasa. Though this was generally true there were many exceptions to this principle among both men and women in Hindu spiritual texts. In fact many of the sages who wrote Hindu religious books were not Brahmins by birth. That is proof to say that

one is a Brahman by knowledge and wisdom and not by birth. The word Brahman means follower of Brhma who is symbol of wisdom. Hindu society is often considered caste ridden. Caste is not connected to Hindu religion. Hindu religious texts mention varna but not caste. (You find recorded reference to the word 'caste' only when British tried to enlist people of different groups in India in the last years of 19th century). Children born in Hindu families learnt the skills of the profession their parents practiced. Society needed every kind of professional service and none was considered superior or inferior. So the society moved on happily. But marriages took place between people belonging to the same profession. The reason is economic. A potter's daughter acquires some professional skill in pottery as she grows up. If she is married to a potter's son she becomes an asset to the family. But if the potter's daughter is married to a weaver or a goldsmith she becomes a liability to that family as she cannot share the work of the family and contribute to its income. So people practicing a particular profession became a group and preferred marriages within the professional group. But trouble started much later when a few ill educated egoistic people considered themselves superior and labeled some as inferior. Today when all people are getting educated and almost nobody follows family profession, caste is a meaningless relic of the past. But politicians are keeping it alive for vote banks. Recent declaration of RSS Chief that Hindu society should discard varna and caste is sound advice suited to our times as varna and caste have no meaning in the present society.

After considering the ritual and the Code of Conduct parts let us think of the philosophy part of Hinduism. Hinduism is said to be 'a way of life.' Let us see the Hindu way of life. Life of a Hindu is divided into four asrams (stages). They are Bahmacharya, Gruhastha, Vanaprastha and Sanyasa. In the first stage one has to acquire knowledge leading a celibate life. In the second stage he marries, follows his profession and fulfils his responsibility towards his family and the society. In the third stage he moves away from home with his wife, leaving his people and his worldly possessions to lead a peaceful retired life. This is a period of serious preparation for spiritual advancement. In the fourth stage he renounces everything including his wife and lives the life of a mendicant.

Three Gurus

Hinduism says that God is one but allows people to realize Him in different forms suited to their spiritual evolution. It is democratic in spirit and does not make any hard and fast rules regarding the concept of God though there is crystal clear clarity of what is what. There is no attempt to even propagate Hindu religion at any time in its history. Buddhism, Jainism, Sikh religions were born in India and have been in existence till date. Hinduism never fought with any of those religions but treated them as its own offshoots. This is religious tolerance. When some kings took up Buddhism, it started spreading far and wide. Then, to sustain Hinduism three gurus came on the scene one after the other.

Since Hindu philosophy is complex it needed

a lot of explanation. Sankaracharya, a venerable guru, put forward the theory that God is one and that there is nothing else. The world and all the things we see and experience are said to be maya (illusion). We perceive that One in different forms, shapes and sizes as different things. There are so many things made of wood and each one has a different name like chair, cot, table etc. Though they look differently the fact is they are all basically wood. Similarly by changing our shirts we do not become different men. Just because we do not look beyond the physical appearance we are unable to see the underlying oneness of things. This argument is called "Advaita" (no second/ Oneness). It says that man can attain mukti (liberation) from maya when he realizes the underlying Oneness which has been always in existence and he could not find it because of his ignorance. This is called Gnana Marga (Path of Wisdom) to attain liberation. Sankaracharya moved on foot across the length and breadth of India challenging the Buddhist monks and defeating them in argument with his Advaita and affirming the greatness of Hinduism. Because of him India remained Hindu and Buddhism left to countries like China, Japan and many other countries on the Eastern side of India. Sankaracharya's Advaita was palatable to the informed and the wise only. So Ramanujacharya, another guru, proposed "Visistaadvaita" (better Advaita) based on Bhakti (devotion). This is known as Bhakti Marga (Path of Devotion). This path gave importance to ritual and prayer. It appealed to many who cannot understand the subtleties of Advaita. In fact Sankaracharya himself

declared "Bhaja Govindam, Bhaja Govindam, Govindam Bhaja Moodha Mathe" (Pray to God fool). According to Ramanujacharya's Visistaadvaita, liberation is when individual soul unites with the Universal soul. That is to say man unites with God because of his devotion and good deeds.

