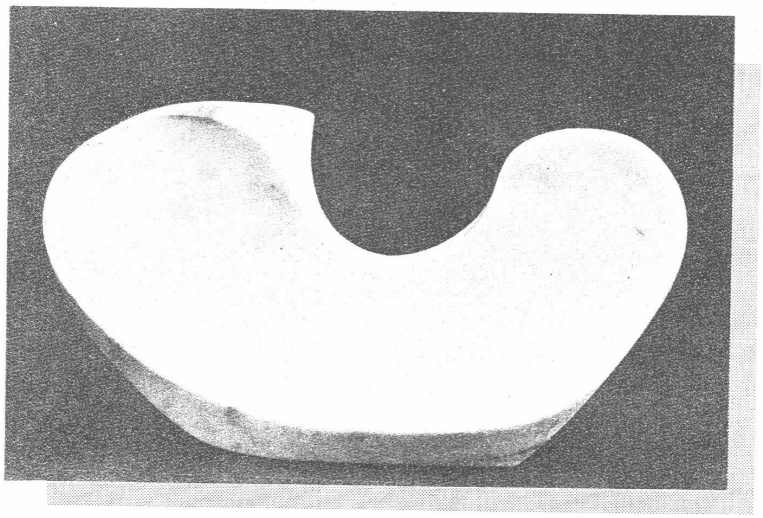
THE BOOK REVIEW

FOCUS
KANNADA WRITING TODAY

SEPTEMBER - OCTOBER 1992

VOLUME XVI - NUMBER 5



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Contents

Cover: *Sculpture* by Robin David

Published by Chandra Chari for The Book Review Literary Trust, 239 Vasant Enclave, New Delhi 110 057. Typeset at Tulika Print Communication Services Pvt. Ltd., C -20 Qutub Institutional Area, New Delhi 110 016. Phone 6862924. Printed at Pauls Press, E 44 /11 Okhla Phase II, New Delhi 110 020.

Editorial

Mr K. R. Narayanan has been elected as the Vice-President of India. That he was the unanimous choice of all the major political parties is a tribute to his stature. Cast in the true Nehruvian mould, his sensitivity, his humane outlook 'on men and matters' and his scholarship make him uniquely suited to this high office. Mr Narayanan's love of poetry and nature, his intimate knowledge of Indian culture, philosophy and tradition, and his gentle, introspective approach to life are all reflected in a graceful style of his writings. Born in 1920 Mr Narayanan was educated in the London School of Economics where he was singled out by Harold J. Laski for recognition. Inducted by Jawaharlal Nehru himself into the Indian Foreign Service, Mr Narayanan, who has held the distinguished posts of India's Ambassador to China and the United States of America, has evolved with a broad vision and a perspective and deeply insightful understanding of international affairs. A Jawaharlal Nehru scholar and a former Vice-Chancellor of the Jawaharlal Nehru University, New Delhi, Mr Narayanan has retained in politics and out of it all the ideals on which he has been nurtured, being strengthened in his belief in the Gandhian values by his association with some of the most outstanding human beings of his generation.

The Narayanans have given their active and unstinting support to The Book Review, *beginning with the get-together hosted by them to launch the journal in 1976. Their daughter Chitra was the first editor of* The Book Review. *Throughout these sixteen years since its inception, Mr Narayanan has been an active member of the Advisory Board and continued to review books for the journal in his inimitable and meticulous style.*

Author of several articles on literature, politics and international affairs, he has also written three books: Non-alignment in Contemporary International Relations, India and America: Essays in Understanding and Images *and* Insights.

The Editorial Advisory Board of The Book Review *offers its hearty felicitations to Mr Narayanan on his elevation to the august office of the Vice-President of India. It is indeed a proud moment for all of us in* The Book Review Literary Trust.

C.C.

Afghanistan in the Soviet Mind

Sumit Chakravarty

AFGHANISTAN WEIGHS HEAVY ON MY HEART

Translated by Mark Buser and Gail Ann Broadhead

Lancer International, Progress Publishers, pp. 298, 1992, Rs 250.00

The scenario in Afghanistan has undergone a sea-change in the span of the last few months. What many, including this writer, had deemed as a remote possibility—that is, the capture of Kabul by the *mujahideen*—is now a reality. Dr Najibullah, the towering Afghan leader who steered the country through thick and thin for the last six years and withstood the *mujahideen* onslaught for three full years after the last Soviet soldier pulled out of the country in February 1989, has been dislodged from power due to a conspiracy of circumstances in which the UN contribution cannot be minimised. Although a tenuous coalition of the charismatic Tajik *mujahideen*, Ahmed Shah Masood (who belongs to the Rabbani group of Peshawar *mujahideen* leaders), and former Afghan troops including the Uzbek militiamen led by General Rashid Dostam is in effective control of Kabul and even if a broad agreement has been reached between the different *mujahideen* factions including the Pushtoon hardliners headed by Gulbuddin Hekmatyar for power-sharing, the events of the last few weeks do not offer much hope of the country remaining a unified entity: rather the spectre of further bloodshed and balkanisation of the territory looms large over the Afghan horizon with the prospects of Pushtoonistan acquiring definite shape in the wake of pronounced expressions of deeprooted ethnic divide threatening to destroy the fabric of Afghan nationhood.

It is in this setting that one is invariably drawn towards the external factor in Afghan polity. Pakistan and Iran are active players in the Afghan chessboard today but it was the Soviet involvement in Afghanistan since the tag end of 1979 which was most vital in the present denouement, the fiercely independent Afghan spirit having once again demonstrated its capacity to discard alien domination in spite of the ideological veneer provided by the full-throated attempts to justify the Soviet intervention as an "internationalist" task "in defence of the Afghan revolution".

The Soviet occupation of Afghanistan became a trauma for that country no doubt, as it resulted in as many as 1.5 million people being killed in the "undeclared, heroic and tragic war", apart from the countless wounded and maimed and the millions rendered homeless to seek refuge on foreign soil. But it traumatised Soviet society as well. Approximately 15,000 (official estimates place the figure at 13,574) Soviet servicemen perished in the protracted bloody conflict (besides the numerous rendered invalid; apart from the fact that a third of the Soviet personnel in Afghanistan took to drugs and it is they who spread the use of drugs in the former USSR since "...they needed something to get rid of the stress" because "drugs are movies, women and alcohol all together"). This trauma, deep and painful, has left a scar on Soviet society that would take a long time to heal. At the same time this trauma played one of the most crucial roles in the breathtaking changes in the Soviet Union culminating in its eventual disintegration at the end of 1991.

Very often the Soviet experience in Afghanistan is equated with the US experience in Vietnam simply because the Western media has simplistically generalised that the USSR met its Vietnam in Afghanistan. However, for the sake of objectivity one cannot and should not gloss over the fact that "in comparison with the war in Vietnam or the Second World War, the scale was smaller and ferocity of the military action not so intense". This salient observation in the book's introduction is buttressed by the assertion of an Afghan war veteran who is quoted as saying: "There were no bloody bombardments, chemical weapons weren't used, and there were no orders from above aimed against the population."

The book *Afghanistan Weighs Heavy on My Heart* brings to life that trauma in the reminiscences and diaries of the Soviet soldiers who fought in Afghanistan. According to the blurb of the book, "primarily due to Soviet military censorship, the war in Afghanistan was secret for the majority of Soviet citizens. First of its kind, this book attempts to tell what the war was like for the officers and soldiers of the Fortieth Army which was sent to Afghanistan by the Kremlin. Memories of Soviet veterans who had the courage to tell the truth and cannot be considered 'Communist' or 'Soviet military' propaganda in any way. . . . A collection of soldiers' 'truths' written in the language of war".

The book begins with an introduction to the 'Afghans'—the Soviet soldiers who served in Afghanistan, and their problems back home. In the Afghan battlefield they had faced death and even if young in age they had matured fast. In the words of Captain Andrei Dyshev: ". . . . During his childhood he was a weak boy. This gave him a complex and made him mean, but suddenly in Afghanistan he understood that he was a kind and strong person." Whatever their hardships they had withstood them with remarkable stoicism in Afghanistan but once they returned home they were in a different world with their fellow-countrymen branding them as "murderers" and "killers" (which, incidentally, also highlight the deeprooted anti-war approach in the former Soviet land, a positive development in the overall context). The "Afghan syndrome" is brought out in bold relief, and so is the heartlessness of the bureaucracy taking shelter behind the highly cynical "I didn't send you to Afghanistan" plea to deny legitimate access of a war veteran to facilities reserved for him. This attitude forces the Afghan war veterans to come together and forge patriotic military unity, which in the words of a colonel should be akin to "something like a Soviet version of the Hitler youth organisation", a highly dangerous phenomenon indeed. However, the majority of war veterans hold a completely different view. What needs to be stressed is that the moral and ethical values upheld by the "Afghans" steeled in the war are of particular significance in a society being rent apart by deception and hypocrisy. As the 'Introduction' notes: "The youthful veterans have attracted society's attention, not only because of their ethical convictions and their potential contribution to the nation's self-conception. Since the times of the Greek philosophers, Western civilisation has experienced the temptation of 'pure' free will. It would seem that it fell upon the "Afghans" to close the Messianic century."

Very often the Soviet experience in Afghanistan is equated with the US experience in Vietnam simply because the Western media has simplistically generalised that the USSR met its Vietnam in Afghanistan. However, for the sake of objectivity one cannot and should not gloss over the fact that "in comparison with the war in Vietnam or the Second World War, the scale was smaller and ferocity of the military action not so intense". This salient observation in the book's introduction is buttressed by the assertion of an Afghan war veteran who is quoted as saying: "There were no bloody bombardments, chemical weapons weren't used, and there were no orders from above aimed against the population."

Given this backdrop the Soviet soldier was in a much more disadvantageous position in Afghanistan compared to his US counterpart in Vietnam. Add to this the difficult, rugged mountainous terrain of Afghanistan in contrast to the plains of South Vietnam; and the fact that the *mujahideen*, a ferocious fighter, was provided generous assistance in arms, money, gunpower and all forms of sophisticated equipment from grenade to rocket launchers (in greater abundance than what the Vietnamese had received mainly from the USSR, the Chinese aid being mostly token; the Vietnamese industriousness and ingenuity had a more decisive role in ensuring the ignominious US defeat). For example, writing of the *mujahideen's* Jawara base, in the Khost province and a kilometre-and-a-half from the Pakistan border, after its capture, Major General Victor Kutzenko writes in 'The Road to Barikot': "The ravine ends opening into an expanse so wide we could travel ten abreast. The first tanks rush towards Jawara firing as they go. The marines dismount, but there is no one to fight with: the *mujahideen* left uninjured, they had abandoned their base. On the sheer face over thirty metres in height, there were forty-one caves, all of which had been reinforced with brick and concrete. In these caves were ammunition, reserves and weapons, hospital equipment with modern technology, a mosque, a library and enormous bunches of fresh baked flat breads. Up above there was a hotel and a restaurant. In one of the caves, there was a tank."

In this setting it is natural for a book to bring into focus the valour of the Soviet soldier in all spontaneity and without any propagandist motivation. This is the truth which some of the present-day Russian radicals, in their over-enthusiasm to reject everything of the past, seek to erase (perhaps also to endear themselves to the Western public opinion, notably that in the US!) thereby falling prey to the same disinformation spread by the Stalinists of the bygone days they wholeheartedly denounce.

The camaraderie, comradeship, brotherhood tempered by the flames of war are of abiding value in building one's character. There are numerous instances of such fellow-feeling upholding brilliant examples of unique heroism. And the book includes a few moving pieces by young soldiers who did not return from Afghanistan.

It is true that foreign occupation was despised by the common Afghan. Yet on

several occasions Afghan men and children helped the *shauravis* (Soviets) in the midst of fighting while the Soviet soldiers rendered them humanitarian aid in simple ways more meaningful than anything else. (The partial alienation of the Afghan citizen from the *mujahideen* is also indicative of the *mujahideen* atrocities on the civilian populace.) While there are instances of Afghan troops joining the *mujahideen*, the book also testifies to the Afghan soldiers' courage and competence in resisting the *mujahideen* onslaughts. A few articles provide evidence of the Soviet admiration for the history, civilisation and unparalleled beauty of Afghanistan. A composite mosaic of 'truth' which, in the true spirit of Gorbachevian *glasnost*, is multifaceted. Presentation of this 'truth' imparts a remarkable credibility to the publication.

Soldiers speak with an honesty and uprightness not witnessed among other sections, especially intellectuals and media persons. Thus a private in the reserves, Yuri Pakhomov, writes 'In the Doshi Province': "9.2.80: The stuff happening now scares me to death. The forty-third armoured personnel carrier was burnt and five people were wounded. The attacks on the convoys continue and the *mujahideen* got grenade launchers from somewhere. The situation is not the best, but the newspapers write that Afghanistan is already building socialism. More and more guys are dying everyday, but there is no way to explain what they are dying for." (Didn't the same feelings plague the minds of the men in the IPKF in Sri Lanka in 1987-90?)

And what does Vladislav Tamarov, sergeant in the reserves, have to convey? He categorically refutes that "I got used to death" in Afghanistan, and writes: "I'm glad that we came back. We returned not only to our native land which was now so precious for us, but to normal human concepts, to newly understood human values." Tearing apart Cold War barriers and the mentality generated thereof, these values highlight the necessity of accepting humanism as the vehicle of genuine global integration that shortsighted Cold Warriors rejoicing at the "victory" in the Cold War and subsequently, preparing for global hegemony are unable to comprehend.

Afghanistan, therefore, today holds a new meaning in the erstwhile Soviet land. And it heralds the rebirth of a people despite all the stresses and strains they are compelled to undergo at present. Peace too assumes a new dimension in the light of the Afghan War veterans' unforgettable experience as narrated in the pages of *Afghanistan Weighs Heavy On My Heart.*

The book—which is frequently marred by the printer's devil—is also invaluable for all those striving to understand the phenomenal transformation of Soviet society in the last three years.

Sumit Chakravartty is the Associate Editor of Mainstream.

Beleaguered by Prejudice

P.B. Sinha

DIALOGUE OF THE DEAF: THE INDIA-PAKISTAN DIVIDE
By D.D. Khanna and Kishore Kumar
Konark Publishers Pvt. Ltd., Delhi, 1992, pp. 215, Rs. 200.00

India and Pakistan being the two most important countries of the Indian subcontinent, relations between New Delhi and Islamabad have been a subject of keen interest and attention to any observer of the South Asian scene. The book under review is the latest on the subject and, in view of the worsening relations between the two countries of late, it appears relevant and timely.

In the very concept of Pakistan there was a strong urge to project it as something un-Indian. Despite the commonality between the two countries in matters like history, language, ethnic identity, streams of thought and cultural ethos, a deliberate effort has always been made by the rulers in Pakistan to negate those very traits which are the common heritage of the people of the two countries. While in India no need has been felt to write off the past and, therefore, efforts have been made to emphasise the commonality of personality of the two people, to the ruling elite in Pakistan vehement opposition to such ideas, even by twisting, turning and falsifying the past, appears to have become a cardinal faith. A corollary to this has been Pakistan's striving to identify itself not with a multi-religious India in the east, but with Persian and Arabic-speaking Islamic countries in the west. To be exclusive of India or to appear un-Indian leads to the next step, viz., anti-Indianism. Thus in the very psyche of Pakistan, confrontation, rather than cooperation, with India has been the logical outcome of the coloured vision of its ruling elite. The wars in the sub-continent between India and Pakistan have yielded little. All the counsels of reasonableness have, so to say, 'fallen on deaf ears.' Round after round of official-level talks have proved futile. The present book has very aptly been titled *Dialogue of the Deaf*.

The book has dealt with the basic causes of strain between the two countries and their impact on developments relating to different facets of their bilateral dealings. One positive aspect of the book is that it has adopted an analytical rather than narrative approach to the subject. This has helped the authors in covering an extensive subject like Indo-Pak relations in the limited space of less than two hundred pages. The treatment of the subject is objective and constructive. Known facts have been analysed dispassionately and ways have also been suggested in good faith to solve various problems. The authors have rightly alluded that a change in Pakistan's thinking is a must for any meaningful improvement in India-Pakistan relations.

The time has come for Pakistan to realise that howsoever aggrieved the people of India might have felt at the Partition, it had never been feasible to contemplate undoing it, notwithstanding the stray slogans raised by some for the re-establishment of 'Akhand Bharat'. After all, Mahatma Gandhi, and like him many others, had never accepted the Partition. But, did that mean that he or anyone else had thought of attacking Pakistan and forcibly integrating it with India? When one limb of the body is cut, acute pain is felt naturally. But then ultimately one is reconciled to the loss of that limb. Have the people of Pakistan not undergone the same experience after East Pakistan became Bangladesh? Pakistan should get out of the siege mentality and throw away its long-nursed prejudices. Pakistan would better serve its own interests if it regards itself as the western part of the sub-continent rather than the eastern flank of the Middle East.

Pakistan should get out of the siege mentality and throw away its long-nursed prejudices. Pakistan would better serve its own interests if it regards itself as the western part of the sub-continent rather than the eastern flank of the Middle East.

The treatment of the problem of Kashmir is instructive in the present-day context of militancy and terrorism in the state. It is no secret that Pakistan has been actively assisting, by all possible means, the secessionist-terrorists there. This fact has been recognised by the European Community, including the U.K., and even the U.S.A. But can it be said that it is Pakistan which is exclusively responsible for all the troubles inside Jammu and Kashmir? Is it not correct that the spark of discontent and disenchantment was already there which was fully exploited and fuelled by Pakistan? It is worth pondering that operation 'Gibraltar', launched by Pakistan in 1965, failed miserably, whereas a similar operation 'Topac', launched by Islamabad in the late 1980's, has proved considerably successful. The authors have also prescribed a set of measures, though not new, which can remove the Kashmiris' discontent.

A lot of labour and effort has gone into the collecting of views, either by personal interviews or by correspondence, of a broad cross-section of public opinion on both sides of the Radcliffe Line and beyond, on the basis of a questionnaire (p. 193). In the list of those interviewed in India the name of Jamnadas Akhtar appears conspicuous by its absence. He is known to be one of the most knowledgeable persons on matters relating to Pakistan. Secondly, very extensive use of subjective opinions of those interviewed, directly or indirectly, even to the extent of incorporating such views for conclusions, tends to give the book the looks of a systematic compilation of opinions of others rather than an original contribution of academic nature.

During the preparation of the book some semantic errors seem to have crept in inadvertently. The expression 'Indian-held Kashmir' (p. 32) and the "magnitude of poverty in the South Asian region . . . ranks among the lowest in the world" (p. 178-179) may be cited in that context. While going through the book one comes across a few repetitions. For example, on p. 35, Z.A. Bhutto is quoted saying: "the capturing of land does not cry out for international attention the same way prisoners do." It is repeated verbatim in the same chapter on p. 40. Further, A.P. Venkateswaran, ex-Foreign Secretary of India, is reported to have said in the context of the Simla Agreement: "If India had concluded a similar agreement with a stronger power, we would have had similar objections." (p. 443). It has been reproduced in toto on p. 47 in the same chapter. Typographical mistakes have also been noticed. Above all, the book is too highly-priced.

The aforesaid shortcomings of the book, however, do not diminish the overall value of the work. *Dialogue of the Deaf* is an objective, concise, highly readable and well-presented analysis of an important subject like India-Pakistan relations.

Dr. P.B. Sinha is a Research Associate at the Institute for Defence Studies and Analyses, New Delhi.

Dynamics of Evolving Linkages

S.D. Muni

NATIONALISM, ETHNICITY AND POLITICAL DEVELOPMENT IN SOUTH ASIA
Edited by Diethelm Weidemann
Manohar Publications, New Delhi, 1991, pp. 207 + vii, Rs. 225.00

Ethnic outbursts and national identity crises are becoming the order of the day not only in the developing countries but also in those societies that prided themselves for being stable, prosperous and forward-looking. South Asia has long had the experience of facing ethnic and national-identity challenges. Today the region is passing through a particularly distressing phase of internally divisive pressures. On the one hand are the raging conflicts in India, in the Punjab, Kashmir, Assam and the north-east tribal areas; in Pakistan, in Sindh; in Sri Lanka, in the island's North-East Tamil region and in Bangladesh in the Chittagong hill-tracts. Some of these conflicts are gaining in strength and intensity. On the other hand, there are simmering and potential tensions in southern Bhutan between the Drukpas and the persons of Nepali origin; in Nepal, with regard to the developmental aspirations of the hill tribes and the Terai dwellers, and in various pockets of other South Asian countries. The challenge posed by these raging as well as potential conflicts to the nation-building and developmental efforts in the poor, plural South Asian societies is indeed serious. In order to meet this challenge effectively, both at the intellectual as well as policy levels, it is necessary that the dynamics of evolving linkages of the ethnic assertion and national identity with the developmental processes is properly grasped to begin with.

There are a number of studies that focus attention on the mutually incompatible and even conflictual nexus between the forces of ethnic assertion and the ideals of national cohesion. However, seldom are attempts made to relate these two forces with the developmental thrust in a given society. Since the title of Weidemann's volume promises to do this, it invokes spontaneous attention. However, the contents of the volume do not keep the promise of the cover. Most of the contributions follow the well-known anthropological dictates of looking at the problems of ethnicity and national-identity crises. There is an unstated assumption that ethnic diversity in plural societies is inherently conflictual and is a product of historical-cultural processes. Taking the conflictual character of ethnic diversity as given, these contributions attempt analyses and explanations of how the identities are formed and manifested. It is not assumed even once that the historical evolution of ethnic formations and their consequent political expressions could have been otherwise, if the balance of social and developmental forces could be altered in specific phases of historical experience.

A question arises here. There is formidable historical evidence in South Asia that its ethnic diversity has been coexistential and harmonious. However, as the developmental processes and political parameters get distorted and deformed, the ethnic co-existence moves towards ethnic incompatibility and conflict. The critical role therefore is of the intricacies and nuances of the developmental dynamics. And this is what is needed to be grasped. To an extent, three of Weidemann's contributors namely Dagmar Hellmann Rajanayagam, Tatu van Hanen and Dietrich Reetz display sensitivity towards the thrust of developmental processes, but they do not take this sensitivity to its logical conclusion. Dagmar has turned in an excellent analysis of the formation of Tamil identity in the Sri Lankan case but her whole emphasis is on the *cultural* processes of development and evolution. The interplay of economic forces and political factors are generally ignored. This is not fair because the development of Tamil ethnicity was as much a product of division of labour and economic opportunities designed during the colonial Sri Lanka and even subsequently. The researches of Kumari Jayawardene and her colleagues (social scientists) have explored considerable data in this regard and presented persuasive correlations between economic development, class formations and ethnicity.

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The challenge posed by these raging as well as potential conflicts to the nation-building and developmental efforts in the poor, plural South Asian societies is indeed serious. In order to meet this challenge effectively, both at the intellectual as well as policy levels, it is necessary that the dynamics of evolving linkages of the ethnic assertion and national identity with the developmental processes is properly grasped to begin with.

Tatu and Reetz go several steps ahead in acknowledging the role of economic and political forces in precipitating the national-identity crises in India and Pakistan respectively. Tatu in fact almost tends to accept the necessity of ethnic channels as effective means of distributing products of development. To that extent, he unwittingly and contrary to his prescriptive preference, tends to justify the existence of ethnic channels. He sees them as pre-conditions for the functioning of the Indian democratic system, notwithstanding his suggestion that a new representational mode is required to alter the prevailing political thrust of ethnic associations. Reetz offers brilliant insights into the role of market forces and capitalistic development in shaping the ethnicity-national identity interaction. But his application of these insights into the Pakistani situation during the Zia period leaves much to be desired. In his compulsion to be comprehensive, he includes every possible factor in his analysis, but in the process loses his critical edge and theoretical thrust. If Reetz is read with the recent studies of Akmal Hussain or Alavi, a more illuminated picture of Pakistan's ethnic dilemma would emerge.

The volume is not really a study of the nationalism and ethnicity issues in South Asia, in any comparative or regional perspective sense of the term. It only contains diverse and even disparate perspectives on different case studies in South Asian countries. This is so because, instead of being a planned volume on the theme with common guidelines from the editor to chosen authors, it is a collection of papers presented in panels of the European Conference on Modern South Studies. As generally happens in such conferences, the contributions in the volume are heavily loaded in favour of India—seven out of eleven papers. The next in order of the number of contributions is Sri Lanka with three and Pakistan with all its challenges of national integration and political and economic development, has only one contribution. Nothing appears on other South Asian countries. Coming back to India, the contributions do not even touch some of the burning problems of Kashmir, Punjab and Assam.

A missing thread in the ethnicity studies has been the role of outside strategic, ideological and economic factors. Role of these factors in complicating the ethnic scene in the developing countries is assuming new and powerful dimensions in the context of the post-cold war world order. South Asia is feeling the burden of these new changes which need to be taken note of. The editor, being an acknowledged expert of South Asian affairs could have included this dimension in his introduction. In fact the editor's introduction could not only have explored the theoretical aspects of the ethnicity-nationalism-development linkages in the South Asian context but also ventured to offer viable policy responses to the challenges at hand. He does neither.

There is an unstated assumption that ethnic diversity in plural societies is inherently conflictual and is a product of historical-cultural processes. Taking the conflictual character of ethnic diversity as given, these contributions attempt analyses and explanations of how the identities are formed and manifested. It is not assumed even once that the historical evolution of ethnic formations and their consequent political expressions could have been otherwise, if the balance of social and developmental forces could be altered in specific phases of historical experience.

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While the volume fails to offer any comparative perspective on the issues involved, it gives some very informative and analytical accounts of specific ethnicity cases. The contribution on the Kolhan Movement by Paul Streumer and on Sri Lankan Muslims by Christian Wagner, stand out as good examples in this respect. The latter raises an important theoretical issue regarding the identity markers of ethnicity, about the relative significance of language over religion. The Muslims of Sri Lanka are caught between this incompatibility of the two markers and are unable to decide where their immediate and long term interests lie. The Tamils of Sri Lanka want Muslims to be guided by their linguistic identity and become a part of the demanded Tamil homeland but the majority of Sinhalese would much prefer to distance Muslims from the Tamils on religious grounds.

Notwithstanding its many shortcomings, the volume is a welcome addition to the gradually growing body of literature on the question of ethnicity and nation-building in South Asia. It enlivens debate on the issues involved and illuminates some of the neglected or lesser known aspects of the ethnicity formation in the societies of the region.

Professor S.D. Muni is Chairman, Centre for South, Central, South-East Asian and South-West Pacific Studies, Jawaharlal Nehru University, New Delhi.

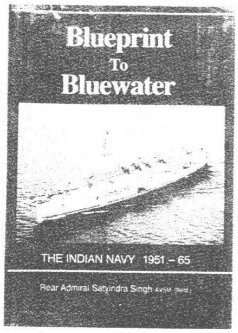
Evolution of the Indian Navy

K.R. Singh

BLUE PRINT TO BLUEWATER: THE INDIAN NAVY 1951-65

By Rear Admiral Satyender Singh AVSM (Retd)

Lancer International, New Delhi, 1992, pages xiii+548, Rs. 550.00



The book under review is a useful addition to the growing literature on the Indian Navy. Rear Admiral Satyender Singh has added a great deal of inside information and a wealth of details to a highly controversial subject. One could even term the book as an unofficial history of the Indian Navy covering the period upto the Indo-Pak conflict of 1965.

The author has divided the book into sixteen chapters. The first chapter gives a brief resume of India's maritime history upto 1950. The second chapter deals with the shaping of India's navy since independence. The author discusses various plans, some modest others not so modest, on the future development of the Indian Navy. One witnesses the tug of war between the 'maritime' and the 'land-power' oriented strategy for India. For obvious reasons, naval requirements remained subordinate to air-land battle strategy of India whether directed against Pakistan or even against China after 1962. Not only the strategic priorities but also economic constraints, especially after 1962, reduced the Navy to a low priority as is clear from the budget allocations. The table on page 306 shows these details. The Navy's share, which was about 4 per cent in 1950-51, rose to about 12 per cent in 1959-60 but was reduced to 4 per cent in 1964-65.

The second chapter also deals with the acquisition of various ships, changing threat perception and assessment *vis-a-vis* Pakistan and China, and the British attitude towards the Indian Navy. The author underlines the fact that the British wished India to continue to play the role of a 'dominion' navy in the over-all Commonwealth naval strategy. Even there, the Indian role was confined to its coastal waters while other Commonwealth navies like those of Australia and Canada were given blue-water capabilities. They were transferred an aircraft carrier earlier. It was supplied to India rather late and most grudgingly under the recommendation of Lord Louis Mountbatten. India was never given submarines by the British.

The British attitude underwent a change not only because India had became a republic but also because of its policy of nonalignment. Yet, the British did not want to lose India and kept up linkages of arms supply, training and joint exercise without giving what India repeatedly asked for: submarines. The breaking point was reached in 1964-65 when India opted for Soviet ships. Hence, when the Indian delegation returned from Moscow, the First Sea Lord of the British Royal Navy, Admiral Sir David Luce, wrote to Admiral Soman pointing out the changes that British cooperation with Indian Navy would undergo if India went ahead with the acquisition of naval hardware from the Soviet Union (p. 243). As events have proved, India went ahead with the naval acquisition from USSR, and British were too worldly wise to break the lucrative contacts with the Indian Navy. However, 1965 was a watershed in the history of the Indian Navy when it finally discarded the apron-string of the British colonial heritage.