Guru Madhvacharya too tried to simplify things in his own way. He advocated "Dvaita" (two) theory which says individual soul is different from the Universal soul and there is no question of merging of the two. His approach is also based on devotion, following rituals and doing good deeds. For him liberation is not having rebirth.

Rebirth for Liberation

Hinduism believes that one undergoes a series of births and deaths until one attains liberation. The one, Atma (Soul) takes birth as some being and as it evolves, it changes bodies and finally reaches the stage of a human being. Desire is an important part of human nature. Man is not satisfied with what he has but wants something more or better. As he grows the object of his desire may change from chocolate to Mukti but the desire in him continues to exist. For all ordinary people, in all worldly matters, desire is a guiding force for progress. Fulfillment of desire depends on one's abilities. If one is capable and can fulfill his desire he feels happy, if he cannot, he feels sad. Man's imagination has no bounds. Consequently his desires are also unlimited. But the tragedy is his abilities are limited. So he realizes the fact that fulfillment of desire gives only temporary happiness and that he is caught in a trap of

unending desires which lead to series of births and deaths without getting lasting happiness. When he realizes his bondage to desires his outlook changes. He starts looking within and comes to know that what he desired was not really valuable. Realization about the nature of desire gradually makes him free from it. Desire leads one to Karma (action). Man cannot keep quiet like a mendicant. He is action oriented and tries to do what he can. Most of his actions are aimed at earning money to maintain family and to fulfil other desires. He also has to do things expected of him by the society. Further he has to perform certain rituals prescribed by his religion everyday and on different occasions. When everything goes smoothly he is happy. But when he fails in doing things he starts thinking about the reasons for his failure and in course of time realizes that the path of desire which appeared to lead him to progress and fulfillment really lead him to misery. It does not mean that there should be no desire. The material world will come to a standstill without it. The solution to this is to act on desire but be unmindful of the result, be it beneficial or harmful.

There are six enemies (arishatvarga) of man in his spiritual progress. They are Kama (desire), Krodha (anger), Lobha (miserliness), Mada (pride), Moha (sexual urge), Mathcharya (jealousy). These are very powerful and only a strong will can control them. Even one of them is enough to destroy man. Ravana was destroyed because of Moha and Duryodhana was destroyed because of Mada. These six constantly challenge man's

equanimity. Still man has to conquer these to progress spiritually. This purified environment is the way to receive divine light.

Three Yogas: Any living organism responds to stimulus. Physicist Newton said, 'for every action there is an equal and opposite reaction'. Karma theory says that for every action, be it good or bad, there will be a consequential, equal and inevitable result. The point to note is that Karma theory is based on reason as much as science is. 'As we sow, so we reap'. It is believed that good deeds lead us to heaven and bad to hell. Whether one believes in them or not we know by experience that good deeds lead us to happiness and bad deeds, to misery. A close look at the Advaita theory makes one understand that it too is based on reasoning to a large extent. Doing one's duty sincerely without expecting result is Karma Yoga. This path is most suited to all ordinary people.

Certain people among us are a bit more emotional. Such people when they love someone their love knows no bounds. If the love is directed towards god, as Mira Bai did, they live in a blissful world of devotion. Devoutly worshipping God and following all the rituals is the way of a person who loves God as much as he loves his family members. The man is so much engrossed in love of god that he does not bother about worldly matters. Such devotees of God are said to be following "Bhakti Yoga".

Gnana Yoga is the path of wisdom taken up by intellectuals who use their mental prowess

to understand God. But 'the One without a second' (Advaita Brahma) is beyond understanding, beyond language and beyond all the things we can think of to compare, to understand Him. They say 'neti 'neti (not this, not this) '(na+iti=not this), about Him as there is nothing that can be compared to Him. Though he appears in different forms we need to see the formless one behind all the forms. Our third eye (Gnana Netra), which sees beyond the two physical eyes, should be open to know Him.

Behind Traditions: Hinduism appears to give more importance to rituals, traditions and customs. There are so many festivals throughout the year. There are celebrations in homes as well as temples. Apart from these in events like birth, marriage, death specific rituals are performed with suitable mantras. Every one of these is practically useful to us. Let us examine a few.

The birthday of Rama is celebrated as Sri Rama Navami festival. It occurs in the month of April when we start feeling the severity of Summer. We offer Panakam, a drink made of jaggery and pepper to the deity and take it back as his Prasadam (gift) to us. It is obvious that it quenches our thirst and protects our health from Sunstroke and other seasonal diseases. But unfortunately this practice which should continue during the peak summer season is confined to a day or nine days as we forgot the real significance behind this and are following it only as a ritual connected with religion.

At the end of celebration of marriage there is a custom, a playful competition for the bride and the bridegroom. A gold ring is put in a narrow mouthed vessel with milk and the two are asked to find it. They take a few minutes to find the ring in that reasonably small vessel though the onlookers encourage them to find it first. But the couple takes time to feel the thrill of touching each other's fingers for the first time. Such acts help in familiarizing and building an association between the two, hither to strangers.

In schools children are made to memorize the saying "Be kind to Bhootas". The Hindu concept "Bhoota Daya" is a unique one. 'Bhoota' means 'Prana' (life) and 'Daya' is kindness. It appears to mean we should not kill but love fellow human beings and animals. But the word 'Bhoota' also refers to five elements: earth, air, water, fire and space. That is to say Hindus consider the five elements as living beings. If only we realized the meaning of this ancient concept there would not have been any pollution of the five elements in the world. It is a tragedy that we never cared to understand the words of sages in their true spirit.

Dharma: Dharma (Righteousness) is the core value of Hindu society. The one who knows and teaches Dharma is highly respected as Guru and even the king bows before him. Krishna said whenever evil tried to dominate, He created Himself on earth in some form to destroy evil doers and protect the virtuous. The nine avatars of God show us concrete proof of our biological evolution. Further, a

close study of their appearance, weapons and life style reveals the physical and cultural anthropology of Hindu civilization through the ages. The ten avatars (last is yet to come) are illustrations of war on evil. So are festivals like Dasara, Deepavali etc. The message is that one should follow one's Dharma (Righteous Duty).

Ancient sages disseminated knowledge only to the deserving disciples as knowledge is power and power in the hands of the undeserving will harm society. Then adharmā will prevail and people will suffer. Being spiritual persons they were not after name or fame. For the benefit of common people they disseminated their knowledge through Itihasas, Poetic Dramas and Poetry. Poetry which is metrical, has rhythm which does not allow any omissions or additions. Thus interpolations were prevented and purity of original text was protected.

History was not written separately, but it was incorporated in the form of a story in poetry. The Ramayana and The Mahabharata are called Itihasas. The word 'itihasa' means 'this happened'. But the modern, western educated mind sees History as a separate subject from Literature. But in the Indian context Literature had been an expression of all knowledge including History. History is interwoven in almost all the classics of ancient Indian literature. Without understanding this, we started believing in western scientists who discovered some of the things in recent years to be the discoverers of things. Now some who are interested in clearing the ground are

studying available Sanskrit texts and are bringing facts to light. This may take quite some time but ultimately truth has to and will prevail. Temples' architecture and sculpture are proof of the knowledge and wisdom of ancient Indians. Some of them cannot be created even with the modern equipment and refined tools. Similar expertise must have been there in all other sciences, arts and crafts but only carved stone survived to tell the sad story of destruction of Indian culture and civilization. Muslim invasions destroyed our experts and our culture physically and the English demoralized us and made us aliens to our spiritual culture.

Everlasting Impact: God is perceived in Hinduism in two ways. Some consider Him formless, and without any qualities (Nirguna Brahma). He is indescribable, beyond understanding and beyond words. Only Jnanis on the path of Wisdom meditate and experience Him. Many others on the path of Karma (Duty) or on the path of Bhakti (Devotion) believe that God has qualities like benevolence and that He likes good people and punishes bad. (Saguna Brahma). All these people worship God in their favourite form or idol though they agree that God is one and that idol is a symbol of God. Followers of these two paths have to practice rituals prescribed by religion.

Usually philosophical issues are mysterious, abstract, hazy and elusive. But Hindu religion gives logical, clear answers to all fundamental questions. Our understanding and acceptance of them depends on our spiritual maturity.