Chapter four deals with the air arm of the Indian fleet. The author has given details about the earlier attempts to build land-based naval aviation around the Sea-land aircraft, and subsequently the acquisition of the small escort aircraft carrier, INS Vikrant. The rationale not only for the acquisition of the aircraft carrier, but also of the choice of the vessel, as well as of aircrafts like Seahawk, Alize and Alouette III is elaborated in great detail. The author has enlivened its history with personal remarks of various naval officers concerned with the Vikrant during that period.

Chapter six is devoted to the question of India's quest to acquire submarines. The author says that Indian naval planners had aimed at acquiring sixteen submarines in 1948 itself but modified it to four soon after. India had neither the money nor the expertise to acquire and operate these sophisticated ships at that time. India had to remain content with the very limited opportunity of conducting anti-submarine exercises during the annual Commonwealth naval exercises. The arrangement was most inadequate. In 1962 the government formally approved the training of submarine personnel but had not committed itself to the purchase of submarines. Needness to say the training was being given by the British. The Navy had preferred the acquisition of British Porpoise-class submarine. Britain refused. Instead, it sought to palm off an obsolete sub that was due for decommissioning. The offer was rejected by India. Britain agreed to construct the Oberion-class submarine for India for Rs. 5 crore each but refused credit for the same. India had been evaluating the US, French and Soviet submarines and finally opted for the F-class submarine from the USSR. India ordered not only four submarines, but also five Petya-class frigates, four Osa-type missile boats and two small landing craft. These were acquired on economically viable terms like credit for rupee payment, repayment over ten years at 2 per cent rate of interest etc. The submarines were priced at Rs. 2.5 crore each. These vessels joined after the 1965 War but the combination proved deadly during the 1971 War.

The author has given details about little known facts that are of great significance if one has to understand the evolution of the Indian Navy. While chapter seven deals with the developments in the Bombay Dockyard, chapter eight deals with the strides made in the training of personnel. Indian training establishments soon acquired a place of their own and several Afro-Asian states sought India's assistance in the training of their naval personnel (p. 293). Chapters nine and ten deal with the evolution of naval law in India and the contribution of the Navy to the newly evolving law of the sea. While chapter fourteen discusses the hydrographic activities of the Navy, chapter fifteen highlights the peace-time activities of the Indian Navy.

The Goa operations are dealt in great detail and the author provides a wealth of information. Yet, one wonders whether India really needed the might of six ships, including a cruiser, to neutralise one old (1934 vintage) Portuguese frigate—Afonso du Albuquerque. The naval battle lasted ten minutes and the obsolete vessel was reduced to junk. From the triumph of Goa one comes to the 'Blunted Scimitar' of 1965 (chapter 13). The author has given various reasons why the Indian Navy did not perform well in 1965. He lays the blame on the Army and the Government of India's decision makers. This semi-official history of 1965 naval operations is of great significance because the author quotes several senior naval officers like Admiral Soman, the then Chief of Naval Staff, while Admiral Soman admits that "events forestalled our calculations" (p. 422) the author argues that the navy was deliberately kept out of the war. (For details see pp. 423-25). According to him the naval strategy was being dictated by General J.N. Choudhury, who was also supported by the Defence Minister Chavan and Prime Minister Shastri. The Navy's actions were limited upto the Gujarat coast and it was refused permission to carry the war to the Pakistani waters. The author dismisses the Pakistani naval bombardment of Dwarka since it caused no real harm except killing a cow on the beach. No doubt the Navy absorbed the political and military lessons of the 1965 War and applied them in the 1971 War with some success.

The author has given various reasons why the Indian Navy did not perform well in 1965. He lays the blame on the Army and the Government of India's decision makers. This semi-official history of 1965 naval operations is of great significance because the author quotes several senior naval officers and argues that the Navy was deliberately kept out of the war.

An otherwise excellent work is marred by some shortcomings. The most serious of them is the lack of footnotes. The author has quoted extensively. But one does not know if these are from published sources or his interviews or reminiscences. Also, the pages of the book could have been reduced if two chapters dealing with the general developments of submarines and naval aviation (chapters three and five—about 60 pages) had been deleted. Despite these minor criticisms one has no hesitation in recommending the book to those who are interested in naval history and also those who are students of India's defence and foreign policy. One would keenly look forward to the companion volume of the book on the history of Indian Navy after 1965.

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South Asian Studies

S.V. Desika Char

GENDER, CASTE AND POWER IN SOUTH ASIA: SOCIAL MOBILITY IN A TRANSITIONAL SOCIETY

Edited by John P. Neelsen

Manohar Publications, New Delhi, 1991, pp. xxii + 322, Rs. 320.00

This is a collection of eleven revised versions of papers presented at the Tenth Conference on Modern South Asian Studies held in Venice in 1988. They deal with politico-social events of the recent past and also matters of contemporary interest relating to India, Nepal and Bangladesh.

The study opens with a paper from Veronique Bouillier. It deals with the emergence of Nepal as a unified Hindu state under Prithvi Narayan Sah (1723-75) greatly helped by the dynamic and active participation of an eminent ascetic Yogi Bhagavanthanath making it almost a joint venture. Such active involvement in political life by religious men is rare in Hindu history. We have then a very interesting study on "the process of controlled disintegration of the empire" after the Mughals, with the primary focus on Rohilkhand and Oudh. This is from Iqbal Ghani Khan. Here we see how the political elite faced the great challenges of the day, modifying the system and institutions inherited in regard to revenue collection, agricultural management, military defence and equipments, etc. He notes that there was greater flow of funds to rural areas strengthening local resources." The scale of warfare witnessed in the eighteenth century could not have been possible without a sufficient flow of revenues from agriculture, trade and war booty". (p. 38). The voluminous indigenous manuals and blue books of the day stand witness to the vigorous effort to sustain and strengthen the crumbling edifice. What stands out is the innate strength at local levels manifesting itself with the decline of central authority—a persistent feature of the history of our land well analysed by B. Subba Rao in *The Personality of India* (1958) and Y.A. Raikar in *Indian History - A Study in Dynamics* (1960). True, there was total collapse in the face of British onslaught. India then faced the British not merely as a military power as of old but the whole set of forces released by modernism. If it were not for this, the course of events may have been different.

"Corruption is less debilitating than despondency about it" says A.C. Bose of the Jammu University. He examines the causes for corruption losing its moral stigma and stresses that it is development and betterment that we should be primarily concerned about and not corruption. Arvind Kumar Agarwal of the University of Rajasthan gives us a picture of the inter-generational changes in education, occupation, family set-up, life-values entertained, etc. among the civil servants of Jaipur city. Michael Nebelung (Germany) has dealt with the social and economic mobility of landless peasants and the role of non-government organizations in uplifting them.

There are three papers concerning women: Kathinka Renata Kerkoff of the Centre of Asian Studies, Amsterdam, describes the role of the Christian missionaries and of the Sadharana Brahmos in regard to women's education in Calcutta in the nineteenth century. While analysing their respective motivations, she stresses rightly that neither aimed at "structural changes in the existing gender and class relations of bourgeois society" (p. 119). Ambrose Jeyasekharan of Heidelberg University, Germany, tells us about the early attempts to educate girls undertaken by the Church of Scotland during 1841-61 in Madras with proselytization among the high caste as the object and the opposition met with. Veida Skultans of the Department of Mental Health, Bristol University, has made a study of the condition of mentally-afflicted women in the home for them in a Mahanubhav temple in western Maharashtra, and has highlighted the prevailing gender discrimination.

We have three papers bearing on caste and religion. Based on field study of a selected village, Rajavathpuram in Tirunelveli District, Tamilnadu, Lars Kjaerholm of Aarhus University, Denmark, describes how two caste groups placed differently hierarchically, Karakattar Velalars and Maravars, have reacted to the challenges of modernism in regard to education, employment, etc. Having had a head start like the Brahmana, the former are turning out to be more and more an urbanised white-collar elite and the latter are taking their place as the dominant group in the rural areas. The reactionary response of the traditionalists to social changes is the subject of another paper. Corstiaan J.G. van de Berg of the Institute for the Study of Religion, Amsterdam, has made a field study of an incident in Bangalore wherein an ascetic of the Madhwa community visited a colony of Harijans and invited them to participate in its spiritual activities. The ultra-conservatives and the traditionalists protested strongly. The critics, Corstiaan points out, drew a line between *Civil* egalitarianism and *religious* egalitarianism. The former had come to stay, and it is to the latter they objected—despite being heirs to the Bhakti tradition, they were bent upon maintaining their high status and castewise integrity. It needs to be mentioned that in terms of first principles spiritual egalitarianism has been the cardinal feature of the teachings of great saints among the Hindus from the earliest times. Even so, it has met with stiff opposition from the concerned groups when it came to egalitarianism in day-to-day religious and civil life disrupting prevailing socio-caste norms, but the reactionaries have been obliged to yield ground slowly. In the macro view the voice of the liberal saints has not gone wholly unheeded in the past. Finally, Christian proselytization in South Travancore in the nineteenth century is the area covered by Dick Kooiman (Amsterdam). He has, in particular, examined the impact of natural calamities like flood and famine, and has held that the concept of Rice Christians cannot be sustained. Unless the ground had been prepared well earlier, there were no upswings in conversions during natural calamities. He lays stress on the two-way traffic that has been there—the conversions and the reversions back to the old faith—besides the growing impact of Sanskritization within the Hindu community. He rightly concludes, "Subsistence crisis is not the only reason why people decide to change their religion. One of the main characteristics of the nineteenth century mass movements was precisely that material, political and spiritual motives were blended together in one complex whole, making it next to impossible to isolate one single factor." (p. 243).

By way of epilogue, the Editor, Neelsen, gives us a picture of the Third World perspective of its place in the unfolding world system and the specific major problems it encounters. His views are widely shared by most thinkers on this side of the fence and by many on the other side too. There is first the western model vigorously projected— the view that the developing and undeveloped countries must pass through all the phases that the developed countries have been through and be their replica, and there is no alternative to it. But what has the western model offered to date?—a world order of have and have-not countries, which "in function and role correspond to bourgeoisie, middle class and proletariat within capitalist societies" (p. 298), adherence to a philosophy that upholds and justifies this system, and proud espousal of a concept of juridical equality lacking in substance. He would not take the failure of socialism in Communist Europe as the last word." The present undisputed role of the West and the market economy is 'not the end of history' but only a historical juncture". (p. 315). In this view, the boosted up model is wanting on four counts: it is a model that cannot be universalized in the absence of adequate physical resources; its structure secures the prosperity of a few at the expense of the many; its technology and life style do not meet the specific needs of the Third World countries and it is imperative to find alternatives; and the absence of checks on excessive consumption of scarce and non-renewable raw materials jeopardizes the claims of future generations if not the present. His study also cautions us to have re-evaluations of traditional institutions and values. For instance, of the constructive role of the system of caste in the past compared with the present, he says, "The original caste system of *alternative and parallel world views and life styles*, of which the older census reports gives evidence, was supplanted by its colonially deformed versions of *conflictoral relations* rooted in dependence, exploitation and discrimination". (p. 306) (Italics by author). The exposition is succinct, clear and illuminating.

The work as a whole is a scholarly contribution that should interest historians and sociologists.

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Ramjanmabhoomi–Babri Masjid Imbroglio

N.K. Trikha

THE DISPUTED MOSQUE
By Sushil Srivastava
Vistaar Publications, New Delhi, 1991, pp. 142, Rs. 58.00

RAMJANMABHOOMI : EK VISHLESHAN
By J.C. Agrawal and N.K. Choudhari
S. Chand and Co., New Delhi, 1991, pp. 121, Rs. 45.00

In the contemporary history of India, nothing has stirred greater and deeper emotions and anxieties than the thorny issue of Ramajanmabhoomi-Babri Masjid, and with the storm gathering on the political horizon, it threatens to become still more intense. Being a matter of faith and sentiment it admits of no easy solutions, much less those which are sought to be thrown up by academic studies and legal hairsplitting. Yet, all fair and objective inquiries into the truth or otherwise of the various beliefs and claims must be welcomed and encouraged. They help reasonable and discerning minds to understand the various aspects of the contentious issues and to take a reasoned and logical view on them.

The Ramajanmabhoomi-Babri Masjid issue clearly has two dimensions: popular and intellectual. It will do no good to ignore the former as it has overtaken everything else, as seen in the massive agitations and their political fall-outs in the past few years. Further it would be unwise and futile to suggest academic solutions which, however logical they

may be, will not be acceptable to the contending parties or may make them more rigid and adamant in their respective stands. Albeit, honest and objective historical and other inquiries must be made so that all the sides of the issue are laid bare before the people in order to help them understand it fully.

From this point of view, *The Disputed Mosque* by Sushil Srivastava and *Ramajanmabhoomi : Ek Vishleshan* (Ramajanmabhoomi : An Analysis) by J.C. Agrawal and N.K. Choudhari are welcome additions to the scanty literature available to the average reader. Some scholarly works do exist which have been rightly drawn upon by these authors. However, the books under review cannot, and perhaps, they do not claim to be conclusive judgements on the question at issue and yet make a good contribution to the current debate on it. All the three authors are academics. Dr. Srivastava is a Reader in the Department of Medieval and Modern History, University of Allahabad, Messrs Agrawal and Choudhari have both retired as Deputy Directors of Education, Delhi and have a number of books to their credit.

Dr. Srivastava's 142-page book is a systematic study of the historical literature which he has thought fit to use. Though the other book also refers to much of the source material which Dr Srivastava has banked upon it offers much more information though in a less scholarly and more popular format. However, it must be observed at the outset that the material, its treatment, analysis and arguments employed seem to fall into preconceived moulds in the case of both the books. Dr. Srivastava's conclusions at places appear to be laboured. He does not only reject as inadmissible certain facts stated by some authorities but also attributes motives. For instance, he observes: "The motive of the citizens' committee in putting up stone-mark 'No. 1, Ramjanambhoomi' at the entrance of the Babri Masjid is not beyond suspicion. It seems the committee was adamant to claim the contentious mosque as a Hindu place of worship." (p.102) This committee was set up by the District Magistrate of Faizabad in 1902 to mark the religious places in Ayodhya.

At another place he says that Ayodhya had started emerging as an administrative and military centre from the twelfth century AD and observes: ". . . it is likely that Muslim settlement during this period must have intensified. It was natural that along with the army several other officers of the state made Ayodhya their home. They must have raised a mosque to offer prayers. The central spot provided them the best location and as the place was situated at a height, the mosque naturally came to be known as the Jami Masjid. It would be wrong to assume that it was raised after destroying a famous Hindu temple (p. 10).

A Belgian scholar, Koenrad Elst, quoted in the second book has also referred to the importance of the location of this site and has contrarily sought to establish that for the very same reason it could not have been left by the Hindus vacant for Babar to build a mosque there. He says : "The so-called disputed site of the Janambhoomi is the highest spot in the whole of Ayodhya. It is inconceivable that the Hindus would have left this highest spot in their holy Ayodhya vacant since the time they started building temples i.e. in the second/third century AD till the attack by Babar, and gave the aggressors an opportunity to raise a mosque thereon." (p. 42)

Dr. Srivastava raises doubts about several crucial facts. He doubts if Babar ever went to Ayodhya, and on the basis of this doubt further raises the 'suspicion' regarding the presence of the Ramjanmabhoomi temple in Ayodhya. (p. 78) He says: "It was during the nineteenth century that the Babri Masjid-Ramjanambhoomi controversy took root. It is possible that some of the local Muslims put up the inscription to consolidate their claims over the mosque." (p.90) He further contends that the Ramjanambhoomi can be identified with the site of Kaushalya Bhawan, not the Babri Masjid" (p. 108).

In conclusion, he recommends: "To preserve history, the building of the mosque should be handed over to the Government of Uttar Pradesh for maintenance as a historical monument." This is strange. For, if he is right in his finding that it is neither a mosque built by Babar nor has there ever been a Ramjanmabhoomi temple on its site, then what is there to preserve as a historical monument?

The other book is just the opposite of the above. Strongly supporting the views that the Babri Masjid stands on the site of a destroyed Janmabhoomi temple, the authors of *'Ramjanmabhoomi:Ek Vishleshan'* accept Mr Baqi's inscriptions on the disputed structure as a sure evidence that a mosque was built on the orders of Babar himself in 1528 AD. They also assert that Babar had personally visited Ayodhya and was highly impressed by its gardens, buildings, mango groves and pretty birds of different colours. They say that fourteen columns of a Hindu temple have been used in the construction of the mosque. (p. 20) The book quotes an article published in the *Modern Review*, Calcutta on July 6, 1924 in which reference had been made to a royal *firman* of Babar ordering the Ramjanmabhoomi temple to be razed and a mosque built on its debris and with the material used in building the temple. (p. 21)

Agrawal and Choudhari refer to about two dozen different authorities including the *Babar Nama*, some British and European scholars, freedom fighter Amir Ali, Maulana Hakim Syed Abdul Haye, Rector, Nadwatul Ulema Islami Academy (Lucknow), and a few gazetteers in support of their conclusions. They also consider the findings of the excavations done in 1975-80 along the walls of the Janmabhoomi-Babri Masjid structure by a team led by Dr. B.B. Lal, which points out that there exist columns of an exquisite temple under the mosque. (pp 20-43)

The value of the book may be disputed by some as a systematic historical research work, but its usefulness in another way is beyond doubt. That is, it will serve as a good little book of record and reference as it contains excerpts from the election manifestoes of various political parties of their views on the issue, a chronology of events, various complaints filed before the courts, orders passed by the courts so far, resolutions of the Vishwa Hindu Parishad and the Babri Masjid Action Committee, statement of a group of academics of Jawaharlal Nehru University and Dr. S.P. Gupta's rejoinder to it, etc.

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Portrait of a Philosopher

P.C. Chatterji

WITTGENSTEIN: THE DUTY OF GENIUS
By Ray Monk
Vintage Paperback, 1991, pp 654, Rs 195.00

This massive work on Ludwig Wittgenstein by Ray Monk, a young lecturer in philosophy, is likely to remain for some time the most comprehensive work on one of the foremost philosophers of this century. The author tells us that his prime objective is to relate Wittgenstein's philosophy with his life. The book has been hailed as superseding earlier studies of Wittgenstein's life. Having been interested in him since the early 40s when I was still a student, I am concerned to consider the extent to which this claim is justified. Monk's book is fascinating both for those who know the philosophical works and for the general reader. It deserves scrutiny.

Ludwig Wittgenstein, born on the 26th April, 1889, was the youngest of eight children in the family of Karl Wittgenstein, an industrial magnate in Vienna. Ludwig's mother was artistic and the children inherited this quality from her. All of them could play at least one musical instrument, and Ludwig was also an architect of considerable merit. He started out as an engineer designing aeroplanes in the first decade of the century, and went to Manchester in England to work on this project. Soon his interest shifted to mathematical logic, and he moved to Cambridge to study with Bertrand Russell. That was in 1911. It is from this date that his fame spread. Within a short time, Russell accepted him as his successor in the esoteric field of mathematical logic and he soon became the most influential figure in philosophy. He was responsible for two revolutions in his life time. The first, presented in his *Tractatus Logico-Philosophicus* (1922) is a series of seven major aphorisms with subsidiary clarifications and explanations; the main theme is that language is a logical picture of the empirical world. What lies beyond the empirical world is the mystical. Of this, the last aphorism of the *Tractatus* concludes, "Whereof one cannot speak, thereof one must be silent."

The Logical Positivists of the Vienna School like Moritz Schlick, Rudolf Carnap and others hailed him as providing the foundation for their creed. But they soon discovered that he was more interested in the mystical. Here is where the Indian connection comes in. Wittgenstein first read Tagore's *King of the Dark Chamber* in 1921 in a German translation. He had then written to his friend Paul Engelmann, that the play had not moved him deeply, though the great wisdom of it was manifest. It left him cold, as if the wisdom came out of an ice-box. (Engelmann, 1966. Letter dated 23.10.21. (Hereafter dates of letters will be given)). But he returned to the play repeatedly, and it came to mean more and more to him. The Positivists rejected God, religion and values. Tagore's play seems to have converted him to the view that if one confined oneself to scientific discourse, religion could have no meaning. He felt that if, like the maidservant in the play, Sudarshana, he was able to overcome himself, a day may come when his whole nature could bow down in humble resignation in the dust, then God would come to him, and he would be saved. Whether Wittgenstein was ever able to find God and be saved, it is difficult to say. (p 410)

After his death on the 28th April, 1949, his second book *Philosophical Investigations* appeared in 1953. If the *Tractatus* had set out the preconditions to which

language must conform if it is to be meaningful, the *Investigations* insists that the meaning of a sentence is its use. Philosophers had looked for what is common between different uses of the same word, the concept. He asserts that nothing is common. As he says, "A main cause of philosophical disease—a one-sided diet, one nourishes one's thinking with only one kind of example." (*Investigations*, para 593). The concept is replaced by the ideas of "family resemblance" and "language games". The book, as Wittgenstein explains in the Preface, consists of philosphical remarks which crisscross in every direction because the thesis cannot be started—it can only be shown.

This much to remind ourselves of Wittgenstein's thinking in a very broad sense.

To assess this biography one must ask oneself how it connects Wittgenstein's philosophy with his life, and what it adds to the understanding of his thought.

On the first count, what I find is an evasion of the fact of Wittgenstein's homosexuality. This was first brought to light by William Bartley III in his book *Wittgenstein* (1974). The years 1920 to 1926 were earlier referred to as the lost years of Wittgenstein's life. After the war, when the intellectual world was running after him, he buried himself as a school teacher in three obscure villages in upper Austria. I leave aside the educational reform movements of the time to which he was deeply committed. Nor do I propose to make more than a passing reference to the aspects in which his practice bore a close resemblance to that of Gandhiji. For example, he lodged with the poorest families, ate the same simple food day after day and abandoned the formal dress of the school teacher. But unlike Gandhiji, he used to beat the students and this got him into trouble. Bartley went to these villages nearly fifty years after Wittgenstein had left them, and found that he was well remembered. Bartley carried a book with a picture of Wittgenstein on the cover which was recognised by several people, and that was how his enquiry got going. As he tells us, he did a lot of footwork, walking late at night in these villages and round about, talking to some ageing homosexual in his own special pub. Monk takes note of Bartley's assertions in an appendix, but contends that no proof has been given. Possibly he is correct. What would be considered *proof* in this context? If Bartley had given the names and descriptions of persons who claimed to have had homosexual relations with Wittgenstein, would this count as proof? They might have been lying. What then is the evidence, what are the admitted facts?

Ludwig was undergoing a crisis during the time he was a school teacher. Thus in letters to Engelmann he writes, "I am in very low spirits these days. My relationship with my fellow men has strangely changed. What was all right when we met is now all wrong, and I am completely in despair." (29.12.1919) "I was really in a state in the last few days that was terrifying to myself and the matter is not yet over. I do not want to tell you what it is that causes me so much torment." (26.1.1920) "I have had a very miserable time lately, and I am still afraid the devil will come and take me some day." (24.4.1920) "I am in a state of mind that is terrible to me. I have been through it several times before; it is the state of not being able to get over a particular fact. It is a pitiable state I know . . ." (21.6.1920). Bartley's explanation for these statements, his hypothesis, frankly stated, is that the devil (the terrifying fact about himself) was his homosexuality, coupled with his strongly-held belief, that for any real achievement, abstinence is essential. If Monk has an alternative explanation for Ludwig's letters referred to above let him come out with it. He has not done so in this book.

Apart from Bartley there is other evidence too, over which Monk maintains total silence. It concerns Wittgenstein's war experience. This is given in Bruce Duffey's book *The World as I Found It* (1987). True, Duffy describes his book as a *novel*, but at the same time he draws attention to points where he deviates from facts. Monk himself says of Duffy's book that it is a "fictionalised biography" of Wittgenstein. (p.7) According to this book, when the Russian and Austrian armies faced each other in 1915–6, there was a private under Ludwig's command who habitually defied his orders. His name was Grundhart, a mischief-maker and a bully. Grundhart always got the better of their confrontations because no one was prepared to testify against Grundhart. Lewd etchings started appearing on the walls of the trenches showing Ludwig as a cock-sucker. He was sure that Grundhart was at the back of it. Then Grundhart mysteriously disappeared. A few days later the Austrian army was routed and Wittgenstein fled with the others. After three days they got to safety and Ludwig, lying down under a tree, dreamt of his violent seduction by Grundhart. It is possible that subconsciously Wittgenstein had wanted to be seduced by Grundhart, and at the conscious level this was exhibited by antagonism between them. All this is most sensitively portrayed. The question is: Why does Monk ignore Duffy's account? If it is a piece of fiction he should say so. One gets the impression that Monk is just being prudish. To raise this issue and to try and get to the bottom of it is not to cast a slur on Wittgenstein's character. Homosexuality was rife among intellectuals in the Cambridge of those days and Ludwig had relationships with young men which cannot be described as platonic. Wittgenstein's homosexuality need not have been an issue but for the fact that it affected him gravely during the last years.

Incidentally, I find Monk's handling of Wittgenstein's war experience unsatisfactory. All we hear about are snatched moments when he was able to add to the *Tractatus*, or to read Tolstoy which made him hate war. Duffy tells us much of what went on in the trenches but there is precious little in Monk.

There were two facts which tormented Wittgenstein. These were his homosexuality and his Jewish origin. He suppressed both with equal firmness. They do not figure in his *Confessions* but they are to be found in his dreams.

It is said that the linguistic analysts who derive their thought and practice from Wittgenstein's *Investigations* are not interested in social and political problems, a situation from which English language philosophy has been recently rescued by Rawls' *Theory of Justice*. In practice linguistic philosophers are conservative; they say, let things stay as they are, there are no real problems, only verbal puzzles. I am interested to learn from Ray Monk that Wittgenstein had a positive attitude towards the Soviet Union. He was much influenced by Keynes on this issue, and was attracted by the idea of living and working in the Soviet Union in the early years after the Revolution till 1937 "when political circumstances made it impossible to do so." (p 208) This was something I was unaware of till I came across Monk.

What is it about Wittgenstein's philosophy that we learn for the first time through reading Monk? In August 1913, Monk tells us, in the words of Prinsent (to whom the *Tractatus* was to be dedicated) that Wittgenstein had made a substantial breakthrough which provides a system which is "simple and ingenious and seems to clear up everything". What was this new insight? We are not told. Again, on page 95 we learn of Wittgenstein's assertion that the whole of logic must follow from a single proposition. Fantastic! What is the proposition he had in mind? There are obvious objections to such a possibility. How did he propose to answer them? On all this there is no light. In 1949 Wittgenstein met O.K. Bouwsma of Nebraska University. Monk tells us that they were nearly of the same age. They spent many hours together and some of these are described as the most intense that Ludwig had spent in philosophical discussion. I am particularly interested in Bouwsma, considering his paper "Moore's Theory of Sense Data" (Schilpp, 1942). My reasons are two-fold. Firstly, it is with reference to two of Moore's famous papers "In Defence of Common Sense" and "Proof of An External World" that Wittgenstein tries to find a meaning for the questions that Moore asks. It is here that I find that Monk provides me with a new insight about Wittgenstein's thinking. (p 516) Wittgenstein had explained that an expression has meaning only in the stream of life. Whether or not Moore's statements had meaning would depend on whether they could be used in actual or on possible occasions in real life. Perhaps Bouwsma and Wittgenstein had discussed this matter in their conversations and gone beyond what Bouwsma had written in the paper I referred to. Bouwsma was very subtle and had a fine sense of humour. That is why I feel sorry that we get no details of these conversations.

The picture of Wittgenstein that emerges from Monk's book is of a person who liked to project himself as a cult figure. When he attended meetings of the Vienna Circle, Schlick had to warn the members that they must not ask direct questions or enter into controversy lest the great man retreat into himself or fly into a tantrum. If a philosopher does not want to enter into discussion why go to a meeting? Monk reports an occasion at Cornell when Max Black in introducing Wittgenstein to students of philosophy and members of the faculty said, "I wonder if you would be so kind, Professor Wittgenstein. . ." Monk reports, "When the name was uttered a gasp went up from the assembly because the name conjured up a mysterious and awesome person, rather like a situation in which Max Black might have said, 'I wonder if you would be so kind, Plato?' . . ." (p 558)

When time has dulled the Wittgenstein mystique the world will await a considered judgement of three great philosophers of the twentieth century: Bertrand Russell, G.E. Moore and Ludwig Wittgenstein. Which of these men exemplified in their theory and practice to the greatest extent, the true spirit of philosophy?

NOTE

The biographical and other works which provide the background to this review are:

1. N. Malcolm, *Ludwig Wittgenstein: A Memoir*, (London, O.U.F. 1966).
2. P. Engelmann, *Letters from Ludwig Wittgenstein, with a Memoir*, (Oxford, Blackwell, 1966).
3. W.W. Bartley III, *Wittgenstein*, (London, Quartet Book, 1974).
4. B. Duffy, *The World As I Found It*, (New York, Tichnor & Fields, 1987).
5. I have taken the quotation from the first edition of the *Tractatus-Logico-Philosophicus* (Routledge, 1922). The English rendering seems more in keeping with Wittgenstein's style than that given in the second edition, where he seems to be translated into ordinary language philosophy.
6. A.E. Schilpp, Editor, *The Library of Living Philosophers, The Philosophy of G.E. Moore*, (Evanston, Illinois, 1942).