1 Why am I born? You are born to fulfill your karma. (That is to experience the result of your deeds in earlier lives).

What is the purpose of my life? The purpose of your life is achieving the four Purushardhas: Dharma, Artha, Kama and Moksha. That is doing your righteous duty, earning money, satisfying your desires and seeking liberation.

How do I achieve that purpose of life? The way to achieve the four Purushardhas is by controlling Arishatvargas (the six enemies of man) viz., Kama, Krodha, Lobha, Mada, Moha, Matsarya. (Desire, Anger, miserliness, pride, sexual desire and jealousy respectively).

Krishna's message in Gita is that man should perform his karma sincerely but should not get attached to the result. Such selfless action is yagna or service to humanity as well as to God. Realization that even fulfillment of desire gives only temporary happiness, makes one lose desire. Then it is possible to do his duty

without expecting result. In short, doing everything sincerely and trying to be good by lessening selfishness is the essence of Hinduism. That could be liberation while still living in this world (Jivanmukti).

I am happy, not proud, that I am a Hindu. I like Hinduism as it gives simple and clear answers to all the complex spiritual questions in life. It is not dogmatic and allows freedom to have one's own way. It is based on reason to a large extent. The words of ancient sages are now being corroborated by modern science, of which the best example is Rama setu, the bridge built by man (Rama) about 5000 years ago. Apart from Nalanda and Taxila (Takshasila) Universities, Vedic knowledge and architecture of several temples built more than thousand years ago are proof that Hinduism is a Guru for all humanity. Many great minds from the West like Albert Einstein, George Bernard Shaw, Bertrand Russell predicted a great future for Hinduism.

Nature is beautiful, quiet, and serene,
nature is the forest, with its many
shades of green.
Nature is the birds, welcoming in the dawn,
nature is a calf, struggling to its feet
as soon as it is born.
Nature is a salmon,
swimming against the stream,
nature is a volcanic geyser, venting off steam.

Nature is a beast, kicking up a storm,
nature is the trees, all bent, and broken,
looking so forlorn.
Nature is lightning striking the ground,
nature is a forest fire, consuming all around.
Nature is a tornado, with its screaming roar,
nature is a tidal wave,
washing every thing ashore.
Nature can be a beauty, and
nature can be a beast.

Poem by Tango
[Source : Internet]

THE WALL OF CLEMENCY

Balu Dommeti*

[An English rendering – K. S. N. Murty]

A large lettered caption “Pick up anything you require from here and leave whatever you would like to leave” is conspicuous on the rocky wall located in a busy center of a City, which was constructed for the safety purpose of a peaceful palace. The wall imbibed the message and emerged as a “Wall of Clemency”. It must have been the brain child of an anonymous person such stone walls appeared here and there in the City.

Daily Number of passersby pass the said wall even without glancing, as if they don't have time. In recent times the wall received the feelings and greetings of different mentalities of philanthropists and the people who picked the essentials with happiness. With the greatness and kind heartedness of the public soiled clothes, worn out slippers, food packets and water bottles were serving the purpose of the needy.

One day the busy roads were so silent due to proclamation of curfew on the score of Carona pandemic. There is no hustle and bustle of vehicles on the cross roads. A lady eking out her livelihood by begging reached

the signals with a kid on her hip safely tied with a coarse saree. She eagerly saw the red signal. No vehicle crossed the roads regardless of the colour of the signal. This was continued till the darkness set in. Not even a single pie touched her palm as if the rays of luck mocked her ill-luck. The infant in the axilla was crying at his top due to the unbearable hunger and intolerable chillness of the night. The mother was pained with the plight of her son and searched for the options to fill the tummy of the tiny tot.

Then “The Wall of Clemency” figured in her memory which was a kilometer away. She started her walking on the footpath with a ray of hope that a person having a human touch might have left something which may be useful for her son. She was a few yards away from the wall. By that time a black car dashed like a bullet splashing the stagnated water in the ditches which drenched them. Instantaneously the boy quivered and cried. By keeping her son close to her bosom “Rascal !...Can't you see?...” cried acidly. She stayed in the darkness and picked up a dry cloth from another shoulder bag and made him dry. The boy was still crying. While trying to console him she put forward her step and was suddenly stopped. The car which crossed her was stopped at a distance. Suddenly an unknown

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fear gripped her. The baby's cry enhanced her fear two fold. "Had they heard my abuses? Have they stopped the car to take vengeance against me? It is totally dark! I am alone with my kid! Will the mighty cause harm to me and my son?" These sort of ideas and anxieties totally engulfed her confused mind. She did not dare to move. She was keenly watching the car with a suspicion that "What would be the unexpected disaster?" The car stopped close to the Wall and the door was opened. Two hands which tightly caught a packet came out of the door and threw it on the pathway nearby the Wall. The packet was slowly rolled out and blended with the darkness of the mid night. Suddenly the car gained speed, splattered the water and in no time vanished in the darkness. With that all the tensions were slowly released and she came to normalcy.

She opined that "One of the kind hearted wealthy man might have left a precious packet". With curiosity and anxiety, she reached the Wall with a brisk walk. She searched for the packet that was left by the party with her leg. After getting in contact with the packet she tried to take it into her hands with anxiety and murmured with joy "My dear son, we got something great and precious!" She safely made her son squat on the footpath and while trying to unwrap the packet, an infant gasping for breath inhaled the air and his cry greeted her. At that moment her son also started crying. She left the packet and took

her son into arms and lulled him. For a moment silence reigned. She does not know the meaning of words on the wall "Pick up anything you require from here and leave whatever you would like to leave" but the words heavily weighed on the wall watching the pathetic situation.

What she desired was not there and what she got was not desirable. What to do? "How can I be useful to this baby when I am not in a position feed my own baby?" Responsibility requires to be humane while the future cautioned to get away from the situation. Embarrassment made her topsy-turvy. The infant who was not aware of the fact for whose thirst of lust he was brought into this world cried for the parents. The cry pierced the heart of the surroundings in such a manner that it even watered the eyes of darkness. That cry woke up her motherhood. Immediately, she took out a long loin cloth from the shoulder bag and tied like a cradle from her neck to waist. She accepted the fruit of a rejected womb. With a bounden duty to fill the two bellies she was vanished in the thick darkness in search of another such Wall.

If there had not been such mothers what would have been the fate of such crying orphans. That the height of the motherhood was supreme was opined by the Wall of Clemency.

A LOOK INTO 'VIVID AND VIRBANT' BY DR. V. V RAMA RAO

Dr. Manas Bakshi*

A savant sans sciolism, a towering critic, a scribe par excellence and a powerful octogenarian (b. 1938) poet, Dr. V.V. Rama Rao has performed a stupendous work by translating into English the lyrics of some promising Telugu poets in his unparalleled style. Divided into thirteen sections, the book under review Vivid and Vibrant contains Telegu verses translated into English. The time span covers more than thirty years, and the canvas is broad enough to catch the spirit and spark of the time the poets - while in physical existence - were involved with.

Enriched with a variety of themes - from philosophical to realistic, from aesthetic to satirical and from feminist to rebellious - some Telugu poems of the previous century specially between 1985 and 1995, the collection is a cornucopia of unique thoughts; and the thoughtful oeuvre of poems has aptly been rendered into English by Dr. Rama Rao. In his words, the eleven years from 1985 to 1995 is the period that "deserves special study since never before in the entire range of this millennium has there been such effulgence and flowering of poetic expression".

During this period the traditionally rhetorical poetry was accorded a go-by. The new wave in Telugu poems encompassing Free verse gave way to a remarkable change in style, syntax and content with an eye to social dimension : "words hidden in mother's lullabies yesterday/Become sticks of dynamite today" (Sikhamani). It is to be admitted while admiring the emerging trend in Telugu poetry that feminist and Dalit poets, focusing on social and democratic values, have made a headway. The thrust on women's sensibility is also evident from some poems in section I. Some of the lines are like - "As there are pills to drive milk dry/If there were to be potions the soft-sensibility to parch/How nice it'd have been!" (Patibandla Rajani). "Life should be securely held and saved/Even from the one to whom the heart is given" (Jaya). "My mother is express of the kitchen/But the name (etched) on pots and pans is my father's" (Vimala). These are the poems that call a spade a spade, and this is Feminist poetry with no faux pas for being straight forward, if not pungent, even about some secrets of female body. It is evident from some more recent poems as well, like Mother by Indraganti Janakibala - "Those who bore her too are cross for bearing a female/Even then-melting the hardened heart of her mother/She proffers her nipple to the new born baby girl/Arrived afresh on this

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earth". This is true, and if exposing the truth is considered indecorous, the reaction - according to Dr. Rao "was some kind of a propeller" (P. 31).