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Creativity and Violence of Social Transformation

D.R. Nagaraj

I have always been obsessed with the belief that there are certain central things in one's life, one's literature, one's history, etc. After a careful scrutiny of the books I have selected, a discerning reader would probably argue that there is something absolutely wrong with the notions of centre and periphery. At the time of writing this note, the list of ten books itself suddenly revealed the internal logic of the selection. The majority of the books chosen have violence of social transformation as their theme. This particular aspect forces me to conclude that experience of violence, in its complex forms, is at the centre of Kannada creativity today. This, however, does not mean all the good writers of the day share an identical vision. In fact, what drives them to the periphery is their indifference towards the all-pervading violence in our society.

Three interrelated events of the 70s made the experience of violence central to the Kannada sensibility. A group of *Navya* writers felt intensely dissatisfied with the literary ideologies of the past which had placed the individual at the centre. Not that they were all apolitical earlier. Particularly, Lankesh and Tejasvi, two important writers who played a major role in shaping today's literary sensibility, were far too political and they were Lohiaites by conviction even then. But politics and aesthetics had stayed apart. Now the moment of great fusion had arrived. This is partly because of the increasingly politicized atmosphere of the mid 70s and partly because their creative sources had dried up both in themes and form. Instead of concentrating on novel gazing exercises, as Tejaswi put it in his significant introduction to a new collection of short stories in 1973, they turned towards society. The crisis faced by Kannada writers and the ways they found to overcome it have not been sufficiently discussed by our own critics at home. It is an integral part of a larger crisis that has enveloped our body politic because of our scandalously imitative efforts in the project of building a nation-state. The tragedy of a half-made society had to have its fallout in the arts as well.

Confronted with problems of exhaustion, the Kannada writer did not choose to write better. He/she did not indulge in stylistic excesses as happens quite often in literary cultures. They looked closely at society with magnifying glasses provided by a strange but useful philosophical mixture of Lohia, Gandhi and Marx. They were deeply influenced not by Gandhian piety, but by the Lohiaite-Gandhian horror at both the abstract and concrete forms of violence in a caste society.

The Kannada society was all there in front of them and rural Karnataka was entering a phase of violent upheaval. It was no longer a silent or peaceful society. The implications of social transformation were far too complex to arrive at simplistic conclusions. They were both disturbing and exhilarating. The old village society, once known for its social harmony based on caste hierarchy, was fast disintegrating. The rationalist leftist movements and the 'Pragmatic Progressive' politics of Devraj Urs, the then Chief Minister, had set in motion a whole range of trends which eventually transformed the psychological life of the Kannada village. The untouchables and other lower castes had started to assert themselves with a great deal of dignity and aggression. The second event which brought violence as the central theme was also linked to this phenomenon. That event was the birth of Dalit Literature and two writers who heralded the arrival of this new body of writing were Devanoor Mahadeva, a fiction writer and Siddalingaiah, a poet. Their writing was radically different from what we had seen earlier in terms of both experience and metaphors. At the same time a literary movement of young leftist writers called *Bandaya* (The rebel) had also begun forcing the literary culture to treat the themes related to social transformation as the one most important thing to write about.

By the 80s the paradigm was set. The themes of social transformation were explored in many ways. With the earlier progressive writers of the 40s, it was a simplistic portrayal of class struggle. This time the paradigm of social transformation included in its body a whole series of issues and concerns ranging from upward mobility of lower castes and the consequent conflicts, impact of colonial interventation, implications of development projects for the poor, etc. A former teacher of mine, a well-known professor of English, once expressed his profound dismay over the kind of literariness or the lack of it in contemporary Kannada writing. He had read three stories by Anantha Murthy, 'Suryana Kudure' (Stallion of the Sun), Lankesh, 'Muttisikondavanu' (He, who was touched) and Tejasvi 'Kubi Mattu Iyala'. "D.R.", he said, possibly doubting my literary sensibility, "where is literature in all this? They read either like metaphysical musings on history and sociology or a journal of an activist". This reaction was absolutely right in the sense that he could not see the all too familiar literariness in those writings. But, he had missed one crucial point; that literature in Kannada is being shaped by digesting all these disciplines and recreating the material in the furnace of literary imagination. In such turbulent times, literature gives up its pretensions to beauty and rushes to face historical elements in fury. In the bargain it might end up holding the all too volatile truth in its tiny palm.

Even other important writers like S.L. Bhyrappa and Girish Karnad, who were busy with their own kind of writing, unmindful of the literary movements, were forced to reckon with the force of this paradigm. Bhyrappa wrote *Datu* (A Passage) in the 70s on the theme of upward mobility of lower castes; the novel rambled a lot in different directions. His sensibility was not turned to such thematic endeavours. Anantha Murthy's novel, *Bharatipura* also deals with the same theme and it has more power, fire and poetry in it. But the germ had entered deeply in Bhyrappa. This time in his novel, *Parva* he transcended the scope of contemporary social transformation to the experience of the ending of a whole age. Violence was treated, along with sex, as one of the permanent drives of human life. This was his way of recognising and responding to the present day literary paradigm. Girish Karnad resisted the temptation for quite some time and finally he too yielded and wrote *Tale Danda* (Paying with one's Head) exploring the theme of social change situating it, as he usually does, far from the present, in the 12th century.

Confronted with problems of exhaustion, the Kannada writer did not choose to write better. He/she did not indulge in stylistic excesses as happens quite often in literary cultures. They looked closely at society with magnifying glasses provided by a strange but useful philosophical mixture of Lohia, Gandhi and Marx. They were deeply influenced not by Gandhian piety, but by the Lohiaite-Gandhian horror at both the abstract and concrete forms of violence in a caste society.

Other senior writers like, Chaduranga, Yeshwanth Chittal, G.S. Shivarudrappa and Chenna Veera Kanavi also effected a radical change in themes and concerns of their writing. They sought to internalise the radical values of the youngsters. G.S. Shivarudrappa had even welcomed the birth of new literary movements and argued that they have brought into Kannada literature experiences and idioms which had hitherto remained silent and unknown. From the view-point of sociology of literature, it has been definitely a case of breaking new ground in terms of the arrival of anthropological details from the world of lower castes, religious minorities and women. There has also emerged a great deal of confusion between anthropological narratives and art.

Other senior writers like Ramachandra Sharma and A.K. Ramanujan remained unflustered by the raging controversies that have enveloped Kannada literary culture. With poets like Sharma it was a matter of stubborn conviction not to allow politics to violate the inviolable sacred sanctuary of his personal world. Unlike his other contemporaries his intense devotion to poetic form has made him relevant to our culture. The conservative Gopalakrishna Adiga, the father of the modernist movement in Kannada refuses to get carried away by literary trends and fashions and he has continued to write poetry as usual.

On the whole, Kannada literary culture is vital and interesting. Now a strong consciousness is emerging to defend the notion of excellence in literature. It is a bitter reaction to the crude and less than mediocre theories of committed art propagated by the ideologies of the *Bandaya* movement. It is also a protest against the decadence that has set in in state-sponsored cultural institutions which seem bent on promoting mediocrity. Many major leftist writers, too, supported the notion of excellence in the arts and argued that if they don't take up the cause of defending excellence, the status-quoist forces will justifiably make it the next rallying point.

Professor U.R. Anantha Murthy, a major influence on contemporary Kannada sensibility, had once described Kannada as *Jeernagni* (Digestive fire). I sincerely hope that Kannada literature has digested all the stuff it has swallowed.

Does the reader feel terribly confused about the mixup of literature and politics in Kannada? I am afraid that we also share that confusion. In this confusion begins the responsibility of preserving both the integrity and social responsibility of the arts.

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A.K. RAMANUJAN'S HOPSCOTCH

T.P. Ashoka

KUNTOBILLE
By A.K. Ramanujan
Manohara Grantha Mala, Dharwar, 1991, pp. 84, Rs. 20.00

A.K. Ramanujan's first collection of poems, *Hokkulalli Hoovilla* (No Flowers in the Navel) was published in 1969 and his second, *Mattu Itara Padyagalu* (And Other Poems) in 1977. His third collection, *Kuntobille* (Hopscotch) was published in 1990.

Ramanujan has carried his past with him to Chicago in the United States where he lives, a place far removed geographically from the context of modern Kannada poetry. But the content of his poetry is just not the world of his memories. There are, of course, things recalled from his childhood but there is no nostalgia. He is neither contemptuous nor sentimental about his memories of India. One cannot even say that his poetry aims at a comparative study of the cultures of the West and the East. Ramanujan's poetry is neither a hymn in praise of modernism nor an impassioned call for a return to the soil. He does not write as if he has had no past but it is obvious that no ghosts haunt him. This is not to imply that he is totally immersed in the present. His sensibilities are not that of Bendre who danced to the cosmic rhythms. Not even that of Adiga whose feet are firmly planted in history. Kambar's world of folklore and Ramanujan's modern world have nothing to do with each other. It is necessary to adopt this strategy of saying. 'Not this, not this' in order to identify the distinctiveness of Ramanujan's poetry. The reason is that it is not possible to hold his poetry in any known framework. Though he is fully contemporary in his sensibility, his poetry is not a political protest. Nor is it charged with an urge to reform society. This is not to say that it is totally apolitical. It certainly is not the decadent type of art which creates beauty without any purpose.

What then is the essence of Ramanujan's poetry? It is a record of the private experiences of a sophisticated urban middle-class which has, however, not turned its back on life as such. Not a poetry of self-indulgence, it is the voice of a poet who is talking of his experience. At times one may feel that this world of the poet's experience is very limited in scope. But what makes Ramanujan's poetry distinctive is the fine-tuned sensibility which enables him to see the entire universe in his private world. All that the poet has seen, heard, experienced and thought, coalesce to bind his self to the universe. His poetry reminds one of Yashoda beholding the universe in the open mouth of the child Krishna. Arjuna's tumult is not there, it is true. But it is equally true that Yashoda's vision, though different from Arjuna's, was equally valid. It should not become a matter of comparatively evaluating the two visions. Ramanujan's knowledge of anthropology, his vast reading of world literature, India's past and the American present—all these fuse in the crucible of his all-encompassing self to become his private experience and a poem is chiselled. What the poet's sensibility comes out with is not mere filigree. The making that has gone into is akin to that of building a nest as Lankesh and Jane Austen have noted elsewhere while talking of creating a piece of literature. It is because of the superb craftsmanship behind the poem that some details which, at first glance, seem trivial take on a lustre.

However limited Ramanujan's poetry seems to be initially, one is forced to acknowledge that the experiences within it could not have been described in any other way, not certainly in prose. This is a tribute to the finesse with which he builds his poems. True, his rhythms are very close to that of prose. But one loses the essence of his poetry as soon as one tries to give a prose summary of any of his poems. In a sense, Ramanujan's poetry is close to the models provided by *vachanas* and the Zen literature of story, poem, riddle and episodic sayings. If his poetry does not attain either the timelessness or abstraction of these models, it is because of the poet's secularism and his utterly modern consciousness. Ramanujan's is the poetry of the concrete demanding, as a consequence, a reader's commitment to what his words are saying. That is the reason why a reader may not respond to his poetry occasionally unless he is familiar with the details of the 'other' cultures the poet speaks of. This method of suggesting timelessness through certain details and relativity through others is a conscious strategy on the poet's part. It has everything to do with the worldview of the poet which has no place either for the concept of universal brotherhood or for the existential view of a man hurled into this world. It is as a result of this that one gets the impression that he is talking of universal matters. Ramanujan is not a poet who goes after themes for his poems. They come out from within him and hence are personal poems inspite of the details in them. Once again it should be made clear that this is not meant to suggest that his poetry does not take a stand on either political or social issues. As a matter of fact, it is impossible for a poet who attends so carefully to personal and social details to be wholly apolitical. Ramanujan's poetry has great regard both for individual liberty and cultural multiplicity. There are quite a few poems in the collection *Kuntobille* which directly speak of his political views. Take for example the poem. 'Iraninalli Baredirabahudada Padya' (A poem which could have been written in Iran):

I come as a ewe in your dream.
With trembling legs I stand
Near your throne and ask,
'Have you eaten, Badshah, my lord?
Are you full?
You are the apple of Allah's eye
And in your hands
the world is a small black bead.
Did you relish the flesh of my child?
Was there enough fat in it, my lord?'

A more complex poem than this is the one titled. 'Dhyana Phalisidare' (When Meditation Works). Look at the way the poet deals with one of the conflicts of modern civilisation in a tone of gentle humour:

All day
I thought I was
a tree, a walnut tree.

By evening, the long-haired dog
from the third house came to sniff
lift his hind leg and piss warmly on my foot.

Heavy rain and storm that night
and the uprooted tree held up
its roots to the sky above.

Men from the municipality
came in a lorry with an electric saw
to hew and cart away the tree.

A carpenter used his little saw
and plane to make a table and chair
and polished them with wax from a beehive.

A factory ground and filtered what remained,
Leaf, bark and fibre,
and made paper for me.

It's on that paper spread
on the table that I'm writing this
sitting on the chair that was made of the tree.

My head and my trunk. You must have heard
it said, 'legs are pillars and head a cupola.'
It has become just like that.

There are very few poems in Kannada which express the process of nature becoming culture and its consequences so succinctly. The poet strikes no pose. What we have here is an attempt on the part of the poet to plumb the depth of an experience to probe it for significance and make of that experience a poem. Ramanujan has definitely progressed from the days of *Hokkulalli Hoovilla* and *Mattu Itara Padyagalu*. Not that he has given up either his natural impishness or his desire to play with words and experiment. His interest in life is present here as before though there is a ripeness and definiteness about his worldview. A metaphysical concern about the whole of creation and man's existence, which goes beyond mere anthropological curiosity, may be seen in these poems. The poet's world has expanded though the poet himself asks whether there is indeed a genuine expansion or whether it is merely an extension of what had been present as the original model. Take the poem 'Kuntobille' for instance:

This is no game of chess
but hopscotch in the narrow lane
behind the house.

The whole body of two legs
throws a flat piece of stone
from house to house and limps after it

chasing. Reaching the other shore,
it rests for a moment on both feet
turns suddenly to return to the base

on one foot. A kind of growing up and homecoming
for girls, the game is played by boys
before manhood hardens.

Surprised to find the same
alley game in Africa and Germany,
I know that hopscotch is the game

for all bodies, black, white and yellow
unless a bomb or polio
has maimed them for life.

Africa next door, Germany in the house
in front and the universe unfolding
in a handful of earth eaten in childhood.

I stand confused.

This is a poem, a careful reading of which, gives one a flash of the poet's view of life as such. He is excited by the return to the base which is central to the game and which suggests the cyclical nature of life's moves as such. And he sees it in other cultures too. Viewed from another point, the poem may be read as Ramanujan's autobiography. The poet may also be suggesting that all changes seen in man's life are of a superficial kind while the basic patterns remain the same all over. It is even possible that Ramanujan has come to the conclusion that it does not matter where one lives. It may not necessarily be the conclusion he has reached as

an individual but what is to be noted is that this viewpoint in 'Kuntobille' seems to hold good for the entire collection. Reading poems like 'Haleyadondu Manege Bandaga' (When something old comes home), 'Nenne' (Yesterday), 'Olage' (Inside), 'Tiliyada Baggada' (The mire that does not clear) 'Varthamana' (The Present) and 'Samshaya, Bhakti' (Doubt and devotion) makes one realise that the concerns which were rather unclear in the first two collections have now become crystalliised and the whole of the poet is involved while he deals with them. The lightning-like flash which came from his surprising and sudden reactions has given place to an unhurried contemplation of things. While reviewing *'Hokkulalli Hoovilla,'* Lankesh had said, 'Ramanujan accepts no responsibility for the protagonist of the poems in this collection (the hero, if you like). The poet tries to give a powerful expression to the experiences of the anti-hero of his poems. The protagonist never raises his voice. He neither pontificates nor exercises authority. He is a common man and the poems are a statement of his gentle humour, pain and tolerance." Ramanujan's second collection is in a sense, a continuation of the first; perhaps the poet wanted us to read the title as 'No Flower in the Navel and Other Poems.' Reviewing the second collection, D.R. Nagaraj had this to say: 'Ramanujan's poetry is the poetry of a middle-class intellectual. He does not accept the ready-made models of thinking of intellectuals who have a colonial hangover. It is for this that Ramanujan has a unique place in *Navya* poetry. He does not strike a pose of either sham grief or meaninglessness. He has refused to accept the concerns that come easily to the champions of individualism. This is the poetry of a man who rejects master ideologies even in his most forgetful moments.'

A word needs to be said about the collection *Kuntobille* even after accepting the validity of the statement above. Ramanujan has in this collection decided to face the very source of his poetry. Hence a moral strand runs through the poems as the poet undertakes a reexamination of his earlier search resulting in a tone full of tenderness. We find here a single intelligence operating behind most of the poems. Another way of saying the same thing is to point out that the poems in the earlier collections drew us to them as individual expressions consciously keeping away the mind behind them. We did not react at any emotional level as they dazzled us with their intellectual virtuosity. It looks as if Ramanujan's poetry has added the dimension of feeling to his poetry as judged by the poems in his latest collection. Besides, the earlier collections, in their commitment to the world they dealt with, turned out to be culture-free in addition to being secular. Not that Ramanujan has changed radically from his earlier position, but one senses a greater urgency in his search of his own cultural identity. This is not to imply that he too has taken refuge in nostalgia. One may perhaps say that he is becoming more aware of the meeting-point between his past and his present.

Ramanujan writes firmly believing in the power of poetry. There is no desire to wound in his sophisticated sense of humour. An aspect of his attitude is that he uses humour in order not to become sentimental. There is no cynicism in his poetry. Nor is there a desire for self-flagellation. He has great love for life, though his love never becomes a tide that is likely to overflow. Not given to any kind of extreme passion, he uses natural expression to make his point and keeps away all traces of rhetoric. Even as one concludes that his poetry is nothing but statements, one realises that the very way he makes his statements is poetry. Sometimes he gives bare pictures without any explanation or comment. The way we receive them becomes poetry. For example:

A guava tree, a branch
and two birds where two branches meet.

One pecks at a fruit.
Hunger and thirst.

The other one watches,
its body nothing but eyes.

Thus, a family next door
of a man and his wife.

Ramanujan has in this collection some memorable poems like 'Maduve Mancha' (The Bridal bed), 'Ala' (Depths), 'Paravailla' (Not bad), (The title may also mean Never Mind) and 'Jeevana Chartitre' (Biography), one can savour them only by reading. Any attempt to explain them is sure to destroy the beauty within them. Could this be the reason why there have not been many analyses of his poetry? Self-contained as most of them are, there is a uniform quality of excellence in them. Look at the qualitative difference between a short poem of Ramanujan and any of the popular mini-poems. Here is one of Ramanujan, called 'Jigupse' (Ennui):

He's fed up
that there's

nothing
but body in the body.

Only drama
in the drama.

And words words
words in a poem.

Is this short poem not intending the same thing as in K.S. Narasimhaswamy's 'Ikkala' (Tongs)?

Years ago Ramanujan had declared that it is not difficult to write poetry but what is difficult is not to write it. One may want to look at the poem 'Padyada Matu Bere' (It's different with poetry) as an illustration of the statement above. One may even say that this, perhaps is his statement on poetics.

(Text and poems translated from the Kannada by Ramachandra Sharma)

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CRITIQUE OF CONTEMPORARY CIVILIZATION

K. Narasimha Murthy

DEHALIGE BANDA HOSA VARSHA
By Ramachandra Sharma
Kannada Sangha, Christ College, Bangalore, 1989, pp. 60, Rs. 20.00

Dehalige Banda Hosa Varsha (New Year in Delhi) is the seventh collection of poems by one of our most distinguished modernist poets, Ramachandra Sharma. Spanning over four decades, his poetic ouvre presents a penetrative critique of contemporary civilisation as well as a brooding meditation on the fundamental issues of life, love and death. He started to write as the Pragatisheela or the Progressive movement with its deep concern for the poor and the downtrodden was yielding place to the *Navya* or the modernist movement with its accent on the inner world of man. A psychologist with Marxist sympathies, it is no wonder that he found the English poetry of the Thirties congenial. In his first big success, *Elu Suttina Kote* (Seven Walled Fort), he presented through a folk tale the first stirrings of the sexual impulse and through the symbol of a superchild, its rampant growth and its inevitable recession leaving man in a twilight of wishful regret. Another of his early remarkable poems, 'Gaurishankara' projects a theme similar to that of 'The Ascent of F6.' In his expatriate years when he settled down in the United Kingdom and later in Zambia, he brought into his poetry the exotic landscapes as well as his unique impressions of these countries. One could instance in this connection his *American Tourist* and 'Mooru Christmas Prathimegalu' *(Christmas Images)* sequences as well as his individual poems like 'Gypsy' and 'Hesaragatthe' (The Mule). His thematic range is impressively wide comprehending searching reflections on the nature of political change such as those to be found in his poems like 'Ayodhya' at one remove and moving meditations on human destiny in poems like 'Pandu-Madri', 'Sankranti' and 'Bidar: Kelavu Bhagna Pratimegalu' (Bidar—Some Broken Images), the last two appearing in his latest collection. A new theme he has been essaying in his later collections is the nature of creativity, a theme most effectively expressed in his sonnet sequence, 'Maatu-Maata' (The word, the magic) His style is direct and simple producing its memorable effects through its images mostly natural and exact but occasionally tantalizingly surreal.

The title poem, 'Dehalige Banda Hosa Varsha' despite its teasing ambivalence depicts, it seems to me, the futility of expecting better times to come with the New Year. As the poet waits for the midnight bells to ring in the New Year, stationed in a skyscraper hotel in Delhi, the sun symbolising the New Year marches on him as might a chief's would-be successor stalk him in the Frazerian Sacred Wood. The despairing situation which no annual *rite de passage* can in any way alter graphically presents the irredeemable modern predicament projected in the cataclysmic image of the honeycomb of heavens smoked out in a veritable twilight of the gods.

'Sankranti' is much the more impressive of the two poems in the volume on the theme of senescence and death's imminence. It might be revealing to compare it with two of the classics of modernist poetry in Kannada, Adiga's 'Bhoomigita' (Song of the earth) on the one hand and Narasimhaswamy's 'Idadiru Nanna Ninna Simhasanada Mele' ('Seek not to place me on your throne.') 'Sankranti' is closer to the latter with its instinctive faith in the earth's maternal care and does not share in the

negative attitude towards the earth advanced in Adiga's poem. The poet is no Yayati and is prepared to accept the inevitable which he interprets as nothing nihilistic but something positive, a reunion with the earth which in the first place had brought him forth, a destiny which beckons him from the east, in the cry not of an ominous raven but of a springtime cuckoo.

Of the two minatory visionary poems towards the end of the volume, 'Americadally Bidda Kanasu' (A dream dreamt in America) is couched in more topical terms, pointing to the precipitous pace of environmental degradation and biospheric pollution and expressing a premonition of judgement to come in the form of an atomic mushroom of acid rain. The other one which is the pick of the poems in this volume and which could well turn out to be one of the major poems of the modernist phase in the language, 'Bidar: Kelavu Bhagna Pratimegalu', takes off as a requiem on the ruins in and around Bidar, has a flashback to the palmy days of the Sultanate and its presumably blind indulgence in a life of voluptuous enjoyment and ease, as if there were neither the past nor the future and the present was all that mattered, which inevitably was to court disaster and finally delivers a message of timeless validity for man to save himself and his civilisation. A few of the lines in this message need to be quoted here:

As both eyes have to join for normal vision
The material and the spiritual must be focussed
For a good life . . . . . .
It is only when we sprinkle over our face
The clear waters of the spirit atop the hill
That our eyes are stripped of the obscuring film
That covers them. It is only then that we can behold the Truth
That lies hidden beneath the phenomenal world.
This is how our forefathers lived, ever aware
That you can have normal vision only with the use
Of both the eyes. And so it happened that each
Of the steps in their cultural maturation
Was in itself a poem . . . . . .

It is only where one keeps faith both with the sky and the earth, both with the flesh and the spirit and only when the present is lived in the light of the past and the future, connecting memories and dreams, that we live fully, that civilisation is sustained and progresses. The message is as timely as it is timeless.

Ramachandra Sharma's *Dehalige Banda Hosa Varsha* adds further laurels to his crown.

K. Narasimha Murthy is a retired IAS Officer and is considered one of the important influences on the Modernist Movement of the 1950's. His latest book is Modern Kannada Literature *(1992).*

To Catch a Silver Fish

Nataraj Huliyar

BELLI MEENU
By Chandrashekhara Kambar
Akshara Prakashana, Sagar, Karnataka, 1990, pp. 100, Rs. 15.00

Like an island, Chandrashekhara Kambar has always stood apart from contemporary waves and trends in Kannada literary history. During the sixties and seventies, when Kannada poetry was turning 'modern', Kambar maintained a separate identity by being 'traditional' in the Eliotian sense of the term. While a majority of the *Navya* (modern) poets were speaking the language of scepticism and doubt, Kambar's poetry expressed 'faith' and a yearning for unity. When the protest literature, yet another major trend in Kannada literature during the eighties, started laying emphasis on 'social consciousness' Kambar quietly explored themes of sex or identity. Yet Kambar has learnt many things from all the major schools of poetry in Kannada. No wonder this attitude has earned him a distinct identity in the Kannada literary world. After Bendre, it is Kambar alone who has made use of the folk rhythms successfully in his poems.

Kambar is one of the few Kannada writers who have contributed significantly to almost all the major genres of literature. He is a playwright, novelist and poet. This combination of the storyteller and the dramatist has resulted in a unique kind of poetry in modern Kannada literature. *Belli Meenu* (The silver fish), his latest poetry collection, naturally acquires a place among the best poetry collections in Kannada.

Belli Meenu records the different dimensions Kambar's poetry has acquired over the past few years. He treats a variety of subjects, including his favourite ones of identity, sex, time, modernity, loss of innocence and so on. The collection also has some songs written for different occasions, say for a film or a play. But one feels that the poet should have thought twice before including some of these songs; a couple of which are mere repetitions, both from the point of view of their images and metaphors and their treatment. Of course, this is no case against including songs in a poetry collection, for Kambar has never discriminated between a song and a poem.

As Dr. D.R. Nagaraj points out in his preface to the collection, the predominant emotional states in Kambar's poetry are exuberance and ecstasy. It is an obsession with fertility, both as a state of mind and a symbol. He celebrates both and is bitter about the forces that kill them. Whenever he attempts to write about modernity and its values, he cannot help being satirical. To him the city is 'a city of bricks' and the 'sun is lost in the gutters of the city'. But the search continues, of course, with hope. As pointed out in the preface, Kambar longs for unity in a world crumbling to pieces. In his previous collections, the rejection of the city often culminated in a longing for the past and a glorification of the country. But the poems in this collection have a different outlook, that is, longing for unity in the modern world too. Kambar's naivety in clinging to the past to escape from the present has now disappeared and the vision is much more profound and mature.

Yet he never fails to capture the horror of the modern world which kills all exuberance. It is well reflected in a poem titled *Navile Navile*. (Peacock, Oh Peacock). Madevi, the central character returns home after being lost in the peacock's exuberant dance and she is presented with a sari by her husband. It is:

a sari with a colourful border,
of peacock's eyes stuck to it;
a sari with the picture of
the poor One's crown
A sari on whose edge
are drops of its blood.

The poem brilliantly captures the paradoxical situation in which man's happiness is at the cost of the peacock, a symbol of spontaneity. It is a ruthless world which has no place for naturalness and spontaneity. A line from yet another poem, 'Sarala Matu' (A simple word) puts it so well:

After all, we are used to hanging
Nature in the calender.

The metaphor of the silver fish which gives the title to the collection appears in at least four poems of the collection, symbolising man's eternal dream of attaining a transcendental state of being. In a brilliant flight of imagination, Kambar perceives the silver fish as the reflection of the moon in the river, thus creating a wonderful metaphor in which two different worlds meet. Alas! those who have tried to catch the fish have either lost their lives or have been sitting on the shore forever, waiting. The mortal even tries to catch it by regaining the innocence (or in the guise) of a child. Look at the last two stanzas of the poem 'Nadu Kadu (Land, Woods):

The Land dreams of the woods,
The woods of a tree
The tree dreams of a bird
The bird of the star, blooming
amidst the clouds.
The star dreams of
the moon floating in the sky.
The moon dreams of becoming
a silver fish and swimming deep down the river.

Did you, by chance see
the boy on the river bank?
His dream is to catch the silver fish
by throwing a worm tied to the bait.

So the quest continues. For unity, innocence, the sun lost in the city, the peacock, fertility, identity and so on. When Kambar touches the heights in his metaphysical poems, his writing becomes a divine search of the soul too. It also becomes a search for a non-modern India in the post-colonial period. Since Kambar uses in his poetry the beliefs, myths and legends of the folk-world sharing its world-view too, the yearning depicted through his poetry becomes the yearning of the entire community. This may be seen in 'Navu Kayutteve' (We keep on waiting), 'Sangama Devaru' (God of the mingling waters) and 'Navile Navile'.

A sense of mystery also runs through Kambar's poems. Two interesting poems 'Eradu Mara' (Two trees) and 'Kari Hyda' (The dark boy) have mystery as their themes. Of the two, the second is the more successful as it explores a concrete experience. 'Namage Swatantrave Illa' (We are not free) is yet another important poem which explores the theme of Time. Two old friends—a man and a woman—meet after a long gap, only to be shocked:

How did yesterday's goddess
become today's firewood?

Thanks to the onslaught of Time, everything is transformed. The tenderness of their relationship and the way they perceive things too.