Dalit poetry in Telugu is more rooted to down to earth syndrome and a realistic approach to life than to 'languidly imaginative and luxurious poetic fancies'. With the demand for social equality, their poems dig at the flaws of our socio-economic system - one such being the issue of discrimination. They write, as Dr. Rao observes, 'Gutsy poems with gusto' which are sometimes vibrant with 'seething paroxysms of fury and wiry virulence'. Two examples are cited : "The five elements are taking baths/Transcending the lines on the forehead/Feet are now sprouting from Brahma's face" (M. Venkat). "While these wounds throb through generation/walking erect on roads with heads held high/Don't differentiate tears : don't divide wounds" (Pagadala Nagender).

From section II onward, we find diverse thoughts on themes - ranging from the pleasant childhood days to the heart-squeezing reality of modern age - have influenced the mainstream Telugu poems at present. The change in attitude and mode of expression accompanied by a sense of empathy as also anguish have contributed largely to the transformation Telugu poetry has undergone between 1985 and 1995. It is evident from such poems as "If poetry were to be cut with logic/What remain are not ideas/only fragments of words" (N. Udaya Bhaskar) or, "Even if I lie heart-broken would their hearts become puddles? Beasts that eat placenta,

would they have love for us?" (Chitram Prasad).

Ramarkably also, in some poems is crystal clear the adoration for revolution : "Time is my pen-gun/Right from the forests of Srikakulam/Up to the mines of Singareni/There are reverberating thought explosions" ((Radheya) or, "Ideal is not a flower to drop at the noise of the gun/We are not the ones to divulge secrets in fear" (Sayyed Haneef). This undying revolutionary ideal is appealing as much as these lines - "Mother alone/Since millions of years/Has been travelling from womb to womb/Trying hard, labouring to deliver Man" (M.S. Suryanarayana).

Moving from sentimental and/or romantic to movement-oriented broad perspective, many Telugu poets have expressed themselves without euphemism and elegiac tone - their poems are more direct and striking. For instance "Life/not a passing dream/But a flame that fires" (S.V. Satyanarayana). The next example, a few lines by Asha Raju are stunning indeed "Children would ask you about me/Forgetfully don't ever show them in the day's newspaper/Pictures of mangled and broken corpses/Point me to them in the crowd/Show the cool hand that wipes a tear/They'd love and I too would be kept alive". Now a few poems on revolutionary thoughts : "Tenderness for leaf buds/Came not knowing the world/Redness for flowers/Came, knowing the world/For little infants/Naxalities I conceive great liking/That guilelessness for infants/came, not knowing the world/That selflessness for brothers/Came, knowing the world" (Indravelli

Ramesh). What a nice depiction! Nothing needs to be explicated. There is another instance equally laudable: "Cleaning the earth, raising the head/Defying self-respect and submission/Shows up existence/A Revolutionary". (Harikrishna Mamidi) Enthralling poems indeed.

Poetry written with conviction is an eye opener to some of the existential questions we appear less bothered about, but life is not that smooth in reality. And modern Telugu poems are far from relishing on a drawing room view of life; in reality, it is often harsh or impinging as exposed here: "On the tree hanging on the body of the farmer/A song wet with snow the whole night/The sad one grieves/Who is loveless, the song or the farmer?" (Mercy Margaret). The crucial issue of existence in totality is well addressed by Vijaya Chandra Rokkam - "Do roti essential/For my living/Two words are needed/For the country". Though space flight has brought moon very close to us, it still rules the roast of poetic mindset in Telugu poems but the texture is different: "The ebb and flow of the blank and white/Full Moon and no Moon/only the difference I know Ideas never ending 'Who is a man/Who is humane and full one?' I shout like a heart-breaking thunder." (Garikipati Pavan Kumar). Again, Ammangi Venugopal views moon as - "Alone/this long black night/How can I spend/The dark night on an Amavasya/The diamond of wings/ Escaping from/The hold of the serpent/For the fallen stars the stars shed by the moon/The blindness I saved in my stomach".