There are a few stale metaphors too, in poems like 'Ittigeya Pattana' (A town of bricks) or 'Ajja, Ajji' (The grandparents) and in some of the songs. One or two poems which attempt an indictment of the present politics 'Dilliyemba Cabare' (A cabaret called Delhi, for example) do not rise above the level of a journalistic satire. These are but a few minor lapses. Kambar's success also lies in the variety of styles he uses to suit various subjects. His poetry is charged with the vigour of the spoken word and his images and symbols are largely drawn from the folk and the mythical world. No wonder, Kambar is considered one of the major poets in the post-Bendre era.

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Lankesh's Perception of Life

H.S. Raghavendra Rao

SAMAGRA KATHEGALU

By P. Lankesh

Patrike Prakashana, Bangalore, 1992, pp. 451, Rs. 75.00

An important model of the questions that creativity in Kannada faced over the last three decades and the meaningful answers it discovered can be spotted in the 'Samagra Kathegalu' (Collected short stories) of P. Lankesh published in 1992. By involving himself deeply in the social activity which he finds important at a moment and at the same time searching for new possibilities in the aloneness of artistic creation, Lankesh has acquired a unique place among Kannada short story writers. He never stops attempting a meaningful evaluation, in the framework of his own philosophical and moral concerns, of the complexity of man's mind even while looking at it with wonder, regret and joy. The success of such writing depends on the freedom and mobility of the way which the author perceives in life. In the 37 stories here the artistic paths discovered by the restlessness and anxiety that Lankesh has experienced have been documented. This scrutiny of his stories has necessarily kept out the other dimension of the story-teller's personality. But in the present set-up of Kannada literature, the cultural importance of his total output cannot be forgotten. His recent stories have particularly come out as a by-product of the effort to build bridges with the community.

When these stories are looked at as a whole, we find that there is no break between different stages. It is obvious that from the first story to the last some features have persisted. If love towards man, regret and anger at his meanness, are the constant factors in the earlier stories, the later ones have a motif of the awareness of the generosity and nobility that man is capable of. A mental make-up that can perceive the world of other people from its own angle without sentimentality or love of idealism gradually absorbs others' points of view too. Eventually it becomes possible to create a whole world with the mellowness natural to man and detachment possible for an artist. This is a model created by Albert Camus and Tolstoy and admired by Lankesh. When we remember the intense social commitment and the dynamism of the writers who are labelled as modern or surrealistic, the aptness of my comparison will become clear. Just as the atmosphere created by the Razakars becomes a background for the search of man's mysterious nature, a disease becomes a symbol of the fear of war and delves into the length and breadth of man's consciousness.

We should neither study Lankesh's stories with the yardstick of social principles, the rights and wrongs of the solutions he suggests nor with the background of the possibility of acting on them. Gandhism or socialism might broaden the bases of their understanding and formulate their attitudes. In the end they might reach the expected goal like the fads of other writers. But the stories they write do not come under any such philosophy but acquire an independent existence. As a result of the development in the author's personality and his ability to perceive and build and the linguistic body which lies beyond all this, is hidden their meaningfulness, waiting to be born anew in the reader.

When seen like this, some important aspects can be recognised in the way the stories of Lankesh comprehend and contain life. In the first method, the writer's childhood world is reborn thanks to the strength of creative memories. The sharp consciousness of the artist now helps in our understanding of the hurtful but understood experiences of childhood, the montage of innocence and insults. What was the cause of great anger then now gives rise to sympathy. The boys who appear in 'Umapathiya Scholarship Yatre' (Umapati's scholarship pilgrimage) and 'Mussanjeya Kathaprasanga' (Tales told at twilight) are not merely spectators but actors too.

What is interesting is the absence of this world of childhood experience in Lankesh's early stories. The young artist's problems and concerns then were the conflict between urban and rural culture, the gap between self-proclaimed morality and behaviour born out of inclination, and the clash between culture and nature. The first two collections are a testimony to the truth of this statement. But it is impossible to brush aside 'Kurudu Kanchana' (The blind penny) and 'Namma Naduvina Huduga' (The boy amidst us) as self-centred modernist stories. Undoubtedly Lankesh has shown a different objectivity in his first few collections. On the other hand, in the recent stories there is a belief that the world being observed is comprehended in all its complexity. In the earlier stories there are doubts and wonder about the mystery of life. Moreover, 'Nivruttaru' (The Retired), 'Vamana' (The Dwarf), 'Rotti' (Bread) and other such stories are not self-centred. All the stories of Lankesh are characterised by the author's deep curiosity about other people's lives. What has kept on changing is the emotional and intellectual stand that is taken.

In another group of stories the writer looks at village life without slipping off the claims of the past, like an objective tourist. The presenter's life in the city at the moment and life in the village which the same presenter has to face has been used for seeking understanding mutually. He is a stranger in a village and a stranger in town too. It becomes important because this state is the experience of a whole generation, 'Obbanti' (The Loner), 'Kereya Neeranu Kerege Chelli' (Returning the water to the pond), 'Tande' (Father), 'Maralagada Nela' (Land which cannot be sold) and such stories are of this kind.

In some other stories, the presenter does not even remain as a consciousness that documents experience. The story loses all the features of personal experience. The author exists as someone who selects probable incidents and presents them raising meaning in their confrontation, 'Vasane' (Odour), 'Gutti Geetha Adaddu' (Gutti becomes Geetha), 'Rotti', are important stories of this kind. Here is an attempt to achieve objectivity from a different direction. When looked at as a whole, the collection, 'Umapathiya Scholarship Yatre' is of great importance. Just four stories in the collection have been spread over a hundred and four pages and are the longest stories that Lankesh has written. From the viewpoint of form, these could be categorised as long story, novella and so on. It looks as if this collection reveals an exhaustion point or despair because he does not appear to have written a story for the next fourteen years. Those stories are from a 'godless world.' A world without values, without even the spark of hope.

But in 'Kallu Karaguva Samaya' (The hour when stones melt) (1992), the storyteller 'is reborn'. Here he not only brings down false idols but also builds with greater zest, idols which are not false. There must be beliefs and dreams behind such an act. The stories here discover both belief and dreams among people. That too among the exploited, neglected and faceless common people. Another thing that should not be forgotten is that it has been possible for the author to look at the idols he wishes to break down, with sympathy and understanding. Basavegowda of 'Sahapathi', Basalinga of 'Muttisikondavanu', Cheluvamma or Bhyrappa of 'Urida Urinavaru' (People of the Burnt Town) are not the targets of the author's hatred or anger. Similarly, Parvathamma of 'Vrikshada Vritti,' (A Tree's Profession) Shyamala of 'Kallu Karaguva Samaya', Devaramma of 'Devi' or Dr Thimmappa of 'Muttisikondavanu' point more towards the possibilities of the future than the present situation. In such places, the vision of the author decides the form. One begins to doubt whether the boundary lines between the authority of realism portrayed and wishful thinking have disappeared somewhere. There may be no room for suspicion about the well-being and the desirability of a world suggested by these stories, but there is a need to seek an answer for the question whether these, like in Masti's notable ones, are just illustrations of the writer's philosophy. Some stories appear to have acquired dimensions even beyond the writer's control and are amazing: 'Ondu Bagilu' (A door), 'Kanmare' (Out of sight), and 'Urida Urinavaru'). In some stories there is an urgency to say something in a straightforward manner and taking recourse to a story form for the sake of the readers even if it be the memory of what someone else had written. In such stories the method of construction turns topsy-turvy and the details in the story are controlled mostly by the theme itself. They lack a certain freedom from the author's personal realisation of complexity.

These stories are very important because they portray in their own way some hopes and problems of contemporary Kannada literature. It is at the level of a change of heart which comes from humanism and love that these stories try to unravel the knotty problems arising out of the sorry state of the downtrodden, the backward and women. The female characters of Lankesh, products of a mind open to the joys of life, self-respect and rejection of what is mean, are different

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from the traditional women with emphasis on self-sacrifice but are still centres of energy. But their total concern is towards loving, understanding and agreement, not towards inevitable and violent confrontation. An excellent example of this statement is 'Dali' (The Raid) which erases the difference between the attackers and the attacked, throwing light on the barbarism which is an outcome of an extremely rigid stand. The cruelty discovered by Malli with her tear-filled eyes and the events that happen before that, ably communicate the present stand of Lankesh. The miracle of the way an oppressed community gradually acquires courage and self-confidence to rebel, an open expression of the wisdom and genius which was inherent, is ably depicted. All this has not been portrayed as an achievement of the past, but as a change that is still taking place. So the complexity of the situation has not disappeared. When we look at the different stories in the collection as montages which complement one another, we comprehend the situation as a whole. For example, the work Bhagawan of "Sahapathi' starts continues in Thimmappa of 'Muttisikondavanu'. In 'Kanmare' the defeat and despair experienced by Bhramare and Savitri find fulfilment in Shyamala of 'Kallu Karaguva Samaya' and Nayaki of 'Devi.' The door which does not open for Nirmala in 'Kritagnate' (Gratitude) opens for 'Subhadra'. That is to say, a universal vision is possible as the plight of various characters caught in a flood of change never before seen, is recorded. The earlier stories of Lankesh had also unveiled the hollowness of middle-class life. It is the same genius at work here. But the community embraced by the genius is much larger. The depths reached by the mind of the author are greater than before.

Some important features of the artistry of Lankesh's stories are now to be dealt with. Responding to 'Kallu Karaguva Samaya', criticism in Kannada has praised the sharpness and the lyrical quality of his earlier stories and raised the objection that they are not to be found here. Or there are confusing statements like 'he is writing without much concern for form,' or 'Though Lankesh is consciously showing a divine indifference towards method, style and commitment to construction, his stories still deserve admiration, and respect because they are good artistic creations' (T.P. Ashoka in 'Sahitya Sandarbha,' pp. 153-54.)

It is absolutely impossible to concur with these opinions. First, he gives up or controls deep emotionalism in an effort to bring a varied point of view in a literary genre like the short story. When it is said that the narrative style is losing warmth, it does not mean that the characters in it lack feeling. For example, the sharpness there is in portraying the characters Thammanna 'Totadavanu' (The Gardener) and Umapathi is the same. But through the change in style, the effects of these are different. While we experience along with Umapathi, we see Thammanna from outside. This change of state is deliberate. A meaningful contribution of the modern story is to be found here.

Lankesh has used his creative genius to its full extent in his recent collection. These are stories that have been written with great care towards language, style, form and adornment. First and foremost, in community life today, there are no copies of what has been presented in these stories. The greatness here is making people like Nirmala, Shyamala, Devi and Thammanna who exist only as possibilities quite credible in stories. The choice of events in stories and joining them together does not end up being just a time-based report of the status quo. This kind of genius in uniting can be clearly seen in 'Sahapathi,' 'Maralagada Nela,' 'Jotegara' (The Companion) and other stories.

In the same way, a sort of stylistic neutrality has been used intentionally. That he has not made use of the rural dialect of Shivamogga he is quite familiar with should also be understood as a technique decision. This becomes clear if the language used in this collection is compared with that of 'Mussanjeya Kathaprasanga' or 'Akka' (elder Sister)—novels by the same author.

When talking about the outside world, many stories here are formulated as if everything has been sieved through the consciousness of a character or the presenter. This is a point worth mentioning from a technical point of view. With this, it is possible for the writer to interpret the happenings or make a meta-statement which stands outside the story, giving suggestions to the reader to look at the whole story in a different way. For example, 'Totadavanu', 'Maralgada Nela' and 'Kanmare' end with the following sentences, 'Pardon me, I have just said it as it is not possible to write it in detail. All this was what I saw in my dream.' 'My mind was heavy, remembering what episodes would be revealed by words.' 'The dreams of both the girls have wilted in different ways. How could it be said that these were not dreams of boys?'

Such endings and suggestions make it possible for stories to expand in many ways in the reader's mind. They are open-ended and invite the reader along to do some creative thinking.

On the whole, Lankesh's interest in life and experimenting attitudes have carried his stories from one rewarding stage to another. In every stage there are stories which are unique in the contemporary literary environment. That is why he is one of the pioneers of the Kannada short story. By bringing together his writings, the present collection has given an opportunity for the reexamination of his achievement.

(Translated from the Kannada by Padma Ramachandra Sharma)

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Stories in the Mimetic Mode

Nataraj Huliyar

KIRAGOORINA GAYYALIGALU
By K.P. Poornachandra Tejaswi
Pustaka Prakashana, Mysore, 1992, pp. 134+X, Rs. 45.00

Rural India has often formed the backdrop of Tejaswi's stories and the present collection has two long stories which capture the changing patterns of village life. The village depicted here is no longer a feudal village ruled by the all-powerful landlord, nor is it totally male or upper-caste dominated. The story, which gives the title to the collection, depicts the bizarre developments in Kiragoor village, which is uncreative and life-destroying, like most villages in Tejaswi's stories. But there are subtle and positive changes which the narrative viewpoint treats as new alternatives. It is a village where the women are gaining their voice and is notorious for its shrewish women. Here, the upper castes are rather fearful of the lower castes: they dare not order them about. Tejaswi brilliantly captures the paradox of the brutal police force, which unleashes violence on the innocent, but at the same time, checks the tyranny of the caste society towards the untouchables.

What strikes one while reading Poornachandra Tejaswi's latest collection of short stories is that his basic concerns have remained more or less the same since he published his first collection in the sixties. After he consciously broke away from the *Navya* mode of writing, Tejaswi adopted a simpler narrative style as part of his commitment to "reach the reader". Since then, the low mimetic mode has been a noticeable feature of his narrative. Also significant is the shift in his preoccupation from the "individual" to the "community". Hence, one often feels the absence of the subjective self in his stories.

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The central metaphor of the story is the trunk of a huge tree, which starts to roll down uncontrollably and a couple of people get hurt. The incident symbolically brings out the horrors committed by man on nature, and the wrath he has to face in turn. The socialist author suggests that the injuries can be cured only by a Harijan. The implication is that only the creative lower caste can bring life into the existence of the sterile upper caste. At the climax, there is a panchayat scene in which Danamma, the most vociferous of all the women in the village, supports a woman who has eloped with an ayurvedic pundit. Danamma is beaten up at the meeting. In anger, she takes up the broomstick to retaliate. The women of the village, fed up with their husbands, follow her example and begin to beat up the menfolk. It is the rebel women, the story suggests, who can bring about changes in a suffocating, orthodox society. Incidentally, the book is dedicated to "all women fighting for their self-respect".

The other long story, 'Krishnegowdana Aane' (Krishnegowda's elephant)

adding more details and events. It nevertheless brings out the horrors of the disintegration of the traditional rural society. An elephant disturbs the peace of a sleepy town. The narrative, which revolves round the damage supposedly caused by the elephant, brings into focus the forces of disintegration and the pettiness of a caste society. Tejaswi indicates that the roots of the malady lie in the ecological imbalance caused by man's attempts to control and "exploit" nature. Both 'Kiragoorina Gayyaligalu' (The Viragos of Kiragoor) and 'Krishnegowdana Aane' read more like mere tales than well-structured stories. So they lack an overt analytical approach, which is an important trait in the modern Kannada short story.

The third story, 'Maya Mriga', (Magical Animal) is an artistic success. Although a sense of mystery has been at the core of Tejaswi's creative world, it is probably for the first time that he deals with an experience that is non-rational. Two rationalists visit a graveyard to find out whether ghosts really exist. They are convinced that there is no such thing as the supernatural. On their way back, they mock the stories about ghosts. They notice a street dog, which they had seen rising from a heap of ash in the graveyard, following them. In jest, they call it Death. In the same mocking mood, they try to escape "Death", and run away from the dog. Eventually, the dog enters a house in the vicinity. The owner kicks it out and stands guard at the gate. The next moment, he falls to the ground (dead?). Fantasy and reality come together to produce a beautiful metaphor.

The last story, 'Rahasya Vishwa' (Mysterious World) is a less ambitious work. It deals with the creative process itself.

Tejaswi is one of the very few Kannada writers appreciated both by the serious and the common reader. At times, his low mimetic mode can make even a tragic event appear trivial. Though not a landmark, *Kiragoorina Gayyaligalu* is one of the important books to have come out in Kannada in the past few years.

WISDOM KAVITE
(The Goddess of Wisdom)

By U.R. Ananthamurthy

Both eyes wide open,
I looked at the Goddess of Wisdom—
She had but one eye
having lost the other
to gain her wisdom.

Translated by Ramachandra Sharma

Dalit-Bandaya Literary Movements

Agrahara Krishna Murthy

BUGURI
By Mogalli Ganesh
Patrike Prakashana, Bangalore, 1992, pp. 136, Rs. 30.00

It is high time to critically assess the achievements of the *Dalit-Bandaya* literary movements, for they have dominated the Kannada literary scene over a period of 15 years or so. One need not wait for more than a decade or two to re-evaluate the structure and solid achievements of any literary movement. The irony of literary history is such that such critical re-evaluations also get reviewed periodically.

One can safely say that because of the severe inadequacies of the *Dalit* and *Bandaya* movements, the works of the previous literary movements—the *Navya* and *Navodaya*—appear more vital and attractive. Important writers of the previous literary movement (the *Navya*), Anantha Murthy, Lankesh, Tejaswi and Chandrashekara Kambar, successfully tackled the unbuilt barriers of their movement. This has also led to a colourful variety in themes and styles of their writing.

Against this historical background, in the 70's, Devanoor Mahadeva and Siddalingaiah started writing. The experience, the perspective, even the style were considerably different. Their individual social background, both untouchables by birth, and the themes of their writing gave birth to the school of *Dalit* writing.

The Kannada literary tradition has curious ways of extending its horizons. The new sensibilities are attached and yet not fully attached to the mother tradition. To be different does not mean a total separation from the past; this is the expectation of the basic tradition of the language. This background is necessary to appreciate the arrival of new writers.

Mogalli Ganesh is a young and promising writer, who has won several awards for his stories in different competitions. These awards, once prestigious and important, even now have got some significance. *Buguri* (The spinning top) is Ganesh's first collection of stories. Although Ganesh is identified with the school of *Dalit* writing, he has got enough energy in him to overcome the limitations of any given movement.

Like the *Navyas* (The Modernists), Ganesh also writes in the symbolic mode. But, he writes differently. 'Battha' (The Paddy), 'Nannajjanigondu Aase Ittu' (My grandfather had a desire) 'Alli Aaa Alu Igalu' (There is that cry even now) and 'Buguri' belong to that category of symbolic stories where the symbols are used in a different way.

In the story, 'Nannajjanigondu Aase Ittu' a unique world of experience is created through an old man and a brass plate. The plate is the 'property' of the family and the old man inherits it by traditional rights. The relationship between the plate and the old man acquires symbolic dimensions illuminating many cultural contradictions and paradoxes of our caste-ridden society. Parts of the story while narrating the 'ritual of the moving plate' appear like magical realist writing. The efforts of a community to regain the ownership of the land are symbolised in the plate. Right from the beginning, the plate signifies a certain sense of values. If the writer had treated the plate merely as a symbol of the land, the story would have lost its artistic moorings. The young boy, who is the hero of the story 'Buguri' is decidedly different from other similar heroes in Kannada fiction. Some works are already there in the history of Kannada fiction to expose the violence, evil and good in the surrounding world. This story is unique in this regard because of its *Dalit* milieu. Chikkanna, father of Cheluva, the hero of the story, has built a semi-modern pit-latrine in the backyard of his house which has become a symbol of upward mobility. Chikkanna throws his son's toy 'Buguri' into the latrine. This insignificant act triggers a whole series of reactions. The boy is determined to retrieve the toy top and in the meanwhile curiously a pig also falls into the latrine pit causing a furore in the village. The entire village gets involved with this hullabaloo. A very subtle kind of sadness pervades the entire story. Cheluva's father Chikkanna emerges as the most interesting character, particularly when he returns home after getting a rough treatment from the police. The story strives to create many archetypal images.

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'Battha' is another important story which is written in the realistic mode and it also reveals the curious fact that the writer's sensibility is hardly at ease while using that long-respected genre. It essentially deals with the conflict between the landed gentry and the landless and the ways in which forces of law and order are used to commit acts of injustice against dalits. Here also Ganesh tries to weave archetypal patterns in a story which would have become another sentimental piece of writing at the hands of a less progressive writer. This quality becomes particularly evident in the last scene of the story where a hungry child is seen picking morsels of rice out of mud.

In 'Eee Melakkuntenaiah Kone' (can there be an end to this chorus) Ganesh has attempted to use the folk narrative form. The technique adopted is in the form of a dialogue between two communities, one living through an intense period of pain and agony but which has accepted love as the basis of its existence, the other surviving by exploiting others. It is difficult to consider this a successful story and there are other weak stories in the present collection.

On the whole, Ganesh is one of the few *dalit* writers who can handle the experience of insult and humiliation with a great deal of restraint and sophistication. The theme of humiliation is easily available to rebel writers with, usually, plenty of fire and blood. Ganesh also sees the same experience as the source for his story telling. But, he does it differently.

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A Significant Collection

M.S. Ashadevi

SAMAJA SHASTRAGNEYA TIPPANIGE
By Vaidehi
Akshara Prakashana, Heggodu, Sagara, 1992, pp. 186, Rs. 40.00

Vaidehi is one of the distinguished writers of short stories in Kannada. The present collection *Samaja Shastragneya Tippanige* (For the notebook of a woman sociologist) which contains ten stories could be considered as not only the best of Vaidehi's but also as one of the significant collections of short stories published in Kannada in the past 6-7 years.

Her previous book of stories is titled *Antharangada Putagalu* (Pages of the inner stage). The difference between the two titles clearly indicates the evolution and the radical shift in the view point and content of her stories. Although, the central character in her stories is invariably a woman, in the present collection we can discern a shift in favour of situating women in the larger context of human relationships. Vaidehi, who has never been influenced by the major controversies of feminism, writes in a new authentic feminist yet literary mould.

In earlier stories too, Vaidehi has probed and evaluated experience from a woman's angle. She strikes a new path in the present collection by introducing a comparative vision analysing ways in which men and women face their trials and tribulations, thus illustrating how woman fortified with affirmative powers of faith, devotion and allegiance to life, is psychologically stronger than the man.

Although she brings the role of larger social institutions in conditioning the woman's behaviour into deeper scrutiny, like a sociologist, she also differs from the objective method of social sciences. Vaidehi is keen to understand the sources of the making of a strong woman. Short stories of this volume testify to the resilience, tolerance and spiritual power of Vaidehi's women. She consciously or unconsciously explores the spiritual strength of the woman without employing religious idioms. Vaidehi is firmly rooted in the details of the ordinary lives of our women, both urban and rural.

Most of the characters found in this book meet the challenges encountered in their lives with commendable fortitude. The escalation of woman's sufferings at the hands of a roguish but useless husband is one of the recurring themes. It recurs more often as a representation of social reality and not as a personal pen-

chant of the writer. Heroines of her stories, Bacchamma, Siri, Mahalakshmiyamma, are seen struggling with such roguish husbands. This aspect also has a negative dimension to it in Vaidehi's writing; it has made her incapable of capturing the romantic and intimate moments between man and woman. She depicts such relationships very rarely. Any effort to portray a total woman is incomplete if it fails to include the 'Eros' dimension. For the tragedy of a woman starts at the moment of her melting before the lover or the husband. Unfortunately, Vaidehi does not show sufficient interest in exploring this specific area of a woman's experience. This is one of the major limitations of her stories.

Another notable feature of her art has been a ceaseless attempt to understand a woman with all her strength and weakness. Against the backdrop of such an endeavour the harrassment of women and the eventual downfall engineered by the members of her own sex assumes added significance. A radical feminist would not take this theme seriously. For her, it is purely a false consciousness, a thing of taboo. But for Vaidehi the artist, this is an important factor in women's lives. Through exploring situations in which a deprived woman makes ridiculous attempts to seize paltry opportunities, the writer makes a genuine attempt at self-criticism. The character of Mennakshiyamma illustrates this aspect in 'Aarati Tatte' (A Ritual Platter).

In 'Puttammatte Mattu Mommagalu' (Puttammatte and her granddaughter) Vaidehi relates the story of four generations of women and she is keen on showing the failure in their attempts to bring about significant change in their living conditions notwithstanding a few pretensions to change. But then the perseverence and fighting spirit that survive the failure have a special appeal for the writer. Vaidehi does not evalute such valiant attempts in life as debacles. What matters for the writer is the woman's capacity to survive. By taking such attitudes, Vaidehi escapes the dangers of melodrama and sentimentality. She celebrates the hidden power in women.

'Allallina Lokadavaru' (People of different worlds) is one of the ambitious stories of the collection because of its efforts to tackle some of the experiences which have been sufficiently discussed by sociologists. Manji becomes the central character of the story because of her deep fascination with Brahminism. She is constantly obsessed with the meaning of Brahminism. Manji's preoccupation with this ethos might symbolise the process of Brahminization or Sanskritization of the lower castes in a hierarchical social system. Unconsciously, the writer tries to find identical urges in both the *Stree* and *Shudras*. Desire for upward mobility is one of the driving passions in Manji. She faces the challenges of the male-dominated society by taking up jobs exclusively reserved for men. Manji, because of these reasons, becomes one of the memorable characters created by Vaidehi.

That the modern woman has to sacrifice some of her feminine qualities in order to come up in professional life in a patriarchal society has attracted Vaidehi's attention in this collection. She also has been disturbed at the frightening rise in the importance of money in the modern world which, essentially, means the annihilation of women-centred values. The title story itself deals with this tragic situation. Such societal vision was absent in her previous collections. In 'Ondu Kalla Vrittanta' (A secret narrative) also Vaidehi examines the economic nature of gender injustice through the character of the heroine Bacchamma. Burdened with an unhelpful husband like Vasanna, she loses the capacity to do any work for living except stealing. Her dishonesty and moral degradation are attributed to the callous indifference of the entire society.

That the modern woman has to sacrifice some of her feminine qualities in order to come up in professional life in a patriarchal society has attracted Vaidehi's attention in this collection. She also has been disturbed at the frightening rise in the importance of money in the modern world which, essentially, means the annihilation of women-centred values.

On the whole, Vaidehi has not resorted to a simplistic classification of experiences. Any kind of metaphysical or theoretical search is alien to her mode of writing. She is too immersed in the concrete and quotidian details of life to permit such philosophical flights. The things considered as trivial and common place by others are treated as significant things by the writer. Probably, this is a very womanly attitude to things and life. She discerns the contributory nature of an assemblage of such minimalist metaphors and experiences in shaping a woman's life and sensibility. This aspect particularly illuminates the narrative technique of Vaidehi.

Ironically, one of the major weaknesses of the writer is also linked to this strength. The thin patches in her writing are mostly the product of her inability to confront major issues in women's life in a philosophical way. The weak thinker in her has made the writer a vulnerable artist. A thread of impish humour that runs through the entire corpus of these stories and alleviates the occasional grim tone of the stories, could also be a product of the above-said problem.

(Translated from the Kannada by Vaishali Srinivas)

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REFORMATION BY BASAVANNA

G.K. Govinda Rao

TALE DANDA
By Girish Karnad
Manohar Grantha Mala, Dharwad, 1991, pp. 138, Rs. 25.00

Listen, O lord of the meeting rivers,
things standing shall fall,
but the moving ever shall stay

'Basavanna', Translated by A.K. Ramanujan

Tale Danda (Paying with one's head) is Girish Karnad's latest play. The story is from that most significant sterling age in Kannada history, the twelfth century. It was the age of an extraordinary movement, the age that opened out in a tremendous way new vistas and spurred new hopes in the social relationships of people. For the first time man was recognized as a human being and not merely a member of this or that community. This was unprecedented in the history of a caste-ridden society like ours. And almost for the first time and in a very big way, Kannada, the language of the people, became the language of poetry and even that of the most subtle and complex philosophy. Poets emerged from even the lowest of the low castes and sang songs of the most imaginative and metaphysical kind. It was during this time too that a new slogan, 'work is worship', was coined which inspired millions and put in them a new confidence and pride in whatever profession they belonged to. Basavanna was one of the chief architects of this revolution.

One of the first to be inspired by the young, charming Basavanna was Bijjala, a Kattachurya, a barber, 'rough-hewn' and 'blunt'. Bijjala was just the governor of a petty principality under the Chalukyas and now, thanks to Basavanna, has become the emperor of Kalyan. He knows that the simple philosophy, 'work is worship' has contributed to the mighty economic power that Kalyan has now become. There is an undeclared bond of deep and abiding respect and understanding between them, although the paths they have chosen are different—one political and the other moral and religious; the one unbelieving and the other believing. But then there was this collapse and chaos. There was violence and bloodshed; hatred emerged in full force as if with a vengeance for having been kept under check even for a short while.

Basavanna was born a brahmin but rebelled against everything stupid and inhuman in the brahminical rites and rituals. He took to the path of reformation and in the process included the oppressed castes and women.

How could this happen? What were the contradictions and conflicts in the situation that swept aside the elements of peace and progress?

This is the theme of the play *Tale Danda*.

The conflict in the play is not between Basavanna and Bijjala—it is between two generations—father-son and teacher-disciple generations.

Bijjala is ever conscious of his low birth; that is the inhibition that he has to be perpectually fighting to overcome. He knows what it is to feel a surge of confidence and hope for the first time in life and the struggle involved in achieving what was unthinkable for a low-caste man like him.

But with his son it is different; he is born a prince and looks forward to being the emperor. What was a struggle to the father is a gift to the son by virtue of birth.

Basavanna was born a brahmin but rebelled against everything stupid and inhuman in the brahminical rites and rituals. He took to the path of reformation and in the process included the oppressed castes and women. The chief among his disciples is Jagadeva. He is also born a brahmin and is embarassed and ashamed about the fact. But, for him the path is already laid by Basavanna and hence there is no struggle or conflict. So for both Sovideva, the son of Bijjala, and Jagadeva, the disciple of Basavanna, the only objective is to organize and consolidate what they have inhabited, a kingdom in one case and a philosophy in the other. The means of achieving these are of little consequence and thus one becomes a blood-thirsty tyrant and the other an

extremely violent activist; at the end, as Basavanna rightly but sadly observes "the festivities are over, the streets are deserted. . . and the world is silent".

The First Act is the episode of the treasury broken open in the absence of the minister Basavanna, alleging a case of fraud against him. The spineless but upstart Sovideva, the prince, heads this move much to the chagrin of his father. However, not 'a broken cowrie' is found missing. But there is a catch here. This entire episode confers the image of a miracle-maker on Basavanna himself and he knows that this is the beginning of the end of the movement. The moment one is attributed supernatural powers, one gets distanced from the simple and the common lot and hence the defeat of the movement.

The play hits us where it hurts most with all its poignancy and shakes us to our roots.

After that brilliant play *Tughlak* it is *Tale Danda* that makes us sit aghast and stunned by the painful awareness that man's life is no more than the repetition of the story of hate and suspicion and violence, all of which are unnatural and immoral. And Karnad employs the north Karnataka dialect extracting the last ounce of vigour and vitality from the language, the magic of which is untranslatable, once again the true evidence of a great work of art.

The Second Act introduces the proposed marriage between a brahmin girl and an untouchable samagara boy. Basavanna is moved to tears on hearing of this sudden and unexpected leap the movement has taken, but only for a moment. He is pragmatic enough to realise that his movement could succeed only through little steps and not through such sudden leaps. A slight slip and there would be disaster. He cautions his people, and warns them not to forget that 'wedding is a revolution' and that 'we haven't worked long enough or hard enough' as yet.

As a leader he is prepared to take an unpopular stand with his people, and again as a leader he will go to any lengths to defend his people against adversaries like Bijjala who comes to prevent the marriage on the ground that it would lead to caste war. This particular confrontation between the two is the most moving scene in the play and concludes with a nod from Bijjala to go ahead with the marriage, stiff though the nod is.

It is once again Bijjala who understands that this is a miracle where a whole people, excepting the conservatives, of course, could come together for an inter-caste marriage. He tells the conservative Damodara Bhatta flatly that men like Bhatta will never be able to recognize a miracle when there is one nor understand the implications of it.

And this marriage clinches the issue for the dormant forces of reaction and with Sovideva at the head they gather together and mount a war against Bijjala for his partisan ways towards the Sharanas. They employ techniques of intrigue and treachery and dethrone him, setting the little nincompoop son of his on the throne.

Jagadeva on the other side, with his relish for spying and conspiracy and violence, gathers his forces and the war is on. That is the Third Act of the play.

There are costly casualties, including Bijjala himself. The stout-hearted, unbelieving Bijjala, even as he is dying, recognises the miracle that Basavanna always said was life and now shedding the last traces of his ego has become an innocent child in whose eyes even a pillar appears like his own son. How extraordinary that Bijjala the politician, apparently worlds apart from Basavanna should turn out to be the best Sharana that Basavanna could justly be proud of.

And Basavanna leaves Kalyan carrying in him the profound grief and anguish which after all appear to be the inevitable lot of men of vision.

In every one of the three Acts is concretely illustrated the message of the *vachana* quoted at the beginning of this piece. The whole conflict in the play at the abstract level is no more than between the pulls and pressures of the dynamic elements in nature and in man's personality against the status-quoist forces and reaction of history.

The play hits us where it hurts most with all its poignancy and shakes us to our roots.

After that brilliant play *Tughlak* it is *Tale Danda* that makes us sit aghast and stunned by the painful awareness that man's life is but the repetition of the story of hate and suspicion and violence, all of which are unnatural and immoral. And Karnad employs the north Karnataka dialect extracting the last ounce of vigour and vitality from the language, the magic of which is untranslatable, once again the true evidence of a great work of art.

The contemporary implications of the theme are hidden in the deeper structure of the play thus contributing to the artistic integrity of the work. This play is also a critique of contemporary India.

G.K. Govinda Rao, a noted writer and theatre personality, teaches English at St. Joseph's College, Bangalore.

Kalidasa's *Shakuntalam*— A New Adaptation

Ramachandra Deva

LOKASHAKUNTALA
By K.V. Subbanna
Akshara Prakashana, Heggodu, Sagar, 1990, pp. 90, Rs. 20.00

What is important here is loyalty to one's personal experience, and not loyalty to Kalidasa's original play. Therefore, it is irrelevant to ask whether Kalidasa's play has all the meanings presented by Subbanna in his afterword. Probably a translation could have been sufficient if all these meanings were there in the original play. Adaptation—a few more details, and changing the emphasis on the details of the original—has become necessary because all the meanings Subbanna wants to communicate through his version are not there in the original.

K. V. Subbanna is known to the world outside his State as a Magsaysay Award winner for his contributions to the cultural regeneration of rural Karnataka. But, Subbanna in his own right is a writer and translator of considerable significance. The present work, *Lokashakuntala* is an imaginative adaptation of Kalidasa's well-known play, *Abhignana Shakuntalam*. It can be safely said that the adaptation has become an independent work by itself, thus paving the way for a serious debate on the very notion of 'Originality' in the context of Indian literature.

According to traditional interpretations, Durvasa's curse and Kanva's sending off his adopted daughter to her husband Dushyantha's home are the two very poignant episodes of Kalidasa's *Shakuntalam*. Shakuntala's indifference towards Durvasa which resulted in the latter's curse is cited to show Shakuntala's intensity of love. Kanva's tearful farewell is also used as an example to prove that even saints cannot escape worldly bonds. Therefore, there is nothing unnatural if an ordinary person feels deeply attached to this world. Subbanna is right in saying that the significance of Kalidasa's *Shakuntalam* is not limited to a few incidents and verses. Subbanna's position is that the play has to be understood in its entirety. He writes that the play is about the relationship between city and village, centralised monarchy and decentralised republics, the gap between King Dushyanta's public and private selves. The gap is deeply felt in his lonely moments and the tragedy of his being torn between memory and forgetfulness is a touching experience.

No one will disagree that the contrast between life in the city and forest is a major theme of Kalidasa's play. The forest and the city shape the consciousness of the individuals who live there. For Dushyanta, resident of a city, the forest is there to go hunting in, the deer is there to go chasing after. Dushyanta's friend, basically a city-bred man, Madhavya, feels that water in a forest lake is muddy, whereas it is pure for a forest dweller. Soldiers of Hastinavathi disturb the peace of the forest by cutting down trees and upsetting the tranquility of the lives of the animals and birds. In contrast to this, the forest is an integral part of the lives of Kanva, Shakuntala and other inmates of the hermitage. Dushyanta hunts a deer whereas Shakuntala nurses a fawn. This fawn stops her when she is leaving the forest for Hastinavathi. Creepers and trees provide her with clothes and cosmetics. But, Kalidasa does not glorify this way of becoming one with nature. He knows that this kind of life is attacked repeatedly by city-dwellers, and demons. Therefore, it may come to an end soon.

Sharngarava and Sharadvatha, who accompany Shakuntala to her husband's house, are disturbed and frightened by seeing the city life. They return to the forest. Similarly, Madhavya and the soldiers felt at home only in the city. Dushyanta has forgotten what he saw and did in the forest.

What are the other themes of Kalidasa's play?

It is possible to interpret it in different ways and, obviously, that is why it has survived for so many centuries. For example, it can be interpreted as an attempt to explore the meaning of 'wholeness'. In the early scenes of the play, Dushyanta is alienated from forest culture and Shakun-

tala is alien to fashions of urban life. Anyhow, Dushyanta is an experienced lover—he has other women in his palace—and Shakuntala is a teenager, disturbed by her own feelings for a man. When Dushyanta meets Shakuntala in his palace in Hastinavathi, his is a half-personality, alienated from the memories of his own past. His is a half-personality even after he sees the ring and remembers the past because now, he has existence only as a king and not as a father or husband. Shakuntala's too is a half-personality. She has become a mother, but, she is not recognised as the rightful wife by her own husband. Her own past and the memories related to that past are questioned by Dushyanta, who should really be a witness to her sincerity. At the end of the play, Dushyanta attains a wholeness of personality as king, husband and father. Now his present has a significant relation with his past. Shakuntala too is a complete personality as mother, wife, and queen. She too is now able to link her present with her past in a significant way. Both have achieved maturity after going through the problems of immaturity. The union of Shakuntala and Dushyanta, and the attainment of wholeness of personality takes place at Marichavana, a meeting point of heaven and earth. Thus the play shows the development of fragmented personalities and cultures growing into completeness. It begins showing the city-dwellers disturbing the life and values of the forests and ends by showing the union of values and cultures of the city and forest. Dushyanta's son Sarvadamana belongs to both these worlds. At the end of the play, Dushyanta and Shakuntala too have integrated these two cultures in their personalities.

This is how I understood Kalidasa's *Shakuntalam*. But, Subbanna has interpreted it differently. His adaptation is about the tragedy of centralised rule. Subbanna, in his afterword, notes that Dushyanta is a monarch and has colonised many republics.* She finds the centralised rule and the human relationship in such a system totally alien to human nature. Dushyanta strengthens his centralised rule by protecting the sages from demons, and thus winning them to his side. He makes friends with Indra and other powerful kings. As a result of kingship and power, Dushyanta has become alien to many human qualities. The kingship has made him forget Shakuntala; thus Durvasa's curse is not the real reason. Forgetting his women after sleeping with them is a habit he has cultivated after he became a king. He has developed a social personality at the expense of his personal feelings. He conquers women with the same ruthlessness as he conquers republics. As his alienation from the people increases he relies more and more on the clown to retain his human qualities. Still, Dushyanta the human being gains supremacy over Dushyanta, the king. That is why he is in conflict with himself after forgetting Shakuntala. The reason for the revival of his memory is his human quality whereas the forgetfulness is the result of political power and kingship. After him, his son Sarvadamana is again ready to suppress the forest culture, and develop another highly centralised state. Thus centralised rule will be continued after Dushyanta also. This is how Subbanna describes his philosophy of adaptation in his afterword:

> "……*Shakuntalam* helped me to grasp the present social system, the problems of conflict between freedom–equality, society–individual, city–village, patriotism–universalism, opulence–simplicity, violence–nonviolence, memory–forgetfulness, etc."

What is important here is loyalty to one's personal experience, and not loyalty to Kalidasa's original play. Therefore, it is irrelevant to ask whether Kalidasa's play has all the meanings presented by Subbanna in his afterword. Probably a translation could have been sufficient if all these meanings were there in the original play. Adaptation—a few more details, and changing the emphasis on the details of the original—has become necessary because all the meanings Subbanna wants to communicate through his version are not there in the original. Sometimes, Subbanna's use of Kalidasa's details have added new meanings to the original play. For example, one can discuss the use of the ring in the play. In Subbanna's adaptation, Dushyanta is attracted by Shakuntala when he comes forward to drive away the bees that trouble her. By accident, a ring slips from his finger and falls near her feet. When she picks it up, Dushyanta says, 'it is for you'. She is frightened, says, 'no, no' and returns it to him. Probably giving rings to the girls he likes is a habit with Dushyanta. This gives new meaning to his presentation of a ring to Shakuntala when he leaves the forest for Hastinavathi. According to the traditional interpretation, he gives her a ring as a token of his love. But, Subbanna's adaptation suggests that he has given her a ring for sleeping with him. This gives a new meaning to their relationship. At the end when Dushyanta accepts Shakuntala as his wife, he has learnt to treat her as an equal. This is the triumph of Dushyanta, the man, over Dushyanta, the king. Another detail which adds new meaning to the original is the way Sharangarava and Sharadvatha get lost in the city. This is a significant scene both from the point of view of literature and theatre. It powerfully dramatises the contrast between the city and the forest. The play can stand a subtle, textual analysis. Subbanna has used the Yakshagana structure and therefore it has a folk-form. Further, it raises some fundamental questions about our time and society. Precisely for this reason, the present work has become a culturally significant play.

* Hamsapadike, one of his women is from such a republic.

Ramachandra Deva, a journalist and teacher, is also a well-known short-story writer, poet and translator.

We carry a comprehensive Kannada Book News compiled by Ms Ashadevi and Dr D.R. Nagaraj on pp.35–38.

Transmutation of Ideas into Art

S.R. Vijayashankar

PURVAPARA
By U.R. Ananta Murthy
Akshara Prakashana, Sagar, Karnataka, 1990, pp. 319, Rs. 60.00

Dr. U.R. Ananta Murthy is one of the important cultural thinkers of our time. His contributions—creative writing as well as his cultural analyses—have enriched Kannada culture over the past three decades. One of the major novelists in Kannada, Ananta Murthy has to his credit three novels, a book of collected stories, a play and two poetry collections. *Prajne Mattu Parisara* (Consciousness and Context), *Sannivesha* (Situations) and *Samakshama* are his critical works. *Purvapara* (Before and After) is his latest collection of critical writings.

The encounter between the East and the West, which has been Ananta Murthy's major preoccupation for nearly two decades, has found expression in many of the essays in *Purvapara*. He has drawn his ideas extensively from disciplines like political science, economics and philosophy which form a firm base and help him arrive at a cultural theory of his own.

His mode of theorising can be described as "metaphorical reasoning". Ananta Murthy is basically a student of literature. But he owes much to non-literary sources when it comes to his theoretical pursuits. Most of the essays in *Purvapara* discuss the process of decolonization in Indian society. He works out a synthesis of different ideas largely drawn from Marx, Gandhi and Lohia. He discusses the relevance of these ideas and explores the possibilities of their assimilation with Indian politics and religions. But, at times these explorations turn out to be a mere intellectual exercise. Hence many of his theories escape from the responsibility of considering the practical problems in their implementation. This is the major problem with the mode of metaphorical reasoning.

Ananta Murthy writes in his preface: "Both Gandhi and Marx attempt to establish a universal truth born out of the unique experience within their cultures. While Gandhi perceives man's greed as a disease, Marx views this very greed as the force behind progress. In the encounter between the greed and the proletarian struggle Marx sees the movement of the wheel of history. But Gandhi who pays more attention to purity of the soul sees nothing positive in this greed and rejects it. On the other hand, for Marx, the orientals are queer animals and are to be civilized by the European influence. In the process, violence of course is inevitable".

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A student of literature might thoroughly enjoy reading such passages and it appears, at surface level, as though the author has interpreted both Gandhi and Marx perfectly in the context of Indian culture. But what is crucial is to interpret them in the light of our socio-economic truths. How valid is it to consider what Marx wrote about India's first War of Independence or in some other context as representative of his philosophy? When the 'universal truths' proclaimed by Marx are applied to India, do they sound false, when viewed in the context of contradictions here? The stand that Marx has become totally irrelevant in our present cultural context sounds dubious.

The author believes that Marxism puts the stamp of approval on European culture and the Industrial Revolution as the inevitable course for all nations of the world. He also thinks that Marxism endorses this course as a logical and revolutionary development, which refuses to accept any other point of view. On the other hand, Gandhian thoughts help us to create a parallel system rooted in our own unique cultural context. Hence Gandhi, the author feels, is more relevant to us.

But, why then did the Gandhian way of socio-economic change fail to evoke a big response from the Indian people? Ultimately it was Nehru and his industrial civilization that gained the upper hand. However, attractive the new interpretation of Gandhi may be, it sounds impractical unless it is successful when implemented.

As a student of literature, Ananta Murthy, of course, is well aware of the problems of metaphorical representation of non-literary disciplines. Hence he expects the reader to treat the essays of *Purvapara* as a special kind of *Akhyanas* (Narratives). According to him, it is a liberty a creative writer takes with his reader sharing his insights without undue self-justification, but at the same time without being too stubborn about such a stand.

One feels that his analytical essays are preparations for his fiction or poetry. Most of the essays were written for *Rujavathu*, a literary magazine edited by the author himself. The present collection has the cream of his theoretical pursuits. One of his best stories 'Suryana Kudure' (Stallion of the Sun) was also the result of such a confluence of ideas. Ananta Murthy says in his preface: 'Since my aim is to be open to all the challenges of time, it is not important for me to be logical. My intellect has not been trained for such discipline". Only in 'Suryana Kudure' has he transcended such limitations. In other words, his stories have transformed the theoretical ideas into powerful art.

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One can also compare *Purvapara* with two other important prose collections to have come out in the last two or three years. P. Lankesh, writer turned journalist, has also published a collection of his editorial notes and comments, *Teeke-Tippani*. (Notes and Comments). The articles in *Teeke-Tippani* are the immediate reactions of a creative writer-journalist to the present. They are more or less individual reactions and their focus is either on politics or human behaviour. Social or political ideas received both from the East and the West have been tested from a personal angle giving rise to some of the brilliant essays in this collection. But there is no urge either to develop a thesis or to present his ideas in a theoretically systematic manner, perhaps because of the pressures of journalistic writing. But the strength of Lankesh is such that even insignificant events of a quotidian experience become metaphors in some of the essays. By and large Lankesh is deeply rooted in the concrete contexts thus avoiding the dangers of metaphorical reasoning.

Y.N. Krishnamurthy, another important journalist in Kannada, has also brought out a collection titled *Wonder Kannu* (The squint of wonder) which comprises of articles he wrote for his regular column in a newspaper. Though most of the essays in this collection are in a lighter vein, different nuances of the English language and culture, European music, cinema and literature become a part of the Kannada culture, thus trying to erase the line between the East and the West. YNK, as the author is popularly known, looks at the process of the East-West encounter in an entirely different way.

In *Purvapara* the Kannada sensibility representing Indian civilization itself takes on the West and its modes of perception. The striking contrast between *Purvapara* and the other two books mentioned above is an indication of the distinct place the collection has won in Kannada culture. Ananta Murthy is definitely ambitious in his theoretical enterprises and raises fundamental questions about the fate of our civilization. One might miss the methodological rigour of social sciences in these essays, but a more complex experience is in store for a sophisticated reader.

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A Sociological Study of Religion

Mohini Anjum

RELIGION IN INDIA
By T.N. Madan
Oxford University Press, 1991, pp xv+448, Rs 400.00

Oxford University Press has done a commendable work by publishing this new series entitled "Readings in Sociology and Social and Cultural Anthropology" to suit the needs of the general reader, students, teachers, as well as scholars from other disciplines.

One cannot do better than to quote what Andre Beteille has eloquently said on the book jacket: "The sociological study of religion is of central importance to the understanding of the contemporary world and its many paradoxes. The literature on the subject is varied and highly scattered. Professor T.N. Madan, who is one of our ablest sociologists, has done a splendid job in bringing together a selection of readings that is at the same time original and well-balanced. It deserves to be read and consulted extensively by the professional as well as the layman. There could not be a better introduction to this rich and exciting field of study."

The book is indeed a very valuable contribution to the understanding of religion in India. It is a collection of very significant contributions in the area of sociology of religion in India by some of the most renowned sociologists, many of whom have devoted their lives to the understanding of religion in India. It includes among others, contributions by Louis Dumont, Pocock, Pauline Kolenda, M.N. Srinivas, Verrier Elwin, L.P. Vidyarthi, J.P.S. Oberoi and T.N. Madan.

The book has a very broad canvas and unfolds the religious practices of the major religions followed in India, Hinduism, Islam, Sikhism and Christianity. The book is divided into 5 major sections:

I. Sacred Knowledge, II. Sacred Space, III. Sacred Time, IV. Sacred Persona, and V. Reorientations to the Sacred.

The division of the book into these 5 sections helps us to understand the meaning and importance of religious concepts, practices, cults and religious movements in India. The first section "Sacred Knowledge" includes papers on The Quran by Fazlur Rehman; A Folk Deity of Tamil Nad: Aiyanar, The Lord by Louis Dumont, The Evil Eye by David F. Pocock, Hindu Values of Life: Karma and Dharma by K.S. Mathur and Purity and Pollution by Pauline Kolenda.

The second section "Sacred Space" includes papers on The Toda Dairy by Anthony R. Walker, The Meaning of Space in the Temple of the Tooth in Kandy by Heralivala L. Seneviratne, Sinking Flowers at Hardwar by Ann Grodxins Gold, Kashi: City of All India by Diana L. Eck and Concepts of Space in Ritual by Veena Das.

The third Section "Sacred Time" includes papers on Cyclical Time: Durgapuja in Bengal: Concepts, Actions, Objects by Akos Ostor, Time Renewed: Ratha Jatra in Puri by Fredrique Apfell Marglin, Murtipuja in Svetambar Jain Temples by John E. Cort, Mangala among the Coorgs by M.N. Srinivas, The Pilgrimage to Ajmer by P.M. Currie and Moharram by A.R. Saiyid.

The fourth section "Sacred Persona" includes papers on the Saora Shamans and Shamanins by Verrier Elwin, Sathya Sai Baba's Miracles by Lawrence A. Babb, Hindu Temple Priests by C.J. Fuller, Gaya Priests and their Social Networks by L.P. Vidyarthi and the Five Symbols of Sikh Identity by J.P.S. Oberoi.

The fifth section "Reorientations to the Sacred" includes papers on the Elements of Communalism by Satish Saberwal, The Radical and Protesting Asectic by R.S. Khare, Christian Fundamentalism as Counter-Culture by Lionel Caplan, The Logic of Religious Violence by Mark Juergensmeyer and Secularism in its place by T.N. Madan.

All of these papers have already been published over a span of roughly 2–3 decades and enjoy the reputation of important contributions to the field of religion in India. They have already been extensively reviewed and applauded in the last couple of decades.

The original part of the book is Professor T.N. Madan's longish introduction which encompasses the method of sociological research in India and also provides a perspective with which to view religions in India. The introduction gives a historical background to the emergence of different religions in India and the socio-historical factors responsible for giving each religion the shape that it has come to acquire in Modern India.

To quote Professor T.N. Madan (page 20) "New religious cults and movements have arisen within living memory, and, currently, militant religious fundamentalism has found support even among people with a so-called modern education. The readings collected together in this volume will, it is hoped, illumine some of the traditional religious beliefs and practices of the people of India and also draw attention to the contemporary scene."

The book consists of 26 readings of which 14 are papers on different aspects of 'Hinduism', three readings on Islam in India and 2 on Tribal Religion. There is one reading each on Budhism, Jainism, Sikhism and Christianity and finally there is one reading each on Secularism, Communalism, Religious Fundamentalism and Religious Violence.

Apart from providing a very exhaustive introduction to the book, Professor T.N. Madan has also provided an introduction to each of the 5 sections, thus providing the perspective within which to understand the contribution made by each of the authors.

The book has an exhaustive bibliography and a very comprehensive index. The book is strongly recommended for all those interested in understanding the religious phenomena in India.

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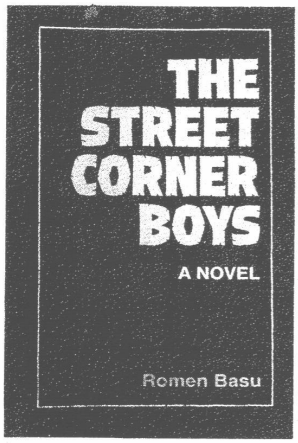


THE STREET CORNER BOYS
By Romen Basu
Sterling Publishers, 1992, pp 154, Rs 200.00

The Street Corner Boys, Roman Basu's tenth novel, is set in Bengal over a fifty year period—from the 1930s to the 1980s. A friendship between the well-placed grandson of a judge knighted by the British (Tarun Ghosh) and a poor boy (Ghonu) spans this period. Various things happen communal-riots, famine, the breaking up of Tarun's huge joint family, the rise of Communism—all this would have been interesting, if not exactly a great novel. As it has been published, however, the book is unreadable. This is really very clumsy and careless writing—the Naxalites are mentioned on p. 42 when, by all accounts, we are still somewhere in the early 1940s. Much later, in chapter 16, we are given a more definite date: twenty-five years after independence, which would put us in 1972. Nothing has prepared us for this huge leap, or shown that it is necessary. There are irritating chapters devoted to minor characters who never fit comfortably into the story, if there is one, and even drearier monologues on communism towards the end of the novel. And we never find out how or why the central characters undergo the changes in their lives—why does Tarun turn to the *Bhagvad Gita* in the end? When did Ghonu and Tarun's cousin fall in love with each other? At the end of the novel, when they confess their love, we are taken by surprise—they don't seem to have ever spoken to each other before.

Romen Basu might have done better, if he had tried harder. He isn't entirely devoid of the ability to write—the seventh chapter is charming.

Anupama Chandra

PUBLISHING CRISIS IN THE THIRD WORLD

Ravi Dayal

PUBLISHING AND DEVELOPMENT IN THE THIRD WORLD
By Philip G. Altbach
Sage/Vistaar, 1992, pp. xii+441, Rs 395.00

This substantial volume is the result of a seminar held in February 1991 in Bellagio, Italy. The Foreword mentions that the background of the gathering was 'the world publishing crisis, and in particular the crisis of autonomous publishing in the poorer countries of Africa and Asia.' 'No doubt several countries went through economic crises in the 1980's and the situation was particularly bad in parts of Africa; but, equally, other areas had reasonably good years, as in parts of Asia. Throughout my thirty years of publishing in a 'poor country' I have heard publishers unrelentingly assert that publishing is in a state of crisis: we seem to have been on the brink of disaster for a generation. Yet new publishers take root every year and, even if the number of new titles published annually in India may not have increased over the past decade, that of worth while books nevertheless has; and in 1989, as Tajeshwar Singh points out in his comprehensive paper on Indian publishing in this volume, 16,635 new books did come out in India despite all the obstacles we are all familiar with.

The term 'crisis' has thus become a cliché that is not necessarily true, and it's a pity that the Bellagio conference began with that assumption. This has affected the tone and content of several contributions to the volume under review: there is excessive wailing and blaming, a fair amount of repetition about the menace of colonialism and neo-colonialism, of dominance by the centre over the periphery, of the intellectual subordination of poor by rich nations and strident announcements that the poor will some day no longer be poor. Some of this of course may be true and will remain an important part of political life and analyses, but this volume would have been tighter and better with much of the rhetoric removed. Few publishers (or those non-publishers who have specialized in writing about publishing) are equipped to be worthwhile political scientists, and they should probably keep to the nuts and bolts they know best.

Of the 23 papers in this collection, ten are by Asians or Africans, and of these, three Asians are not from the 'poorer countries' since they belong to Singapore or Japan. Philip Altbach has written a fair amount on publishing in the 'developing world' over the past two decades, but he is not a publisher. Indeed, judging from the list of contributors, not much more than half of them seem to have very much direct publishing—Gordon Graham, Tajeshwar Singh and Walter Bgoya, for example—amongst the contributors. Perhaps because a number of articles in this collection are by people who are not directly involved in making books in the countries discussed, their pieces are less authoritative than one would wish, and they tend to lack perspective. Thus, like all conference proceedings, this collection is a very mixed bag.

The volume is divided into four sections: 'Trends and Issues', which contains four chapters; 'Africa' (nine chapters, of which five are by non-Africans); 'Asia' (four chapters, all by Asians) and 'Book Aid Programmes' (six chapters, none by recipients of aid-receiving countries). While Africa is fairly thoroughly covered, the volume nevertheless has nothing on the Arabic-speaking developing countries; and the Asian section is strong on India and South-east Asia but excludes other regions, including the rest of South Asia, Indonesia and China. So, even though the volume certainly has a corpus of useful information on the regions discussed, its coverage leaves many striking gaps, and much of the 'third world' mentioned in the title (perhaps China is in the second world?) does not feature. The title of the book, *Publishing and Development* . . . is slightly misleading for another reason, too: the book is clearly about publishing, and possibly about the development of publishing in some parts of the world, but it is not really about publishing *and* development in the sense that the latter term is used by economists or political scientists. The agenda fixed at Bellagio seems to have been somewhat woolly-headed.

Like all economic activity, publishing too is affected by the material conditions prevalent in a society: but whereas it can survive in the hardest economic conditions (as it has managed to do in India), it cannot take wing in an atmosphere of intellectual torpor. If Indian publishing has come of age, despite all the problems confronting the industry, it is largely because of the country's large infrastructure of learning and writing, and an established (if still fragile) pattern of free debate.

The first section of the volume says little that is new and quite a lot that is tediously solemn or old hat. However, Gordon Graham's paper 'Multinationals and Third World Publishing' is a delight to read: it elegantly compresses a great deal of material into 13 pages and, coming from a person with 45 years' publishing experience in several major publishing centres of the world (including India), it is fair and authoritative. In the same section, Shigeo Minowa's criticism of foreign aid in the world of publishing is sharp and clear. He also makes the sensible point (not developed enough elsewhere in the volume) that publishing is a product of 'endogenous cultural development' and not something that can be created by external pressure or interference.