It is gratifying to note that love - an important aspect of the tenuous man-women relationships - has got the flavour of awareness in the recent feminist poetry in Telugu: "I pleaded with you/To soften your heart gone hard/Fashion it as a mirror clear/Not to throw back rays of my love,/Dear!/To reflect in you/me". (Kavita Rasa Gulikalu). In another poem by Mrs. Vekataramana we find an imaginative impulse - "A loving call in the two stars of your eyes/A black road moving forward like a python/A butterfly of very common sight/Unable to enjoy/Your shirt's sweat perfume/Flies away whirling above". Clear that the emerging trend emphasises more the question of identification than anything else. Poems with satirical connotation are also there and one is sure to be impressed by these lines - "Donning Gandhi caps frogs are croaking, croaking, croaking/Their birth place a pool of stagnant sewer water/Their residence stench of ordure/Eating earthworms and insects small/Belching, they croak, croak and croak all night/The night doesn't seem to have an end". (Vijayachandra).

But to cap it all, there are poems full of vigour and vivacity. And here, the dialect gives a clarion call - "Come.../Breaking shackles of narrowness/Let us turn and go around, progress/with your hands extended/or Fingers holding a pen" (Hari Krishna Nakka). If imagery matters - as it often does, one is sure to be moved by these lines - "The sun is the pilgrim/Crows changing forms reach the clouds/Falcons throwing their claws on the Ganges/Cocoons becoming butterflies/In the pilgrim's cup of hands/On the banks of

Ganga...../There that is Ma Ni Kar Nika" (Indrani Palaparthi). Interestingly, in his note Dr. Rama Rao states that 'the burnt parts of the body of Devi Parvati, eighteen in number, were dropped in parts of the country'. But so far as the legend goes, the number is 51 and not 18. And there are fifty one holy places (Peeth) like Kamakshya (Assam), Naina Devi Temple (H.P), Kalighat (W.B) where the body parts of Sati fell.

It is to be admitted that there are a lot of poems worth-mentioning, and for a voracious reader like me it is difficult to shun the path of inclusion which means doing injustice to a number of deserving poets but paucity of space leaves me helpless. Undoubtedly, translation as a difficult task unless one is able to retain the subtle shades of the meanings of the words in translation. Which is why we often miss the literary or dialectical flavour of the original

work which can not be transmitted when rendered into another language. Sometimes fear of catachresis is also there. But as far as Vivid and Vibrant is concerned, Dr. Rama Rao has proved his ability and dexterity in translating so many Telugu poems so perfectly as these poems sound close to the original work. Sedulously undertaken by Dr. Rao, the artistic and succinct way of translation reminds me of a French adage : Translation is like a lady - the more beautiful, the more unfaithful. Dr. Rao's efforts have made it beautiful - not allowing it to be unfaithful. Except for a few printing errors like 'mother is moves' (P. 44) or, 'has been sanding' (P. 153), the book offering an insight into modern Telugu poems is laudable and worth preserving.

Works cited : Vivid and Vibrant by Dr. V.V.B. Rama Rao, Authors Press, 2020, Rs. 350, Page 169.

When the beautiful morning comes
The rays of rising sun kiss her
When the garden of nature open its heart
The garden of flowers hugs her to welcome
When the trees dance to tune of wind
The birds singing to the nature's choir
When the gentleness of nature is filled pleasure
Then the earth get wet with weather

When the nature forgets its vastness
Then the God shows her
how big her place on earth
Let us thank God for his creation and
given us eyes to see lovely gift - Nature

Poem by Ravi Sathasivam
[Source: Internet]

ESSENCE OF SPIRITUALITY

Atma Ram*

Good humour is the sunshine of the mind.

Edward G. Bulwer Lytton

Life is nothing without a good sense of humour.

John Waters

Seriousness is illness; seriousness has nothing spiritual about it. Spirituality is laughter, Spirituality is joy and spirituality is fun.

Anonymous

Humour is very spiritual and aligns with my overall life's philosophy. Jokes and laughter provide peace of mind and enable me to bring happiness to others. I really like to laugh, and to make others laugh. The natural laugh is beneficial for the spirit as it comes from the core, releases endorphins, relieves stress, and instantly changes a person's mood for the better, creating a wholesome experience.