Minowa's observation needs to be highlighted because surprisingly few contributors to the volume mention the most important precondition for the growth of a publishing industry in any society—the existence in it of a sufficiently large and vibrant intellectual and cultural community that requires a vehicle (publishing) to carry and spread the discussion, debate and creativity emanating from its ranks. Publishers do not write the books they produce and are dependent both for the quantity and quality of their output on authors writing in their hinterland. Unless there are enough potential authors in a society, and people interested in their utterances, no amount of glossy paper, the latest printing machinery, bank credit, etc. will create a worthwhile publishing industry. They might create printing centres—as in Hong Kong or Singapore—but not great publishing centres, which require to be fed by a steady stream of scholarship and ideas. All the other material elements needed by publishers can then come into play and help improve the quality of the finished product. Like all economic activity, publishing too is affected by the material conditions prevalent in a society: but whereas it can survive in the hardest economic conditions (as it has managed to do in India), it cannot take wing in an atmosphere of intellectual torpor. If Indian publishing has come of age, despite all the problems confronting the industry, it is largely because of the country's large infrastructure of learning and writing, and an established (if still fragile) pattern of free debate.

By concentrating on the harshness of the economic conditions in which publishers function in much of Africa and Asia, many contributors to the volume under review tend to overplay the importance of raw materials and ignore that of ideas and authorship. This said, the volume contains several handy surveys of the publishing scenes in the regions covered by it, and in a field where statistics are notoriously difficult to come by, the data provided in the second and third sections of the book will be of interest to anyone wanting a comparative bird's-eye view of selective publishing terrains. Tajeshwar Singh's piece on India is admirably put together and contains statistics that are more up-to-date and analytical than usually available.

The fourth section of the volume, on aid programmes, is comparatively uninteresting and too long for what it says and for what aid has achieved in the publishing world. Whereas many of the contributors of area surveys in the volume have been critical of aid programmes and through them, of the role of US and UK publishers in their regions, those writing on behalf of the donors and the rich world do so somewhat blandly, generally assuming that their efforts have been worthwhile, despite occasional bottlenecks. The Bellagio conference was no doubt meant to be an exchange of ideas, but the proponents of aid and other do-gooders seem to have shut their ears for much of the time during the proceedings. Otherwise they would have modified their papers in the light of the repeated criticisms about aid made by participants from the less-rich countries.

***Ravi Dayal**, formerly general manager of Oxford University Press, now runs his own publishing house called Ravi Dayal Publisher.*

Librarians and Research

J.K. Anand

RESEARCH METHODS IN LIBRARY AND INFORMATION SCIENCE

By Krishan Kumar

Har-Anand Publications in association with Vikas Publishing House, 1992, pp. 317, Rs. 295.00

The need for more attention to research and development activities in the field of library and information science is increasing rapidly. In this connection the remarks of Guy Garrison, a renowned name in the field of librarianship, though published in as early as 1964, are still equally relevant and need to be quoted. "Basic changes in the operational practices of libraries, the inability of the present library structure to handle the growth of reference and research demands, the technological revolution that has introduced computers, data-processing, and automated systems into a profession that is ill-equipped to handle them—that point up the need not only for additional basic research into the information process and the role of libraries in that process, but for the applied research that consists of gathering data and finding solutions to everyday problems. The need for research will never be met unless the library profession recognises the need to train its own researchers and is willing to divert a much larger amount of money and energy into the area of a research and development."[1]

Research activities in the field of library and information science in our country have been rather slow. But now the scene is changing. L&IS education in India has grown tremendously over the last few years. It is apparent from the fact that at present this subject is being taught at the Master's level in about 40 universities in the country and of them about eighteen universities provide facilities for research leading to Ph.D. degree in this field. In almost all the universities, submission of a dissertation / project report is a common feature at the M.L.I. Sc. stage. Research qualifications have recently been prescribed as essential by the University Grants Commission and the government for teaching as well as other higher professional posts. As a result nowadays an increasing number of scholars, working librarians and teachers are engaged in research in different areas of L&IS. Most of the prospective research scholars are not aware of the necessary style for writing a research proposal, the relevant research approaches and methodologies to be adopted to pursue a particular kind of research or the criteria by which a research report is evaluated.

A number of publications on research methodologies are available in foreign countries. But they do not entirely satisfy the requirements of Indian research scholars. This particular void has admirably been filled by Krishan Kumar through the present book. The need for such a publication has consistently been felt for a long time by students as well as by teachers. The author, who has a long experience in the field of teaching and research and who has already made notable contributions to library and information science in the areas of classification, cataloguing, reference service and library administration and management, deserves to be congratulated for this long awaited professional contribution.

The book has been divided into various chapters. The chapter entitled, 'Research and Librarianship' is of particular interest to prospective research scholars to be read by them before they initiate themselves into research. The chapter provides a brief description of the importance of research, rationale underlying research, functions, definition and examples of research and an overview of the state-of-the-art of research in L&IS.

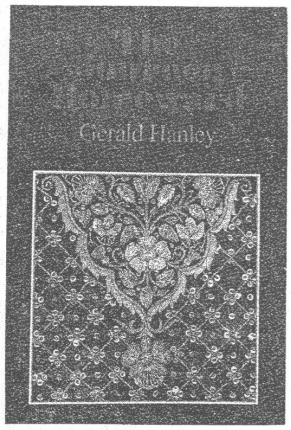
The book has been designed mainly to enable readers to gain proper understanding of research methods. It would certainly help its users to become more competent in applying various research methodologies. The special features of the book include separate and detailed chapters on various research approaches and methods, a comprehensive chapter on bibliometrics, a chapter on criteria for the evaluation of a research report and a chapter on writing a research proposal. The chapter entitled 'Questioning' would be found particularly helpful by scholars who are required to apply observation, measurement and questioning for gathering the necessary data for their research. The author has done well to give examples of a number of questionnaires which can go a long way to help scholars to formulate and draft questionnaires for their own specific purposes. Similarly the chapter captioned 'Interview' would be of particular interest to scholars who adopt the interview method to gather necessary data for their research.

Various basic concepts have been explained by the author with examples from library settings to make the book readable. Besides, a large number of representative examples from L&IS research have been given along with their annotations covering different aspects of research methods, techniques and instruments. A list of 'References', which have been arranged alphabetically for the convenience of users further stimulate the readers to make a detailed study of the subject. The index at the end of the book is also adequate.

Though the book is quite exhaustive and unique in originality and clarity of presentation, its value would have been further enhanced if some additional information such as important reference sources in library and information science like dictionaries, encyclopaedias and commonly used abbreviations of important L&IS terms and journal abbreviations had been included in the book. The price of the book may put it out of reach of students of L&IS. A paper-back edition would be welcome.

J.K. Anand is Librarian, Hindu College, Delhi.

1. Garrison (Guy). Research in librarianship. Libri. 13(3-4); 1964; 206-14.



THE JOURNEY HOMEWARD

By Gerald Hanley

Rupa & Co., 1991, pp 275, Rs 60.00

Once chapter one has been surmounted, the rest of Gerald Hanley's *The Journey Homeward* is quite readable. It is set in the small princely state of Jashimpur just after the British withdrawl from India: this makes for some unrest and revolution amongst the terribly, almost unconvincingly, servile Jashimpuris—and who should drop into all this but the thoroughly westernised royal family of Jashimpur, and Miss Bullen a missionary. There are struggles: political (Maharajah vs. revolutionary leader), personal (Maharajah vs. Maharani), religious (heathens vs. Miss Bullen) and existential (to revolt or not to revolt). Plenty of masala for a page turner, even though the political wheeling-dealing seems a trifle unreal. It is probably called *The Journey Homeward* because the almost atheistic Maharani stops hating India and acknowledges God (she starts hating Him). The philosophical message is rather obscured by an earthquake that nearly kills all the characters.

It can be quite funny: the Maharani, nearing a nervous breakdown, confesses to the Maharajah that she has a lover. The Maharajah (near a nervous breakdown himself) shouts: "I know all about it. You bloody fool. I know all about that character. Is that what you've been mooning about the place for?" Just when we were expecting a truly Royal revenge.

So read it once, it's quite worth that.

Anupama Chandra

University Presses : A Lost Heritage

Anjan Ghosh

Who realises today that until about the mid-1960s University Presses were the major conduit of scholarly publishing in India? Little seems to have remained of that era of independent scholarship and publishing, as the University Presses have sunk into oblivion, starved of resources, weighed down by ill-advertised inventories, a feast for the white ants and mice instead of vibrant minds! The decline of publishing by universities also indicates a shift of intellectual dynamism away from the universities. Yet the eclipse of University Presses and its ramifications have hardly been noticed by the people concerned with publishing.

There are about 142 universities in India. Most if not all of them tend to publish some books. The older universities often have a venerable list of publications including research monographs, doctoral dissertations, endowed lectures, textbooks, selection of readings and journals. Some universities have published important monograph series as for instance the Deccan College's Building Centenary and Silver Jubilee Monograph series published from Poona since 1964. Many publications by the University Presses later came to be recognized as classics. In the field of social sciences with which I am somewhat familiar, the works of Nilakanta Shastri published by the University of Madras, T.C. Das's monograph on *The Purums* published by the University of Calcutta, A.R. Desai's well known doctoral dissertation *Social Background of Indian Nationalism* initially published by Bombay University, J.L. Mehta's work on Heidegger published by the Benares Hindu University, Niharranjan Ray's work on nationalism published from Aligarh Muslim University, Maheshwar Neog's work on Sankardeva published by Guwahati University remain of lasting significance among a host of other important publications brought out by the different University Presses. These publications embodied the vitality of intellectual concerns in the universities. Then universities were the principal repositories of scholarship and their Presses the main disseminators of scholarly work.

This was evident in the publication of endowed lectures by distinguished scholars. Endowed lectures are a form of public recognition of a scholar's work in a particular field. These lectures were well publicised and well attended often attracting extensive coverage in the local Press. As a result they were highly regarded and gave rise to extremely important publications from the universities. In Calcutta University several of these lecture series like the Stephanos Nirmalendu Ghosh Lectures on Religion, the Bimala Churn Law lectures or the Kamala lectures were very prestigious. One of the conditions of these lectures used to be that the lecturers were obliged to submit their manuscripts for publication by the university. Nowadays these lecture often languish as lecturers are not nominated for years together. Even when they deliver the lectures, scholars are wary of getting them published by the university as it inevitably means long delays, shoddy production and lack of proper distribution of the book but seek permission to publish the lectures privately to escape the dragnet of University Presses!

Another aspect of university publishing is the publication of academic journals. Many universities have their own journal for the publication of research carried out under its auspices. Sometimes departments float their own specialised journals to publish the research results of its faculty and research scholars. However few if any such efforts are well managed and all too often degenerate into in-house journals for the self-promotion of the concerned faculty. Publications proliferate as their quality plummets and distribution gets restricted to respective departmental personnel.

University Presses are notorious for their apathy and intransigence to distribution. Once a book is published, little effort is expended to publicise its availability to specialised audiences. Readers of research monographs or learned lectures are a highly specialised lot and unless university publications are brought to their notice the books remain undistributed.

Yet this is neither necessary nor inevitable. What kind of innovation is possible was demonstrated by Rabindranath Tagore's Visva Bharati. He initiated a programme of popular low-cost publishing for the educated but curious layman on a diverse range of subjects from physics to aspects of Indian art. These were short (about 50 pages), well produced monographs in Bengali written succinctly but comprehensibly by the leading authorities in the field and were initially priced at 50 paise a copy. The series was called *Viswa Vidya Sangraha* and really opened a window to the world of knowledge. The breathtaking imagination underlying this project remains a beacon even to this day.

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In a situation where insularity and localism is increasingly overtaking academia, universities instead of unshackling the mind of its constituent personnel (teachers, students, scholars, etc.) are becoming balkanized. Scholars of one region are more often than not unfamiliar with the work of their colleagues in other regions. They are rarely willing or able to look beyond their immediate environment. Again this has given rise to a hierarchy between academicians in 'Central' universities and the state universities where the former sets the norms of virtue of greater resources and better facilities than orthogenetic concerns. A "mainliner—marginal' syndrome referred to by I.L. Horowitz is reproduced in the Indian academic scene.

Here the circulation of scholarly works published by the different universities might help to bridge the distance between 'all-India' academics and their regional counterparts. But for that to happen information about scholarly publication by the universities need to be centrally disseminated through widely circulated journals like *University News, Economic and Political Weekly*, etc. so that people across the country get to know what is available and have access to the literature. Given the apathy of the university administration can we really hope for a renewal of the University Presses?

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Publishing with A Human Face

Geeta Dharmarajan

All the way to Calcutta, I am trying to finish Myron Weiner's *The Child and State in India*. It is a well-writ ten book (no, this is not a book review), but at the end of it I want to cry. Despair and frustration overtake me. Then anger. How dare he say, "One is left with the pessimistic conclusion that barring a conceptual change in the thinking of those who make and implement policy, and a new direction in policy by the Indian government, the number of children in the labour force will not significantly decline, conditions for working children will not significantly improve, school retention rates will not significantly increase, and literacy rates will continue to grow at a slow pace and leave a large part of the Indian population illiterate well into the middle of the twenty-first century. With illiteracy and child labour declining world wide at a faster rate than here, India's global share of illiterates and child labourers will continue to increase."

The book could have been written in 1890, instead of 1991, I fume. But, slowly I have to grow rational. I have to remember what we have done (more precisely, what we haven't done) for children and literacy.

- The Sargent Commission (1944) wanted importance to be given to primary education. No action.
- 1966. The Kothari Commission reports. Same plea . . . a whole chapter. No action.
- Then 1968 and the National Policy on Education is framed. And not a word on primary education!

There are enough studies that point to literacy as the "keystone" to development. *World Resources: A Guide to the Global Environment*, 1992–93 (OUP, 1992) says: "Attention in the NICs [Newly Industrialised Countries] was directed early to education and health care. In South Korea, for example, the literacy rate rose from 30% in 1953 to 80% in 1963. By 1965, the nation was spending more on human resource development than the average countries with GNPs three times as large, creating a relatively well-educated and healthy work force that served as the foundation for industrialisation." Liter-

acy has been cited as one of the main reasons for the transformation of Hong Kong, Singapore, South Korea and Taiwan from being poor like India into thriving economies. (What they have done to their environment is another story.)

Yet, in India today, 48 years after the Sargent Report's fervent plea, more than half the population of girls have never stepped into a school. 100% primary enrollment seems to have slipped from our hands forever—something that Togo, Sri Lanka and China have achieved. But then, such statistics are meaningless. The amount of true knowledge that children have, the amount of *useful* information they can lay their hands on when they need it, the amount of love they have for books and reading, this is finally what should be important. Therefore, the importance of nonformal education (NFE); of making children more creative, more capable of problem-solving, of taking decisions and becoming self-reliant, confident. Qualities that a liberal education is supposed to give.

Of course, in the corridors of power people come and go talking of nonformal education... The Siksha Karmi Project in Rajasthan has been a success, they say... The Bihar Innovative Education scheme has taken off. Government has set up State resource centres. Books are regularly made for neoliterate children: first generation school goers and children in nonformal education (NFE) centres which caters basically to 7–14 year-olds who have never gone to school or who have dropped out long ago and have slid back into illiteracy.

Over the last four years I have been associated with a registered nonprofit society, KATHA, which brings out a magazine for first generation schoolgoers. We also run a NFE centre for children in one of Delhi's largest juggi-jompri cluster, in Govindpuri which started with 6 children and now has close to 550 and has been adopted by ILO as one of their projects.

One of the immediate problems we faced in Khazana was: What do you give children eager to start reading to read? There was so little available that catered to the child who was mature, intelligent but who didn't have the necessary reading skills.

Reading is often not yet a pleasurable exercise for neoliterates. They need books that are specially designed for them: attractive, well-designed material; simple words; short sentences; not too many words to a page; good illustrations and colour that invite the child to open a book and then, to stay with it to the end.

For a long time we looked around for exciting books for our children. We wanted basic literacy books that would be fun, that would be also right for their age: babyish stuff would not do for streetwise boys and girls who knew most of the facts of life. We needed a learning package that was based on the word and not on the letter because we found that our children didn't have the patience to learn their alphabets without having some kind of reward; the reward of a story. We have sincerely searched for books for our children which are fun, which open up the world of science and nature that the child lives in, that makes the acquiring of knowledge pleasurable.

India does not produce many books for this type of reader. Recently when KATHA did a survey on "Print Communication and the Rural Child," in two blocks in Bihar and two in Rajasthan, we found that practically nothing was available for children to read except (for those who still do go to school) their textbooks. In Bihar, for instance, we found school children, small "books" of cheap Hindi film songs clutched in their hands. This seemed to be, as far as we could gather, the only form of published material they can/do lay their hands on.

The amount of true knowledge that children have, the amount of useful information they can lay their hands on when they need it, the amount of love they have for books and reading, this is finally what should be important. Therefore, the importance of nonformal education (NFE); of making children more creative, more capable of problem-solving, of taking decisions and becoming self-reliant, confident. Qualities that a liberal education is supposed to give.

What is literacy and education without books? Without the ways and means to develop a love for books? Without helping build an ability to get joy from reading? Can any act be done only for ulterior motives? Can a person become literate only to read on how to manage his/her poultry better? Can children who have, for whatever reasons, not gone to school or are school dropouts, can these children be made literate on books that are not palatable even to the child who is in regular school?

We must see literacy as an integrated topic which needs inputs from various directions simultaneously. Post-literacy material must be developed side by side with the development of literacy skills in a child; fun reading material and books should be available for a child, a range of material, fiction and nonfiction; the teacher's resource should be assiduously built-up and renewed constantly; the family's economic development makes or breaks the child's chances to stay literate.

With so many children becoming literate, we have a strong case for more attractive, fun-filled information and story books for neoliterate children. Unfortunately, neoliterates have limited buying power; they have not yet developed an appetite for books. Therefore, a commercial publisher may not be interested in making books for them. There is also no existing distribution system that can reach the village or urban slum child; or a chain of special libraries that are well-lit, inviting, and well-stocked. Therefore it is easy to throw our hands up and turn to the Government.

Today, no one who looks sincerely at the books Indian neoliterate children read can question the fact that this is entirely at the mercy of the government. Government *has* been producing books. Unfortunately, because of the money that we set apart for nonformal education, these are, by and large, dull, single-colour books printed on the cheapest paper, as cheaply as possible. "Tell me where is the money for making better books for neoliterates?" asks a Government which sends out magazines in four-colour, printed on the best imported paper to its embassies abroad.

There is a need to think anew. To see books for neoliterates in a new light. I firmly believe that what first-generation readers read acquires a special importance in a country where a large number of adults are illiterates and neoliterates, and the child-readers are, in effect, the communicators, those who read/talk about innovative ideas to their family members, their village people.

Funds is not the issue here. It is looking at old knowledge with new eyes. In USA, for example, schoolbooks belong to the school and are used by each group of succeeding children who enter that class each year. In India, we believe that each child should own his/her books. It may be better if, instead of printing 10,00,000 primers (one/child), 50,000 copies of 10 better-quality books could be printed. The child would have more variety, more excitement. If each school cannot have a library, why not a roving library on a bicycle? If government does not have the funds for more books for children, how about encouraging private industries in publishing/funding publishing of books for the children of their employees?

I realise that the solutions cannot be simplistic or easy. Yet, I believe that a problem looked at imaginatively is bound to throw up its own answers. Innovative approaches which will lead to demand-driven education, to making publishing a child-centred, consumer-oriented product which basically answers the question "What will the child like to read?" rather than, "What should the child get to read?" may be the answer.

For those who are publishers, including the Government, making books for the neo-literate is a new experience. Everyone's still groping in the dark. What we need to do is to give an honest opportunity to various agencies and individuals to try out different approaches and at an appropriate time do an objective evaluation from the point of view of effectiveness so that we may learn which methods work best for our target group. We must also realise that in a country as vast as India, where there are myriad interests, many ways of looking at things, ways of approaching literacy or books, we need many, many books that excite and indulge the child in her/his reading habits, in her scientific approach to life, in seeing the world around her with fresh eyes. Government has to play a positive role in encouraging creativity and innovativeness among different NGOs, instead of abrogating on itself the role of sole expert and publisher. As Mao said, "Let a thousand flowers bloom."

We need a committed lobby for books for neoliterates. We need politicians and bureaucrats who see the need for giving disadvantaged children fun and imagination, books that are exciting and readable, information that will leave them wide-eyed, begging for more, knowledge which will make them see the world around them with new eyes. We need concerned librarians, teachers, and bookshop-keepers in urban well-to-do schools and neighbourhoods, as well as parents belonging to a comfortable middle-class who are moved to do something tangible and immediate for children in nonformal education centres and government schools. There is much that sincere adults can do to improve the quality of the lives of these "other" children.

Then, we can truly say, that Mr Weiner is talking through his hat. That he is making uninformed guesses. That India will survive and can survive because we, each one of us, cares. Then the numerous nongovernment organizations, working with less than a lakh of rupees a year, committed to literacy and the mental development of children, will not be working in vain. They will not every once in a while question their convictions, think that they merely blunder on, in the vague knowledge that every drop adds to the ocean.

Geeta Dharmarajan is the founder of KATHA. She has also set up a centre for nonformal education—Khazana.

Non-Coercive Parameters

Joseph Bara

EACH ONE TEACH ONE : LAUBACH'S MATERIALS AND METHODS
Edited by S.Y. Shah
Indian Adult Education Association, New Delhi, 1991, pp. i-xii + 212, Rs. 75.00 (US $ 9)

The present magnitude of illiteracy in India comprising half of the world's illiterate population is a colonial legacy. Compared to subjects such as police, communication, transport and army, education received a low priority from the colonial government. In the Utilitarian philosophy of the 19th century, the cause of Western education received powerful advocacy. Whatever little importance education received thanks to this and the influence of the missionaries, Indian social reformers and later of the nationalists was far from enough for the development of a system of cheap elementary education for the common man. Organising such a system implied sizeable funds, a large bureaucratic machinery and above all, a good number of staff to man schools, all of which were not in the logic of colonialism. The educated Indians by and large played a comprador role in promoting higher (English) education lopsidedly in their own material as well as cultural interests.[1]

The 'dumb animal'[2] or the illiterate masses who were 'utterly incapable of obtaining any education worthy the name by their own unaided efforts"[3] found a natural spokesman in the missionaries. Their powerful voice during the 19th century in favour of a network of elementary education waned with the Indian Education Commission (1882). Its replacement by that of early nationalists, notably G.K. Gokhale did not have much impact beyond the passage of several compulsory primary education acts in various provinces since 1918.[4] The provision of dyarchy enjoining Indians with the portfolio of education in several provinces was of no avail in the implementation of those acts. The lack of a sound system of primary education paved the way for the growing mass of illiteracy. Thus, while England being in a comparable literacy situation with India, at the beginning of the 19th century,[5] could boast of 99 per cent literacy by 1914,[6] India was increasingly getting trapped in a vicious circle. Whereas the absence of easy access to primary education was causing mass illiteracy, the latter was standing as a hindrance to the success of any scheme of compulsory primary education.[7]

It is at this stage that the nationalists led by Gandhiji seized the problem, mainly with a view to mobilise the masses politically. During the 1930s a protracted debate on the subject of literacy situation in India in the pre-British period between Gandhi and Philip Hartog highlighted the problem[8] and inspired educationists like R.V. Parulekar to work on the subject.[9] In course of time, what started as a tool for political mobilisation came to be harnessed as a means for social reconstruction on the eve of Independence and the decades following it.[10]

The book under review concerns itself with the history of adult education during this important formative period and is a welcome addition to the two familiar titles in the subject: *History of Adult Education in India during the British Period* (1957) by Sohan Singh and *History of Adult Education in India* (1986) by S.C. Dutta, both published by the Indian Association of Adult Education. Unlike these two publications, the present book has been authored by a trained student of history who has had a long innings in the field of adult education. It is an edited compilation of the documents of Frank Laubach, who through his association with top Indian leaders and by assisting them in organising a system for 35 years between 1935 and 1970, firmly grafted upon the Indian soil the system of adult education. The man, an American Congregational missionary, otherwise forgotten, is known for his catchy slogan, 'Each One Teach One' and for his optimistic title *India Shall be Literate* (Jabalpur, 1939).

Having a deep sense of record-keeping Laubach meticulously maintained his diaries, correspondence and other writings as well as his taped discussions and speeches. Buried as they were in the library of Syracuse University, the author stumbled upon these mines of information and hence this hasty and 'unexpected' publication.

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Notwithstanding a scholarly introduction by the author, the book like many such documentary publications, raises more questions than it answers. The foremost question is: why a staunch nationalist and well-knit organisation like the Indian National Congress had to depend on the ideas and expertise of an American missionary and his other foreign associates for a task which amounted to national reconstruction at the grassroot level? Moreover, why a social service subject, viz. adult education was to be an area of direct involvement of the state?

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Besides the Introduction (Part I), the materials in the book are classified under three parts: Laubach's Vision of Literacy, Laubach's Literacy Missions to India and Laubach's methods and Materials respectively. In addition to these, three useful appendices reproduce two samples of literacy and post-literacy materials developed by Laubach, list his entire records and published writings with proper annotation and contain a bibliography of secondary sources. The book makes a departure from the usual historiographical practice of vouching upon written primary sources, as it gainfully uses the 'living records' viz, the interviews of certain aging personalities who knew Laubach, shared his visions and observed his methods from close quarters.

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The period after 1930 is marked by the emergence or consolidation of many social work agencies mainly under the Congress fold, such as the Harijan Sevak Sangh, Adimjati Seva Mandal, All India Depressed Classes Federation and Bhudan Movement, which were privileged by the leadership of men of devotion, such as Thakkar Bapa, B.R. Ambedkar and Vinoba Bhave, apart from Gandhi himself. Also there seems to be no dearth of expertise, as innovative pedagogical methods of persons like Gijubhai Phandheke of Ahmedabad, S.R. Bhagwat of Poona and Dr. J.H. Lawrence of Manipur were well-known. Further, the country was not without traditions of adult education. Social reformers and educational workers, for instance, Ishwarchandra Vidhyasagar and Bhudev Mukherji in Bengal in the mid-19th century organised night schools and other forms of adult education, which were, of course, localised and sporadic.

The answer to the above question seems to be embedded in the nature and history of popular education (including elementary primary education and adult education). In the prevailing situation, it being a difficult area, compared to higher education, hence demanding more energy and drive, but with low immediate returns , made its neglect all the more possible. Thus, the field was almost left barren for the missionaries who had their own ulterior motive of conversion. By the beginning of the 20th century, the missionaries realized the impracticality of the theory of their fellow mentor, Dr. Alexander Duff who advocated an admix of higher education with Christian values as a mechanism to hijack India to the road of Christianity.[11]

This, coupled with the remarkable success of the Roman Catholic missionaries among the backward populations in Chotanagpur and Madras, inspired them to a short-cut and to approach the masses directly. Convinced as they were since the beginning of their operation (late 18th century) of the effectiveness of education as a means for 'intellectual preparation for the acceptance of Christianity',[12] what follows is the appointment of the Fraser Commission (whose report is entitled *Village Education in India*, 1919) and a series of exciting experiments on non-formal education and adult education throughout India, but particularly in the Punjab ('Moga experiments'), under the auspices of the National Christian Council and the Young Men's Christian Association.[13] Not surprisingly, we are told that the Commission visited the Philippines to familiarise itself with educational works going on there, and later, one of the members of the commission and a brain behind the above educational ventures, Dr. Olcott Mason was in correspondence with Laubach.[14] Who acted as the actual linkman for his invitation to India is not clear. More important, however, to note is how increasing the Indian element in the management of the church and its propensity to align with the nationalist forces towards 1930s after considerable vacillation which culminated into a final decision of the National Christian Council in 1944, fitted well in a state sponsored programme of adult education.[15]

The next question which has not received the attention of the author is: why Laubach got interested and accepted the invitation of the Indian leaders for 'technical advice' at all? Obviously, it was not a simple case of love for a new area of adventure, or of sheer devotion to the profession of pedagogy, as was common among the missionaries. The author seems to over-generalise here when he says that Laubach's ". . .motives of working in

India were not exclusively evangelical. They were partly humanitarian, partly educational and partly political". He goes on to say: "Though, there was considerable overlapping of his motives, still it is possible to identify a dominant motive at a particular point of time."[16] What remained the implicit fundamental idea throughout Laubach's 35 years of long association with India needs little more probing and elaboration.

That the shattered face of colonialism in many colonies and ex-colonies was spreading its ideological tentacles in various ways during this period, the channel of education was found to be the most expedient conduit of cultural imperialism. India, with all the typical conditions of a colonial world and a laboratory for ideational experiments since the 19th century, as Eric Stokes observes,[17] was quite vulnerable in this regard. In the absence of a clear, convincing and cohesive state policy and certain individuals (Laubach being one such key person) shaping the destiny of adult education in India, as the author himself argues elsewhere,[18] such a danger lurked more prominently.

Meanwhile, the new dimensions of developing international relations with the successful consolidation of communism in the erstwhile USSR and the ascendance of China on that road, were pointing in that direction. It is but as a corollary to this situation that we are told that "since Russia had achieved literacy in a communist set-up, Americans were keen to assist India achieve literacy through 'non-coercive and democratic manner'.[19] Laubach's own concentration of his work in two communism-prone states, viz. Kerala and Bengal during 1960s substantiates this point.

The lackadaisical situation in which adult education in India was placed explains why despite Gandhi's concept of marriage between work and education or 'basic education', and later after Independence, incorporation of the component of civic education in Maulana Azad's concept of 'social education', adult instructions continued to suffer from literary bias.[20] It appears that by emphasising the literacy aspect of adult instruction, Laubach failed to grasp the existing realities and demands of a developing and complex country like India.

For the perpetuation of the nascent power of the written word on which Laubach pinned great confidence,[21] the literacy instructions had to be accompanied by relevant trade instructions, and had to be followed by suitably written and easily available post-literacy materials. While Laubach ignored the first aspect, he took care of the second. He set the pattern in his *Anand, the Wiseman: Second Reader for Neo-Literates* (New York, 1952). In forty chapters, the book covers various subjects starting from simple grammar to health and hygiene, civic manners and ways to improve the quality of life. Judged from the pedagogical point of view, it

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was a pioneering primer which, however, was not carried forward by a mass of such literature. The result was the chronic problem of relapsing into illiteracy, which remains one of the biggest problems of adult education even today.[22]

In the Philippines among the Moro tribes Laubach had intelligently made use of culture and religion as the strategic entry point to launch his programmes of adult literacy. How and to what extent he made similar efforts in India, as also how he perceived Indian culture and existing complexities especially the caste factor is an interesting area, which is not clear from the present book. An analysis of it can throw adequate light on many of the above points.

How far Laubach could diagnose and cure the perennial and stupendous problem of illiteracy cannot be, and in fact, should not be judged in terms of the number games. But more than any, his greatest contribution seems to lie in his commitment, zeal and drive for the cause. An absence of such things is liable to render the idea of proscription surfacing time and again starting from the days of the Education Ministership of Maulana Azad and even the present 'mission approach' futile or less effective.

Like the case of many quality research works, the credibility of the present book is marred by poor editorial care ranging from spelling mistakes, lack of uniformity in the use of names, repetitions and careless proof-reading. Another glaring shortcoming is the absence of an index of any kind. For all these, the author is not to be blamed as much as the publisher is.

Footnotes and References

1. More than any other province, Bengal in the 19th century with largest emerging middle class witnessed this trend. Its Education Report of 1856-57 observed: "Where in consequence of the increasing demand for English education, we find, as we sometimes do, a difficulty in preventing the Government school from being overcrowded, the fee levied is gradually raised, and inducement and opportunity are thus afforded for the establishment in the neighbourhood of one or more private schools under the Grants-in-aid system, which Schools may in time be enabled to supplant the Government School. A very strong desire is felt, especially in the Districts round about Calcutta, for the establishment of more Government English Schools, and where this is not possible, the people endeavour to get up Grant-in-Aid Schools upon the model of our Zillah Schools." Quoted by A.M. Monteath in his "Note on the State of Education in India" (1862), in *Selections from Educational Records of the Government of India: Volume I, Educational Reports, 1859-71*, Delhi, 1960, p. 43.
2. Long, James Ed. *Adam's Report on Vernacular Education in Bengal and Bihar*, Calcutta, 1868, Introduction.
3. Despatch of 1854, para 41 in Richey J.A. Ed. *Selections from Educational Records, 1840-1859*, vol. II, Delhi, 1965, p. 376.
4. For details upto the year 1925 see Sen, J.M. *Primary Education Acts in India: A Study*, Calcutta, 1925, Chapter 2. The tempo was maintained and by 1947 there were sixteen such acts including the Baroda Act which had been passed way back in 1893.
5. Dharampal, *The Beautiful Tree: The Indigenous Indian Education in the Eighteenth Century*, New Delhi, 1983, p. 14.
6. Vincent, P. *Literacy and Popular Culture in England*, Cambridge, 1990, p. 1.
7. Report of the Adult Education Committee of the Central Advisory Board of Education, 1939 in Shah, S.Y. Ed. *A Source Book on Adult Education*, New Delhi, 1989, p. 3 (Hereafter Source Book).
8. This has been dealt with in great detail in Dharampal *op.cit.*
9. Parulekar, R.V. *Literacy in India*, Bombay, 1939.
10. In 1944 the Post-War Educational Development Committee of the government underlined the goal of adult education as "to make every possible member of a state as effective and efficient citizen and thus to give reality to the ideal of democracy. . . ." Shah, S.Y., *Source Book*, p. 171.
11. Mathew, A. *Christian Missions, Education and Nationalism: From Dominance to Compromise 1870-1930*, Delhi, 1988.
12. Laird, M.A. *Missionaries and Education in Bengal 1793-1837*, Oxford, 1972, p. xii
13. For contemporary accounts on the experiments, see Van Doren, A.B. *Fourteen Experiments in Rural Education: Some Indian Schools Where New Methods Are Being Tested*, Calcutta 1928, and Mc Kee, W.J. *New Schools for Young India: A Survey of Educational, Economic and Social Conditions in India with a Special Reference to Effective Education*, Columbia, 1930; an useful analysis is available in Baggo, K. *A History of the National Christian Council of India 1914-1964*, Nagpur, 1965.
14. p. 60 of the book under review.
15. In 1931 Gandhi having discussed with the missionaries declared in a press conference that barring conversion, the missionaries were welcome for social and economic upliftment of the people. Baggo, K. *Op.cit.* p. 54.
16. p. 6 of the book under review.
17. Stokes, Eric *The English Utilitarians in India*, Delhi 1982, Reprint, p. xi-xii.
18. Shah, S.Y. "The American Interest in Indian Adult Education: The Laubach Era, 1935-70". (Mimeo).
19. p. 22 of the book under review.
20. The Syed Mahmud Committee, thus, defined the first function of adult education in 1939 as "to make grown-up people literate in the general system of education." Shah, S.Y. *Source Book*, p. 3.
21. p. 51 of the book under review.
22. A Committee on Post-Literacy and Follow-up Programmes headed by noted educationist, J.P. Naik termed it in 1979 as 'perilous' and perceived it as "one of the most important reasons for the rather limited impact of the programmes taken in the past." It suggested to accord to post-literacy programmes "such importance as the regular adult education activity itself." Shah, S.Y. *Source Book*, p. 82

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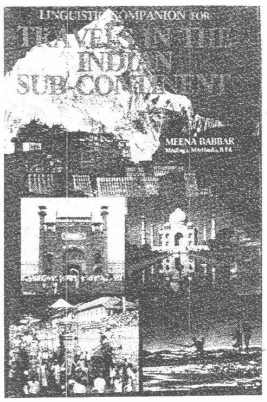

Through Good and Bad Lands

Sumita Paul

A GODDESS IN THE STONES
By Norman Lewis
Rupa & Co., New Delhi, 1991, pp 321, Rs 65.00

LINGUISTIC COMPANION FOR TRAVELS IN THE INDIAN SUBCONTINENT
By Meena Babbar
Trishul Publications, New Delhi, 1991, pp 298, Rs 175.00

Travel books on India fall into two distinct categories. The diversity of the country's visual appeal lends itself to the large-format coffee table publication, where beautiful pictures often make up for lack of content (though to be fair, not always) and where by definition the emphasis is more on the visual appeal than on matter, that is for the most part a brief commentary. The second comprises the 'guide book' category. These usually contain neat essays, comprehensive, at times displaying insight, but by and large, restricted by their very nature to the business of providing essential information with a bit of atmosphere thrown in. The prescribed format and word length does not allow much room for detailed observation or subjective opinion. In both categories the approach tends to highlight the exotic, the colourful, which apart from suffering from overkill, is only one aspect of the country's appeal.

There is little in between, and what one misses is the good old-fashioned travelogue.

Norman Lewis' *A Goddess in the Stones*, (which won the Thomas Cook Travel Book Award) comes as a refreshing change. For one, physically, it does not tread the beaten path—the 'Golden Triangle' of Delhi-Agra-Jaipur, the 'magic and exotica' of Rajasthan, the 'majesty of Indian wildlife', the 'lotus-eater' appeal of Indian beaches, Raj memorablia in the Indian hill stations, or the quaint lifestyle of the Gaddis.

Instead Lewis travels through little-known areas of Bihar, Orissa and West Bengal, consciously avoiding the metros and staying away from five star comforts, which he feels have a synthetic appeal and are certainly not reflective of the country's true status. Lewis is a serious traveller, preferring to travel by road and train, visiting the smaller towns and villages, getting a glimpse of the 'real India'. And his observations are refreshing and interesting, for he displays a not-too-common insight and sensitivity for an alien culture and its traditions.

The leisurely pace of his travel meant greater contact and a larger interface. As a result, what comes through, is minute observation backed by both knowledge and thought. For Lewis has done his homework well. In all his descriptions and introductions to a place, its people and lifestyle, his observations reflect deep study, both historical and contemporary.

Lewis concentrates on village and tribal lifestyle—the Murias, the Bondas, the Koyas, the Godbas, the Kondhs. Tribal lifestyle has elicited a lot of curiosity, in particular the attitude towards sex and relationships. This free-style living is open to various interpretations, but the approach Lewis prefers to take is one that is deeply sensitive and receptive. Lewis' writing is more in the nature of a documentary, which while being explicit, never displays a vulgar curiosity. As he says, "Slowly I was coming to the realisation, that for all the apparent free loving and living, of the so-called primitives, they were in reality, wanderers under the watchful eyes in the labyrinth of custom."

He goes into great detail and one is reminded of the British chroniclers of old. At times, to an Indian reader, this might appear a little unnecessary, but one appreciates the sensitivity, humour and insight. He faithfully reports, seldom going overboard, neither overtaken by exotica nor repelled by the horrors of poverty and disease—a reaction common to those who are uninitiated to India. (The only time he does display a stong sense of outrage is in his descriptions of Calcutta, but he is aware that his is a 'foreign' reaction, and that the average Indian has gained a certain apathy to all this, but here again, he does not censure, just states the facts.) His descriptions border on the poetic, the mature comment and the restraint add to the air of credibility.

Lewis' book is of interest to any travel buff, containing impressions and information on areas that most Indians are ignorant of. Reading this book, one wishes an Indian author could make a similar effort; it would be intesting to view India from Indian eyes for a change.

On a totally different plane is Meena Babbar's *Linguistic Companion for Travels in the Indian Sub-continent*. This is a useful handbook and fulfills well what the title suggests. After a brief introduction to the land and people, there is information on the states, and other neighbouring countries. The vocabulary guide is divided into 16 categories covering areas like food, human relationships, means of transportation, sports, banking, clothes, etc. Babbar has spent a great deal of time and effort in ascertaining what the potential traveller would require and each of the words are given in over 20 different languages and dialects. This book could be a useful giveaway for organisations in the tourism industry or those in the export industry.

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"From this beautiful, misted village, with its spruce untouchables the road passed over the crest of a low hill from which the view was of the marvellous geometry of new paddy fields in spring. So brilliant—almost unnaturally green—were the paddies it seemed as though lamps had been lit beneath them. The scene was full of graceful, archaic, laborious human activity; men transplanting rice seedlings, ploughing with bullocks in the shining mud, ladling water with wonderful old wooden contraptions from one ditch to another. Minute quantities of water were transferred in this way after every dip of the big spoon. The operation was so apparently inefficient and so slow, Devi said, because in this way it was easier for a hidden onlooker to keep tally on the amounts used, which would be noted down and paid for in cash.

This was the traditional heartland of bonded labour, in brickfields and on the farms. It is an aspect of the Indian rural scene with which the Anti-Slavery Society for the Protection of Human Rights and a United Nations convention on the abolition of slavery have occupied themselves for some years with little result. The convention defined bonded labour—a speciality in labour relations which Indians share with Peru—as a system operating where loans in cash or kind advanced by a creditor are cancelled by the debtor in person—on members of his family—by labour service. Some of the facts presented to the United Nations seem hardly credible. For example: '14 moneylenders in Rakshi Village, Bihar, held about 90 people in surrounding villages in debt bondage. For a loan of Rs 175 [currently about $5.50] one man has been working for 12 years; for Rs 105 another for 10 years and for a loan of 22 1/2 lbs of barley another has been bonded for 35 years.' 'Bonded labourers commonly work for 16 hours a day,' the report continued. 'In many areas [in Bihar] children are given into bondage by their parents at a very early age. In some cases to keep up with their debt payment bonded labourers are forced to sell their wives, daughters into prostitution.' When a man died his bondage was inherited by his heir.

Mrs Gandhi, who campaigned against bonded labour, succeeded in putting through an act to outlaw it in 1976. Those convicted of keeping bonded labourers were to be punished by heavy fines and imprisonment. In the fourteen years that have followed, only a single case has been brought to trial and the offender was sentenced to three months. Mrs Gandhi believed there were tens of millions of bonded labourers throughout India, and it is unlikely that there are less than a million in Bihar at this moment. Sometimes we read of one trying to escape and of what was likely to happen to him if recaptured. 'Fadali will never be able to work again,' reports *India Today*, 31 May 1990. 'Last month the 30-year-old tribal had his left hand chopped off (he is left-handed) by the man whose farm he has worked for the past five years. Fadali's crime was that although he was a bonded labourer, he had refused to work for his master and had run away from his farm. According to the terror-stricken youth the master told him: "If you work, you work for me, or you don't work at all." Fadali's master, Narenda Singh Kauran, was described as general secretary of the local Congress Party. He was arrested, but released "on bail"."

From *A Goddess in the Stones*

We were shown over a house, but there was little to be seen. The Koya take refuge from the great heat of summer by doing without windows and putting up with the total darkness—and airlessness—of their sleeping quarters, while spending the daylight hours on shady verandahs surrounding the house. At this season—as elsewhere—nothing much happened apart from the search for pleasure. Most nights, said the headman, reeling and hiccuping occasionally, there was a show on somewhere. Work was strictly taboo, and anyone found engaged in surreptitious labour was subjected to reprimand. Only the making of liquor was permissible, and this used up half the time. There was hardly a tree in the vicinity from the leaves, sap or fruit of which the Koya had not learned to distil liquor. As Mohapatra says, 'Without alcohol the Koya cannot survive. A Koya can carry on without food for a few days, but not without liquor.'

Now was the time among the Koya when their unequally matched marriages took place. Strapping women, valued after much chaffering in terms of cattle, would be handed over to diminutive grooms. Much as they strut and preen in their togas and gold jewellery, with their self-effacing menfolk in the background, there is no economic basis for this swagger: in reality these impressive girls are no more than their fathers' chattels. Nothing makes this clearer than the fact that whereas love marriages are favoured by two-thirds of the tribes of Orissa, here they are out. Instead the father sets out to negotiate the best possible deal for a valuable piece of property, looking forward to being ten to twenty head of cattle richer if a successful bargain is struck. Love cuts across bargaining, and marriages where an infatuated couple elope in the night and in consequence no bullocks change hands are considered self-indulgent and disgraceful.

At a push the Koya settle for marriage by capture, a down-market procedure not without its farcical aspects as the bridegroom is invariably smaller and weaker than the bride, and the violence largely symbolical. In such cases tribal mechanisms exist by which fairly standardised sums are paid out by the family of the abductor by way of compensation. Finally, in the case of poor families unable to pay a bride-price a service arrangement may be agreed by which, in the traditional Old Testament fashion of Jacob and Laban, the son-in-law pays for his wife by working for his father-in-law for a number of months or years.

The Koyas rationalise marriages between mature women and adolescent boys by explaining that their women in early life work harder than men, employed not only in field work and their household tasks, but in bringing up children, and when the time comes to take it easy they need a husband in full possession of his physical powers to come to their support. This is a myth. The Koyas may at times work hard but only over short periods, and their life-style offers an instance of the relative idleness of so-called primitive people. Indian tribals work when there is forest clearing, sowing, weeding and harvesting to be done, enjoying the long work-free pauses in between in a way that Westerners with their noses to the grindstone might find it difficult to understand, just as a set working day of so many hours is inconceivable to the tribal mentality. Almost certainly someone like Mr Mohapatra will have calculated the average of daily working hours put in by the Koyas at their various forms of husbandry: among Amazonian tribes (equally expert in the pleasurable exploitation of what we call waste time) engaged in the cultivation of market gardens in a similar environment to this, the average can be as low as 1 $^{1}/_{2}$ hours.

From *Linguistic Companion for Travels in the Indian Subcontinent*

The Raj in Fiction

Seema Bawa

STORIES FROM THE RAJ: FROM KIPLING TO INDEPENDENCE
Selected and Introduced by Saros Cowasjee
Harper Collins Publishers India, 1992, pp. 272, Rs 50.00

ONCE UPON A RAJ: A NOVEL
By Gustasp Irani
Disha Books, Bombay, pp 164, Rs 50.00

Stories from the Raj are good, if not entirely great. Saros Cowasjee has selected an unusual assortment of fiction that offers a multi-faceted view of the British in India, of how they saw themselves and the colonial relationship between them and the Indians. Often the Indians are "more British than the British themselves" as in Kipling's 'Head of the District' and Khushwant Singh's 'Karma', and this aspect is explored thoroughly to expose the pretensions of the westernized Indian and the contempt in which he is held by the British, be it soldier's in 'Karma' or Kipling's own in his story. In fact, Kipling's story expounds a typical colonial attitude that sees the frontier man in a glorious, heroic light while the westernized Bengali is ineffective and cowardly, quite unfit to rule over his well-built brave, though unruly, countrymen.

The three stories of Flora Annie Steel are a welcome addition to the collection. They afford a delightful view of the self-image filtered through the author's sensibilities. Steel's stories are very different from Kipling's matter-of-fact statement and endorsement of British prejudices. In Steel's fiction, there is a lighter touch, subtle and ironic, in which the author's biases barely brush the reader's consciousness. In 'Mussamat Kirpo's Doll' for example, we feel pity for the poor, ugly Indian girl who is a victim of the society she lives in, but at the same time we are shown that though the missionary ladies work with zeal and sincerity, their efforts are ineffectual and paltry.

'The Reformer's Wife' by Steel deals with the gap between appearance and reality, of how a man projects his wife's image, and the ordinariness of the same woman in real life; the man could have been anybody, British or Indian, but it is the Indian fact of the Purdah system that enables him to pretend and project his fantasy.

The strangest, most haunting story in the collection is Sara Jeanette Duncan's 'A Mother in India'. There are no Indians—no confrontation between the British and the Indians—in this story; yet it is profoundly colonial in theme. It places before us the dilemma of an English officer's wife who perforce has to send her five weeks old infant to be reared up by relatives in England. The resulting alienation between mother and daughter is not resolved in the lifetime that follows.

Alice Perrin, well known for her humour and irony, is disappointing in her two stories about an ayah and a servant. The first one 'The Centipede' is dull and predictable and would have been better left out of the collection altogether. 'The Rise of Ram Din' is dramatic and holds the reader's interest, but the title character's actions appear too grotesque to be real. In fact, of all the authors featured, Alice Perrin seems to be the most out of touch with her material.

As the stories progress from Kipling towards Independence, there is a corresponding shift in general themes and attitudes towards things British and things Indian.

Leonard Woolf's 'Pearls and Swine' centres upon the contrast between the dignified death of an Arab diver and the horror of White's death—leading to a conclusion that utterly confounds the superior attitude of the Britishers discussing India in their club in England: "they don't put it down with a strong enough hand. . . . I'm master here." ('Pearls and Swine', p. 183)

'The Dancing Fakir' by John Eyeton describes that most interesting of spectacles: a white man gone "native". What emerges is the Indian "hatred of the British" and the triumph of British chivalry—the 'white native' sacrifices his life to save the English ladies playing tennis in the club. But already there are resonances of Gandhi, Congress and unrest through the panorama potrayed.

A noteworthy addition to the collection are George Orwell's stories set in Burma (at that time under British rule). Orwell talks of the brutalization of the sensibility that takes place when a man has to deal with hanging and shooting everyday in order to maintain his supremacy and superiority. In fact, Orwell comments, "a white man's life in the East was a long effort not to be laughed at"; all his actions were dictated by the fact that he must project and maintain the image of white superiority—as in the instance when he is forced to shoot an elephant (now calm and harmless) in order not to be thought a coward by the natives. Orwell's criticism of imperialism is concommitant with the sanctity of all life.

The collection ends with a story by Khushwant Singh. Saros Cowasjee says in his introduction: "Khushwant Singh needs special pleading . . . I felt that a story about the Raj by an Indian might offer the British reader a contrasting view. . ." Khushwant Singh's story certainly achieves this objective by contrasting the ill-bred British tommies with the well-educated Sir Mohan Lal.

The shift in mood is from confidence in British rule and racial pride, in the absolute necessity and justness of the white man ruling the black, to a mood of doubt and uncertainity and a closer inspection of the philosophical foundations of Imperialism. With this the potraiture of the Englishman becomes less flattering, while the Indians progress from being an unruly child or an uneducated ayah-servant to that of the dignified easterner or the educated westernized Indian who cannot wholly be dismissed as a brown sahib' aping the British.

Stories From the Raj, apart from being of great interest as a chronicle of British-Indian relationships is excellent reading on grounds of literary merit; Cowasjee has done the reader a service by unearthing such gems as 'A Mother in India', 'Pearls and Swine', 'A Widow' and 'Shooting an Elephant'.

After Raj of the sahibs, Raj of the memsahibs, Raj of the jungles, here is a book about the Raj of a prince. Gustasp Irani's *Once Upon a Raj* is a light-hearted tale of the foibles and travails of a prince belonging to a fictitious Indian princely house during the British Raj.

Irani gives an Indian view, albeit, an elitist royal one of the British rule in India and its effects on the politics of this unnamed ruling house, for which the interfering and annexing proclivities of the British form a backdrop. The novel makes no pretense at exploring the inner dynamics of either the British rule or the divisions within Indian royalty. There are no explanations about impoverishment, drain of wealth, white man's burden, etc. nor stirring recount of the glorious freedom struggle and awakening of nationalism. The book is devoted to the unflinching pursuit of pleasure by totally selfish people who make no bones about the fact.

The plot races from one scene to another setting a breathless pace in which the characters race in and out in a mad dash. Prince Vir, a scion of a royal house is comfortably ensconced in London within reach of the Maharaja club where all the expatriate princes meet and which has a socialist waitress, the Ascot races and the streets of the city which the princes shock with their royal sartorial vividness much in contrast to the "pale natives". But the king, Prince Vir's father and the Grand Vazir force him to return to India to get him married. The marriage is necessitated by the political affairs of the two kingdoms and the British desire to grab these morsels if the nupitals are denied.

What follows is chaos and treachery. The famous Chashme-i-noor diamond disappears, then Vir is kidnapped, there are gypsies from whom he frees himself and returns to confront a British inspector and a thwarted exchange bridegroom Prince Bhayankar and the Grand Vazir. Prince Bhayankar turns out to be an efficient "should-I-beat-him" machine with

"They don't put it down with a strong enough hand, the stock-jobber was saying almost fiercely."

"Stamp out the plague, fever, famine. But let'em know you are top dog. That's the way to run an easternly country. I am a white man, you're black; I'll treat you well, give you courts and justice; but I am the superior race, I'm master here."

*

"For at that time I had already made up my mind that imperialism was an evil thing and the sooner I chucked up my job and got out of it the better. Theoretically—and secretly, of course—I was all for the Burmese and all against their oppressors, the British. As for the job I was doing, I hated it more bitterly than I can perhaps make clear. In a job like that you see the dirty work of Empire at close quarters."

"What had he done to deserve such a fate? All he wanted from life were its pleasures. Was he, Prince Vir, of royal descent asking for too much? No. He must have suffered enough in his past lives to be born a prince in this one. . . . "Princes do not cry; they make the downtrodden grovel, command heads to be lopped off, kill tigers with their bare hands. Restating the virtues of his manhood helped Prince Vir prop up his sagging spirits".

Back home, in India, the members of the pale race were few and largely confined to the British cantonment section of the cities. .

The characteristic of the race that most rankled with Prince Vir was the lack of grace in presence of royalty. . . . English nodded its head in royalty's presence, Urdu prostrated itself at royalty's feet.

a passion for beating up the English Inspector and an active participant in the ensuing elephant chase, tiger hunt and elopment. Prince Vir meanwhile is orchestrating the elopment of Prince Bhayankar and his younger sister, so that the British don't swallow up the kingdom, and the royal house be made redundant and he reduced to "ordinary Vir". Also in his scheme of things is avoiding marriage to the beautiful but ambitious Princess Shushma, Prince Bhayankar's sister who wants him to become king but which raises in his head visions of "private armies, eye-gouging, blood-splitting and all the gore that accompanied a succession war" which was repugnant to his indolent soul.

In the end in true Wodehousian tradition, the mad tangles are resolved to the satisfaction of all except the British. Like in a fairy tale the prince gets his princess but not the prince who is the hero.

While the novel has all the ingredients of a Wodehousian novel with stolen jewels, allowance-withholding fathers, betting debts et al, it lacks the sheer complexity of plot where the right hand doesn't know what the left is doing that is the hallmark of classic P.G. Wodehouse. The characters are true to the typical mould in which Irani has set them. All Prince Vir, a scion of a small princely house, "wanted from life were its pleasures," and proceeds in a single-minded pursuit of these. The king is an eccentric with two interests in life, mangoes and poodles, the four queens, soft and maternal, Prince Bhayankar is the jock of the novel, Inspector Hawkins an instruction-following cog in British administration's wheel and the Grand Vazir, a crafty but hen-pecked faithful servitor, quite used to oddities of royal blood, determined to keep alive the princely house. All the characters are so familiar as they carry shades of those in Wodehouse's stories. There is even a Jeeves-like secretary Mohanlal with a stiff upper lip and a desire for an amiable master.

The book is built around crisp and fresh dialogue exchanges and thankfully no attempt is made to paint tedious word pictures of Indian palaces, gardens and landscape. The setting is peripheral to the story which evolves through entries and exits made by the characters. The translation of flowery phrases of Urdu used by royalty to address one another fail to evoke a laugh at their ornateness. As Prince Vir reflects," English nodded its head in royalty's presence, Urdu prostrated itself at royalty's feet."

Once Upon a Raj is a delightful look at the Raj from the other side of the fence where the British are seen as barbarians with strange habits to be tolerated and passed over. In fact, the English are 'natives' in the book.

The book is a modern fairy tale, steeped in Indian royal tradition complete with a Weighing-in-Gold ceremony, where both the situations and characters are so fanciful and romantic that they sweep the reader into a world of make-believe where threats like crushing-a-head-under elephants feet are perfectly regular. Reality rarely intrudes into their idyllic if slightly malicious world and when it does, more often than not in the form of the English, displaying their "white-is-better" colonial arrogance or their machinations to annex another princely state to their empire. However, such slips are taken up and woven into the flexibility of Indian nature to accept and mould the circumstances to their convenience.

Once Upon A Raj gives a refreshingly humorous twist to the saga of British Raj in India sans judgement on either the Indian princes or the British.

Seema Bawa does freelance work for the Pioneer.