What makes you laugh? There are so many things that can make you laugh. A good clean joke, little babies, animals, and human mishaps. It is amazing how a good joke can make your day. Laughter is a great stress reliever and can turn your mood around instantly. They say, "Laughter is the best medicine." Do you believe that to be true? I

wish I had laughed more. Maybe my hair wouldn't be so grey if I did. Sometimes do you laugh so hard you cry? Do you ever get that? The more you laugh, the harder it is to stop laughing. Just looking at something funny can start the whole process all over again.

Anonymous

Harvey Mindess summarizes my sentiments about humour and spirituality. Perhaps the essence of humour and spirituality can be defined in terms of the difference between our peripheral selves and our essential selves. Most of us identify too strongly with our looks, our possessions, our social status, and our achievements. We see ourselves in all the layers of being that enclose our central core. By learning to laugh at those layers, those facades and pretensions with which we attempt to impress the world, we are able to slip out of them as a snake slips out of its skin. This permits us to contact that part of ourselves that religions call our soul. We call it our essential self, but it amounts to the same thing—an affirmation that we embody at least a spark of divinity and that life at its core is to be cherished.

Humour fits very well into my spiritual way of life. I enjoy reading jokes, telling jokes, hearing humorous stories, and watching comedy

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movies. Life is too short to take it too seriously all the time.

Just for the laughs:

A stupid person laughs three times at a joke: once when everyone else is laughing, a second time when he actually gets the joke, and the third time when he realizes he was laughing without getting the joke at first.

Humour in medicine:

I have a good inner vision. To prove it, here's the video of my colonoscopy!

A lady tells her pharmacist, "I have bad diarrhoea. They say laughter is the best medicine." The pharmacist replies, "That is not good when you have diarrhoea."

Research has shown that laughing for two minutes is just as healthy as a 20-minute jog. So now I'm sitting on the park bench laughing at all the joggers!

Humour in ethics:

A gentleman was very happy that his daughter was dating a very rich man to whom he expected his daughter would get engaged and married. When his daughter announced her pregnancy, the father called her boyfriend and berated him, "I never thought you would do something like this. I thought you had some ethics!" The rich boyfriend said, "Please calm down. I'm very rich and my commitment is very strong. To prove it, if she has a boy, I

will put \$5 million in the bank as a security loan. If the baby is a girl, I will put \$6 million. I will also give you \$1 million to show my commitment. The father cooled down and replied, "Let me ask you, if by accident she miscarries the baby, will you give her another chance?"

Humour in morality:

A priest was delivering a great discourse on the Ten Commandments. When he reached "Thou shalt not steal," he realized that his hat was missing. He announced to the congregation, "Somebody here has stolen my hat. Stand up and you will be forgiven." Nobody stood up, and though he was slightly irritated, he continued the sermon. When he reached "Thou shalt not commit adultery," he remembered where he had left his hat.

Humour in business:

A wealthy businessman approached his senator, "I need a favour. I have a Ferrari parked outside for you." The senator brushed him off, saying, "This is very inappropriate, do not insult me with your bribe.". The businessman said, "Let me rephrase this. What I mean is that I have a Ferrari that is just \$400 for you." The senator immediately replied, "In that case, I'll take two."

The essence of spirituality to me:

God to me is peace and joy. My goal is to achieve this realization of God. Dean Ornish, In Reversing Heart Disease, writes:

The concept of medication is very simple. Peace and stress begin in your mind. Meditation is the process of quieting the mind. When your mind is quiet you feel peaceful. You lose your sense of separateness and isolation. You may even experience your higher self. Without that peace nothing is going to make you happy. If you have peace, even without having anything else, you will be happy. When the mind gets completely purified then it is no longer an obstruction to your experience of the truth. When it is clean and clear, the mind does not cover the appearance of the pure self. It becomes a pure reflection of the self to see its own true nature. That is the essence of spirituality.

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I, G. Surender Reddy, do hereby declare that the particulars given above are true to the best of my knowledge and belief.

1st January, 2024

Prof. G. Surender Reddy
Printer & Publisher

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