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■ POETRY

Ajjana Hegala Sukkugalu: Anantha Murthy U.R.
Professor U.R. Anantha Murthy, one of the pioneers of the modernist movement in Kannada, has published this collection of poems, his second one, after a gap of nearly 2 decades. Some very interesting experiments are included in the book.
Rujuvatu Prakashana, Mysore, 1991, pp. 100, Rs 15.00

Salooninalli Hudugi: Aravind Nadakarni
The author a senior poet of the modernist movement has continued here the exploration of the themes of alienation and inhumanness of city life.
Kruti Prakashana, Bangalore, 1991, pp. 82, Rs 20.00

Nanna Padige Naanu: Abdul Rasheed
The young author has brought, in this book, many idioms and metaphors from the Mapilla Muslim community to enrich the poetic idiom of the Kannada language.
Kannada Sangha, Christ College, Bangalore, 1992, pp. 42, Rs 15.00

Kaledu Hogiddaane Manushya: Bhagya Jayasudarshan
The poet is interested in understanding the sources of alienation and of dehumanization in the modern society.
Lipi Prakashana, Bangalore, 1990, pp. 48, Rs 8.00

Jeeva Jhallari: Basavaraj Vakkund
The author has written poems on both private and public themes.
Shudra Prakashana, Bangalore, 1991, pp. 102, Rs 15.00

Preeti-Pragaatha: Dodda Range Gowda
The poet has to his credit several volumes of poetry and songs. In this collection he tries to portray different facets of love.
Bharat-Smitha Prakashana, Hosakote, 1991, pp. 64, Rs 12.00

Kompa Yatre: Desha Kulkarni
The author has managed to capture some images of nature from a modernist perspective. This book shows that Navya school is still vital enough to produce good poetry in Kannada.
Anubhava Mantapa, Bangalore, 1991, pp. 60, Rs 20.00

Bakulada Hoovugalu: Ekkundi Su. Ram.
The author is a reputed poet and narrative poems are his forte. Metaphysical dismay and humanist concerns are the two central experiences of his poetry and in the present collection, too, there are enough representative poems of his mode.
Kannada Sangha, Christ College, Bangalore, 1991, pp. 108, Rs 30.00

AA Daari: Jaya Sudarshan
This poet is firmly rooted in the modernist mode of writing. His poetry has acquired a philosophical dignity, sometimes at the cost of artistic integrity. The present book could easily be considered a hall mark in his career.
Akshara Prakashana, Sagar, 1991, pp. 80, Rs 18.00

Kanneya Sneha: Kale Gowda Nagavara
The author is a famous writer of the *Bandaya* movement and this is his second volume of poetry. Interestingly, love is the major theme of his poetry.
Ragi-Rotti Prakashana, Mysore, 1991, pp. 64+8, Rs. 15.00

Hanigavithegalu: Lakshman Rao B.R.
This volume is a collection of limericks and Hayku type poems, full of wit and humour.
Lipi Prakashana, Bangalore, 1990, pp. 72, Rs 8.00

Kengulabi: Lakshman Rao B.R.
The poet employs his usual wit and irony to portrary different facets of love.
Kirana Prakashana, Bangalore, 1991, pp. 92, Rs 16.00

Modadalli Ondu Kana: Mita Devanoor
The author is in her teens and this collection has some very fresh and bright poems.
Sangati Prakashana, Bangalore, 1990, pp. 48, Rs 16.00

Kappu Hudugana Belagu: Nataraj Budalu
This first volume shows the influence of several literary schools on the poet's creativity.
Vasumati Prakashana, Urdegere, 1990, pp. 56, Rs 12.00

Rasteanchina Gadi: Pratibha Nandakumar
Pratibha can easily be considered as the most important woman poet writing today in Kannada. She creates a beautiful poem out of a single arresting image.
Kannada Sangha, Christ College, Bangalore, 1990, pp. xi + 127, Rs 25.00

Daari Mattu Akasha: Sa. Raghunath
Raghunath is one of the younger poets who has taken the art of poetry seriously. The poems in this collection are well structured.
Subhoda Prakashana, Bangalore, 1991, pp. 68, Rs 10.00

Gulaama Geethegalu: Baraguru Ramachandrappa
The author is a leading light of the influential *Bandaya* movement. Expectedly, he writes about exploitation, anger and agony. After reading this, one gets the feeling that Baraguru fares better in fiction.
Kalyani Prakashana, Bangalore, 1991, pp. 64, Rs 10.00

Haldene: Siddaiah Puranik
The poet has been writing poetry for the last several decades. Lyricism in style and humanism in philosophy are his chief qualities.
Anupama Prakashana, Belgaum, 1990, pp. 114, Rs 16.50

Anukshana Charite: Shiva Prakash H.S.
The poet is one of the most ambitious writers of the younger generation. He is increasingly becoming more philosophical recalling the intensity of Gokak's poetry.
Kannada Sangha, Christ College, Bangalore, 1990, pp. 170, Rs 40.00

Kanugodu Mane: Srinivasa K.H.
An interesting collection of poems by a former Minister.
Akshara Prakashana, Sagara, 1990, pp. 126, Rs 30.00

Monne Sikkavaru: Subraya Chokkadi
The poet has written some of his most ambitious poems in this volume. That the author is still deeply rooted in the *Navya* sensibility is evident in the poems of the collection.
Akshara Prakashana, Sagar, 1990, pp. 88, Rs 25.00

Seelgavanagalu: Shivarama Karanth
This is a book of satirical poems by the Jnanpith Award winner.
S.B.S. Publishers, Bangalore, 1990, pp. 94, Rs 22.00

Papiyu: Tirumalesh K.V.
Tirumalesh is known for his innovative experiments with the poetic form. He concentrates on trivial things and builds them as metaphors for larger things. This is his method even in the present book.
Akshara Prakashana, Sagara, 1990, pp. 212, Rs 50.00

Matte Surya Baruttane: Lokesh Agasanakatte
This collection of poems has a whole range of themes centering around social struggle and causes of the poor.
Vishva Bandu Marulasiddha Smaraka Grantha Male, Sirigere, 1990, pp. 56, Rs 10.00

Samagra Kavithegalu: Nisar Ahmed K.S.
Nisar Ahmed is one of the major poets of the *Navya* (Modernist) movement. The present collection reveals the range and development of the poet.
Taralabalu Prakashana, Sirigere, 1991, pp. 460, Rs 160

Noor Kavanagalu: Sivarudrappa G.S.
This volume contains the selected poems of one of the most influential teachers of Kannada literature. His contributions to poetry and literary criticism have moulded more than two generations of writers.
Kannada Samskruthi Nirdeshanalaya, Bangalore, pp. 184, Rs 9.50

Chandranannu Kareyire Bhumige: Savita Nagabhushana
This collection of poems is full of lyricism bordering on romanticism.
Samvada Prakashana, Malladihalli, 1991, pp. 84, Rs 30.00

Estondu Mugilu: Venkatesha Murthy H.S.
This is a collection of sonnets by one of the most interesting poets writing today. Experiences of wonder and metaphysical speculation are the chief qualities of this volume.
Akshara Prakashana, Sagara, 1991, pp. 88, Rs 20.00

Abhinayada Bayalu: Veechi
The poet has tried to achieve a synthesis of socialist vision and nature worship in this collection. The stylistic obscurity quite often mars the beauty of his poems.
Chalana Prakashana, Tumkur, 1992, pp. 64, Rs 25.00

Sneha—Vishwasa: Vi. See.
Vi. See. was one of the architects of the *'Navodaya'* movement, the first phase of modern Kannada literature in the present century. This book is a collection of his selected poems.
Vi See Sampadha, 1990, pp. 704, Rs 120.00

EE Nelada Haadu: Usha Sa.
Usha has been writing poems for the last two decades. Keen observation of life forms the vision of her poems in this collection.
Samvada Prakashana, Malladihalli, 1990, pp. 58, Rs 15.00

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Venugopal Soraba is a devoted follower of the *Navya* school of poetry.
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Ayda Kavanagalu: Buddanna Hingamire
Selected poems of Buddanna Hingamire, a poet who has been writing poetry for the last 20 years. The poet has tried to establish an identity of his own by trying to digest the influence of major poets of the language.
K.S. Nirdeshanalaya, Bangalore, 1991, pp. 175, Rs 9.50

Ayda Kavanagalu: Chennanna Valikara
The poet uses mainly forms of metres of folk verse to convey his radical message.
Kannada Samskruthi Nirdeshanalaya, 1990, pp. 142, Rs 8.00

Pramada: Vasantha Kalbagal
Her first collection of poems, some of which are quite fresh and interesting.
Bangalore, 1992, pp. 88, Rs 16.00

Bandaya Kavya: Baraguru Ramachandrappa (ed)
This anthology of radical poetry, is mainly written by the followers of the *Bandaya* movement. The poems are by and large political in nature. Stylistic simplicity is the major quality of these poems.
Kannada Samskruthi Nirdeshanalaya, Bangalore, 1990, pp. 468, Rs 17.50

■ SHORT STORY

Halu Kudida Huduga: Abdul Rasheed
The joys and sorrows of a small Muslim community form the backdrop of these excellent stories. Their sheer lyricism defies translation.
Sangathi Prakashana, Bangalore, 1990, pp. 124, Rs 20.00

Kuttadalli Kuddavara Kathegalu: Chennanna Walikara
This book is a piece of leftist writing wherein the author passionately narrates tales of feudal exploitation. The simplicity of the technique is commendable.
Sirapura Prakashana, Gulbarga, 1990, pp. 133, Rs 20.00

Huliraya Mattu Itara Kathegalu: Gopalakrishna Adiga
AdIga is basically a poet; but he has also written some interesting stories in his distinguished writing career. Poetic descriptions and symbolic mode characterise his story telling in this volume.
Praja Printers, Bangalore, 1990, pp. 228, Rs 40.00

Nenapalla Vastava: Karigowda Beechanahalli
The author explores different dimensions of social change that rural Karnataka is experiencing. One of his best stories is 'Viyoga'.
Kalyani Prakashana, Bangalore, 1990, pp. 160, Rs 20.00

Ayada Kathegalu: Kalegowda Nagawara
The author has lent a great deal of sophistication to the *Bandaya* movement through his stories. This volume of selected stories depicts irrepressible energy of human beings to fight the forces of oppression.
Kannada Samskruthi Niredeshnalaya, Bangalore, 1991, pp. 173, Rs 9.50

Kadala Terege Dande: Keshava Malagi
Malagi keenly explores the complex relationship between politics and human relationships. Lyricism is the strength of his narrative technique.
Gajendra Prakashana, Tumkur, 1989, pp. 240, Rs 48.00

Kerige Bada Hori: Krishnamurthy Hanoor
The author tells his story in an absorbing very low key technique which is his strength.
Purogami Sahitya Sangha, Bangalore, 1990, pp. 136, Rs 18.00

Karpurada Kayadalli: Rajashekhar Neeramanvi
These are passionately written stories dealing with themes of rural Karnataka. The author explores the fate of ordinary individuals caught in the whirlwind of their own passions.
Lohia Prakashana, Bellary, 1990, pp. 105, Rs 15.00

Bandaya Kathegalu: Ramzan Darga / Chandrashekar Alur (Ed)
An anthology of stories by writers of the radical literary movement, *Bandaya*.
Kannada Samskruti Nirdeshanalaya, Bangalore, 1990, pp. 380, Rs 15.00

Derek Desouza Mattu Itara Kathegalu: Shankar Mokashi Punekar
Punekar is a poet, fiction writer and critic. Subtle irony and a sense of paradox are two important characteristics of these stories.
Sinchana Granthamala, Dharwad, 1990, pp. 158, Rs 15.00

Maya Darpana: Sriram M.S.
The author is one of the talented writers of the younger generation and the present collection offers sufficient evidence to prove this. His stories dealing, particularly, with the aged are the most touching ones in the book.
Kannada Sangha, Christ College, Bangalore, 1991, pp. 132, Rs 26.00

Puttariya Matantara Mattu Itara Kathegalu: Venkatesha Murthy H.S.
The author is basically a poet and this book shows that he is also capable of writing interesting stories.
Kirana Prakashana, Bangalore, 1990, pp. 178, Rs 10.00

Ayda Kathegalu: Vaidehi
This is Vaidehi's selected stories. Her latest book is reviewed in the present issue of the Book Review.
Kirana Prakashana, Bangalore, 1990, Rs 13.00

Langaru: Vivek Shanbhag
This is the second collection of short stories by the author. Exploring the nature of human relationships is the central concern in the present collection.
Akshara Prakashana, Sagar, 1992, pp. 119, Rs 30.00

■ DRAMA

Huliya Neralu: Chandrashekar B. Kambar
Kambar has used the folk form innovatively to explore modern experiences. This is one of his latest plays.
Akshara Prakashana, Sagara, 1990, pp. 88, Rs 18.00

Tukrana Kanasu: Chandrashekar B. Kambar
This is an adaptation of a Lushun's story. Kambar uses the story to make a satirical statement on our Nationalist movement.
Akshara Prakashana, Sagara, 1992, pp. 86, Rs 25.00

Bimba: Chaduranga
The author tries to elicit radical and modern meanings from an ancient text, the Ramayana.
Ila Prakashana, Bangalore, 1990, pp. 88, Rs 18.00

Sarala Virala Natakagalu: Shivarama Karanth
This book is a product of Karanth's experiments in theatre.
Akshara Prakashana, Sagara, 1991, pp. 553, Rs 120.00

Maha Chaitra: Shivaprakash H.S.
The playwright has used the *Veerashiva* movement of the 12th Century to convey his radical beliefs.
Kannada Samskruti Nirdeshanalaya, Bangalore, 1990, pp. 103, Rs 7.50

Beedi Natakagalu: Vijaya
The street theatre as a serious art form has evoked considerable interest in Karnataka. Vijaya is a major writer in this genre as is evident in this book.
Kannada Samskruthi Nirdeshanalaya, Bangalore, 1991, pp. 152, Rs 9.00

Nammologobba Najukaiah: Sitaram T.N.
The author is one of the important playwrights of contemporary theatre. The present play deals with the rot that has set in the manners and morals of middle class life and its possible impact on politics.
Kannada Sangha, Christ College, Bangalore, 1991, pp. 81, Rs 25.00

■ OTHER FORMS

Priya Kannada Bandhu: Sheshagiri Rao L.S.
This book gives an interesting glimpse into the rise of Kannada nationalism.
Suvidya Prakashana, Bangalore, pp. 262, Rs 36.00

Kanakadasara Keerthanegalu: Srikantan R.K.
Srikantan, the famous musician, presents the works of Kanakadasa the medieval saint poet, to modern readers.
Talavadya Kalakshetra, Bangalore, 1990, pp. 24, Rs 10.00

Kannadigarige Kalakaliya Manavi: Joshi Sham. Ba.
This book is a reflection on Kannada culture and its basic moorings. The author was an outstanding vedic scholar who died recently.
Jagrata Bharati, Dharwad, 1992, pp. 16, Rs 3.00

Vedantha Regiment: Veerabhadrappa B.V.
This is a collection of essays on topics mostly concerned with religion and culture and the author is a well known rationalist.
Patrike Prakashana, Bangalore, 1991, pp. 238, Rs 45.00

Vakra Drushti: 'Langulacharya'
This book is a collection of satirical writings on various topics and issues. The author was a journalist of great repute.
Prathiba Granthamale, Dharwad, 1990, pp. 190, Rs 21.00

Swatantrya Gangeya Saavira Toregalu: Shankar Narayana Rao N.P.
This book tells the saga of the nationalist movement in all its colours.
Navakarnataka Publications, Bangalore, 1991, pp. xxxvi+564, Rs 65.00

Wonder—Wonder: YNK
This book is a collection of the writings of a veteren journalist written for a popular column of the same name.
Pusthakalaya, Bangalore, 1990, pp. 154, Rs 25.00

Vyjnanika Manodharma: Narayana Rao G.T.
This book is a study in the notion of scientific temper and the writer brings his vast erudition to bear on the topic.
Navakarnataka Prakashana, Bangalore, 1990, pp. 176, Rs 20.00

Teeke-Tippani: Lankesh P.
Editorial notes and comments published in the popular weekly *Lankesh Patrike* by the author.
Patrike Prakashna, Bangalore, 1991, pp. 664, Rs 80.00

Devaru: Murthy Rao A.N.
The author, a father figure in Kannada literature, discusses the notion of God from agnostic and atheist points of view.
D.V.K. Murthy, Krishnamurthypuram, 1991, pp. viii+182, Rs 25.00

■ FOLKLORE

Karavali *Janapada:* Purushottama Bilimale
A scholarly work which deals with different aspects of coastal folk lore.
Mangala Gangotri D.K., 1990, pp. 178, Rs 75.00

Ondu Graamada Janapadiya Adhyayana: Chennanna Walikara
The book profiles a small village in north Karnataka.
Akshara Prakashana, Sagara, 1991, pp. 148, Rs 35.00

■ TRANSLATIONS

Chinnada Hakki (Yeats): Lakshminarayana Bhatta N.S.
This is a translation of Yeat's poetry into Kannada. He has translated Shakespearean sonnets earlier.
Pustakalaya Prakashana, Mysore, 1990, pp. 210, Rs 40.00

Sri Aravindara Mahakavya—Savitri: Mugali Ram. Sri.
In this book Mugali has rendered Sri Aurobindo's epic 'Savitri' into Kannada.
Rasika Ranga Prakashana, Bangalore, 1991, pp. 222, Rs 45.00

Anna Akthmova: Requiem Mattitara Nooru Kavithegalu: Balu Rao Sha.
A book of translation of Anna Akthmovas's poetry into Kannada. Balu Rao is also a famous writer in Kannada.
Akshara Prakashana, Sagara, 1991, pp. 132+36, Rs 50.00

Rutu Vilaasa: Venkatesha Murthy H.S.
This book is a translation of Kalidasa's Ritu Samhara. It also won the Sahitya Akademi prize for translation.
Suvidya Prakashana, Bangalore, 1991, pp. 85, Rs 8.00

Kannada Mahabharata (Virata Parva): Krishna Kumar C.P.
Krishna Kumar, a veteran translator, has rendered the *Mahabharata*'s 'Virat Parva' into Kannada.
Kannada Adhyayana Samste, Mysore, 1990, pp. 432, Rs 30.00

Kattala Hoovina Haadu: Kamala M.R.
The book consists of translations from Black American and African poetry. Both the selection of poems and the mode of translation follow the parameters of the *Bandaya* (Rebels) school of writing.
Kalyani Prakashana, Bangalore, 1989, pp. 203, Rs 30.00

■ TRAVELOGUE

Alemariya Andaman Haagu Mahanadi Nail: Poornachandra Tejaswi
This book tells the stories of the writer's travels in Andaman.
Parisara Sahitya Prakashana, Shimoga, 1990, pp. 212, Rs 25.00

Neelachalagala Naadinalli: Basavaraj G.P.
A travelogue depicting the writer's experience in the eastern states.
Karnataka Sahitya Akademi, Bangalore, 1990, pp. 152, Rs 10.00

Jana Gana Mana: Raghavendra Rao H.S.
The writer offers us here an interesting account of his journey in West Bengal.
Karnataka Sahitya Akademi, Bangalore, 1989, pp. 184, Rs 10.00

Ayana: Nagatihalli Chandrashekhar
Tells the story of the author's travels in Europe.
Abhivyakti Samskruthika Vedike, Bangalore, 1991,Rs 20.30

Pravasodyama Haagu Kannadalli Pravasa Sahitya: Vidyashankar S.
This book is an ambitious academic attempt to survey the whole body of travel-writing in Kannada.
Sneha Prakashana, Bangalore, 1991, pp. 352, Rs 50.00

■ CHILDREN'S LITERATURE

Tattu Chappale Putta Magu: Bolwar Mohamad (Ed)
This is an anthology of poems written for children. The editor has included many forgotten poems from the past with a good introduction.
Divya Prakashana, Bangalore, 1991, pp. 372, Rs 45.60

Bharatavellaku Baavutavonde: Siddaiah Puranik
This book conveys the message of national integration through its lyricism.
Sri Giri Prakashana, Bangalore, 1991, pp. 38, Rs 10.00

Elegalu Nooraru: Venkatesha Murthy H.S.
This book deals with the ideal of national integration among other things.
Kirana Prakashana, Bangalore, 1989.

■ RESEARCH

Shasanagalalli Karnatakada Stree Samaja: Chennakka Yeligara
This book is a study of the position of women in ancient Karnataka as depicted in inscriptions.
Prasaranga, Karnatak University, Dharwad, 1990, pp. 338, Rs 95.00

Sri Krishna Katheya Ugama Mattu Vikasa: Pradhan Gurudatta
This study deals with the origin and evolution of the Krishna myth and its uses in literature.
Kannada Adhyayna Samsthe, Mysore University, 1991, pp. 382, Rs 125.00

Vyasti Mattu Samasti: Karigowda Beechanahalli
The book is a revised version of the author's Ph.D. dissertation on modernist fiction.
Ajantha Prakashana, Bangalore, 1991, pp. 336, Rs 65.85

Itihasa: Kalburgi M.M.
Kalburgi is one of the respected authorities on ancient Kannada culture and history. This book is a collection of his selected essays.
Kannada Samskruthi Nirdeshanalaya, Bangalore, 1991, pp. 228, Rs 11.00

Karnataka Lambanigara Saamskrutika Adhyayana: Khandoba P.R.
This book is a study of the culture of the Lambani tribe.
TejSingh Memorial Trust, Gulbarga, 1991, pp. 314, Rs 75.00

■ NOVEL

Anchu: Bhyrappa S.L.
The author is one of the major novelists in Kannada and he has been translated widely in different Indian languages. This is his latest work.
Sahitya Bhandara, Bangalore, 1990, pp. 288, Rs 32.00

Surya: Baraguru Ramachandrappa
This deals with the theme of feudal exploitation. This novel is one of the important novel of the *Bandaya* movement.
Kannada Samskruthi Nirdeshanalaya, Bangalore, 1990, pp. 72, Rs 6.00

Huligemma: Chennanna Walikara
Prajna Prakashanaa, Gulbarga, 1990, pp. 118, Rs 16.00

Hennina Bala Jagattu
Mattu Kote Bagilu: Chennanna Valikara
The above two works by the author give an authentic account of the changing situations in the societal life of North Karnataka. The novelist makes a powerful use of the dialect of the region. He is more interested in creating characters of women in all their agony and glory.
IBH Prakashana, Bangalore, 1990, pp. 87+72, Rs 14.50

Kunkuma Bhumi: Keshava Malagi
This is Malagi's first novel and he has shown considerable power in the depiction of characters and situations.
Kalyani Prakashana, Bangalore, 1990, pp. 200, Rs 28.00

Gati: Lalitha Nayak B.T.
The author, till recently a MLC, in this novel is deeply interested in the fate of women. It is written in the realist mode.
K.S. Nirdeshanalaya, Bangalore, 1991, pp. 141, Rs 8.50

Akka: Lankesh P.
This novel was serialised, a couple of years ago, in his own popular weekly *Lankesh Patrike* and he had abandoned it in the middle. Now he has completed this novel which tells the story of an adolescent boy from a city slum and the writer calls this a political novel.
Patrike Prakashana, Bangalore, 1991, pp. 104, Rs 30.00

Drushti: Mogasale Na.
Mogasale has tried to tackle the larger theme of social transformation in the novel from a metaphysical perspective.
Bhagyalakshmi Prakashana, Bangalore, 1991, pp. 160, Rs 18.00

Sannidhi: Nagathihalli Chandrashekhar
He is one of the popular writers among the young. This work has several poetical passages in it.
B.E.S. College, Bangalore, 1990, pp. 230, Rs 26.00

Bedikondavaru: Raghavendra Khasnis
Khasnis has written very little fiction and each work has been seriously discussed by critics. The present one also deals with his pet theme of alienation.
Manohara Granthamala, Dharwad, 1989, pp. 88, Rs 15.00

Gowri: Satyanarayana K.
This is the third novel of the author. The story is woven around Gowri, a middle class housewife, and through her the novelist tries to explore the social and political dimensions of woman's lib.
Aparna Prakashana, Bangalore, 1992, pp. 160, Rs 30.00

Kadana Virama: Sara Abubakar
This is the latest work of Sara Abubakar, whose first *Chandragiriya Thiradalli* was a classic.
Sneha Prakashana, Bangalore, 1991, pp. 200, Rs 20.00

Tarangantara: Tirumalesh K.V.
The author makes several subtle experiments in the art of story telling in this novel.
Kalyani Prakashana, Bangalore, 1990, pp. 108, Rs 18.00

Bhagavathi Kadu: Veerabhadrappa Kum.
Veerabhadrappa, is one of the powerful writers of the younger generation. Although he has social and political themes at the centre of his fiction, he has tried to explore other dimensions of life in this work.
Kalyani Prakashana, Bangalore, 1991, pp. 160, Rs 30.00

Purushottama: Yashwanth Chittal
This is one of the most ambitious novels written by Chittal, one of our major novelists. Its epic structure echoes *The Mahabharata* in many ways.

■ AUTOBIOGRAPHY—BIOGRAPHY

Nanage Naane Maadari: Jatti B.D.
Jatti, former Vice-President of the nation, offers us a glimpse into his colourful political past in this book.
Loka Shikhana Trust, Bangalore, 1991, pp. 132, Rs 40.00

Barahagartiya Baduku: Anupama Niranjana
The author was one of the most important woman writers of Kannada who died recently. In this autobiography, she discusses her own development as a novelist.
D.V.K. Murthy, Mysore, 1990, pp. 120, Rs 25.00

Oorosage: Kushalappa Gowda
The author recreates the village of his childhood in this autobiographical work.
Sneha Prakashana, Bangalore, 1990, pp. 121, Rs 10.00

Kannadada Shaka Purusha Deputy Chennabasappanavaru: Karadi R.S.
This book tells us about the life of one of the important personalities of modern Kannada culture.
Upadhyayara Tarabeti Vidyalaya, Dharwad, 1990, pp. 80, Rs 3.00

Khan Abdul Gaffar Khan: Narayanaswamy K.S.
This book is a biography of Khan Abdul Gaffar Khan and it is written in a simple style by a veteran Gandhian.
Gandhi Pratisthana, Bangalore, 1991, pp. 200, Rs 20.00

Swarayogi Dr. Mallikarjuna Mansoor: Enkay
This book introduces different achievements of the famous musician Mallikarjun Mansur.
Prasaranga, Bangalore University, 1991, pp. 100, Rs 8.00

■ CRITICISM

Bhuvanada Bhagya: Amur G.S.
Dr. Amur has done an admirable study of the total contribution of our poet laurete Da. Ra. Bendre to Kannada literature. The author is also a noted critic in Indian English studies.
Sneha Prakashana, Bangalore, 1991, pp. 430, Rs 70.00

Tereda Kitaki: Ananthanarayana S.
This is the latest work of the author whose studies of modern Kannada literature are well known.
Gangataranga, Mysore, 1990, pp. 114, Rs 15.00

Sahitya Sandarbha: Ashoka T.P.
The book has some brilliant essays on modern Kannada literature. The canvas of the book is quite wide in the sense that it covers different periods, forms and authors.
Akshara Prakashana, Sagara, 1991, pp. 254, Rs 60.00

Nalku Daliteeya Kadambarigalu: Aravinda Malagatti
This book discusses the notion of *Dalit* literature by situating that in the concrete context of four novels.
Kannada Sangha, Christ College, Bangalore, 1991, pp. 84, Rs 10.00

Dalita Sahitya Mattu Itara Lekhanagalu: Devaiah Harave
Devaiah Harave was the first critic in Kannada who tried to define the parameters of *Dalit* literature. The essays intelligently discuss the relationship between the *Dalit* movement and its literature.
Kannada Samskruthi Nirdeshanalaya, Bangalore, 1991, pp. 230, Rs 11.00

Navya Sahitya Darshana: Desai, Shantinath
Desai is one of the major writers of the Modernist movement. In this volume, he has explained and defended the theoretical basis of his movement.
Parisara Sahitya Prakashana, Shimoga, 1990, pp. 264, Rs 50.65

Bendreyavara Kavya: Gopalakrishna Adiga M.
This is one of the significant documents of modern Kannada literature. Bendre had asked Adiga to write a preface to one of his collections of poems but it was never published. The present essay registers conflicting perceptions regarding the nature of poetry between two important poets of Kannada.
Kannada Sangha, Christ College, Bangalore, 1991, pp 46, Rs 48.00

Gamana: Nagabhushan D.S.
It consists of essays written for different occasions on modern Kannada literature.
Samvada Prakashana, Malladihalli, 1990, pp. 160, Rs 30.00

Sambhrama: Nayak H.M.
Professor Nayak is a popular columnists.
Suvidya Prakashana, Bangalore, 1991, pp. 140, Rs 20.00

Sahitya Mattu Sahitya Pragne: Keertinatha Kurtakoti
Professor Kurtakoti is said to have begun a new chapter in the history of modern Kannada criticism. The essays in this book examine the changing notions of literature that Kannada culture witnessed during the early decades of the 20th century.
Kannada Samskruti Nirdeshanalaya, Bangalore, 1990, pp. 112, Rs 7.50

Bandaya Dalita Sahitya: Purushottama Bilimale
This book seeks to explain the ruling notions and concepts of the two literary movements of the day.
Karnataka Sahitya Akademi, Bangalore, 1990, pp. 130, Rs 7.00

Bedagu: Sivarudrappa G.S.
This book is the latest book of criticism by Sivarudrappa.
Suvidya Prakashana, Bangalore, 1989, pp. 176, Rs 22.50

Kalidasana Krutigalu: Parameshwara Bhatta S.V.
Professor Bhatta has also translated Kalidasa into Kannada. This book is an introduction to the great poet-playwright.
Kannada Vibhaga, Bombay University, 1991, pp. 88, Rs 20.00

Paschatya Mattu Bharatiya Mahakavya Paramparegala Manodharma: Sheshagiri Rao L.S.
Sheshagiri Rao is one of the senior critics of Kannada, known for his erudition and comparative analysis of Kannada and English Literatures. This book is an exercise in comparative literature since it offers a study of Indian and Western epics.

Vimarsheya Vinaya: Nayak G.H.
Nayak is one of the important critics of the modernist movement. This book contains selected essays.
Kannada Samskuti Nirdeshanalaya, Bangalore, 1991, pp. 202, Rs 10.00

Samskruti Mattu Srujanasheelate: Baragur Ramachandrappa
In this book the author examines the notions of culture and creativity from the view point of radical politics.
Sunada Prakashana, Bangalore, 1990, pp. 150, Rs 15.00

Bendreyavara Kavyada Vibhinna Nelegalu: Sumatindra Nadig
This is a serious academic attempt to understand the sources of Bendre's creativity. The scholar, also a well-known poet, has brought new material in terms of highlighting the Marathi roots in Bendre.
Suvidya Prakashana, Bangalore, 1990, pp. 266, Rs 40.00

Sahityadalli Sreshthate: Sundra Srinivasa (Ed)
A document defending a controversial literacy conference in February 1990. Various writers discuss the notion of excellence in literature.
Shudra Prakashana, Bangalore, 1990, pp. 54, Rs 4.00

Munnudi Torana: 'Kuvempu'
The book consists of some of the interesting ideas that 'Kuvempu', the Jnanpith laureate, has developed over the past years.
Sahyadri Prakashana, Mysore, 1989, pp. 136, Rs 15.25

Kelavu Videshi Natakakararu: Ramaswamy S.
This book is a popular introduction to some western playwrights.
Prasaranga, Bangalore University, 1991, pp. 94, Rs 6.00

Aasakti: Satyanarayana K.
The book consists of several essays covering a whole range of themes ranging from politics to middle class ethos in literature.
Hamsadwani Prakashana, Bangalore, 1990, pp. 285, Rs 30.00

Kannada Kadambari Nadedu Banda Reeti: Shantinatha Desai
This book traces the development of the Kannada novel as a new genre in the 20th century.
Prasaranga, Karnataka University, Dharwad.

Modern Kannada Literature: Narasimha Murthy K.
This book is an introduction to the study of modern Kannada literature.
Pustakalaya, Bangalore, 1992, pp. 77, Rs 35.00

Shista Parishista: Purushottama Bilimale
Dr. Bilimale is one of the significant critics of the younger generation. This book is a collection of critical essays on modern Kannada literature.
Madipu Prakashana, Mangalore, 1992, pp. x+216, Rs 45.00

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