

Bharatiya Manyaprad

International Journal of Indian Studies

Vol. 6

Annual

April-May 2018

Executive Editor

Sanjeev Kumar Sharma

FORM-IV

1. Place of Publication : Bharatiya Vidya Bhavan,
Ahmedabad Kendra
2. Periodicity : Annual
3. Printer's Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
4. Publishers' Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
5. Editor's Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
6. Name and Address of the:
Individuals who own the
Newspaper and partners/
Shareholders holding more
than one percent of the
Capital : Nil

I, Neerja A Gupta, hereby declare that the particulars are true to my knowledge and belief.

Sd.
(Neerja A Gupta)

Bharatiya Manyaprad
International Journal of Indian Studies

Vol. 6

Annual

April-May 2018

Contents

	Editorial	v
1.	Science in Jain Canonical Literature <i>Ajay Kumar Singh</i>	7
2.	Media, Platform for Self-Expression and Ethnic Identity: Case of Indian Diaspora <i>Wisdom Peter Awuku & Sonal Pandya</i>	13
3.	Migration and Enclaves System: A Study on North Bengal of India <i>Soumit C. Chanad & Neerja A. Gupta</i>	25
4.	Philosophy Subject vis-s-vis Philosophy Works: Contemporary Need and Relevance <i>Sushim Dubey</i>	34
5.	Satyagraha and Nazism: Two most Contradictory Movements of the Century <i>Apexa Munjal Fitter</i>	45
6.	The Mahabharata: A Glorious Literary Gift to the World from Bharata <i>Virali Patoliya & Vidya Rao</i>	65
7.	Eco consciousness in Children's Literature: A Study of Ruskin Bond's Select Short Stories <i>Kavita Tyagi & Archana Pandey</i>	73

8.	Sri Aurobindo's Integral Yoga & Kashmir Shaivism <i>Mahesh Kaul</i>	85
9.	Political Thinking in Ancient India: Western Myths and Contemporary Challenges <i>Sanjeev Kumar Sharma & Ansuiya Nain</i>	92
10.	Taxation System in Ancient India <i>Pooja Kishore</i>	107
11.	Voices of Women as Playwrights in Winder Perspective <i>Jagruti J. Patel</i>	112

Book Review

1.	Kashmir Shaivism: The Secret Supreme <i>Deepanshi Mishra</i>	123
2.	Jammu, Kashmir and Ladakh: Kashmir <i>Kavita Joshi</i>	124

Editorial

A journey of six years has taken the purpose of *Bharatiya Manyaprad* to almost all vistas of writers. Accomplished, renowned and proven minds have contributed in different series of publishing in past years. This issue contains articles written by young researchers. All those who have just started their career or are pursuing their research at the initial stages have been invited to submit the article for the present issue. Their brilliance and variety of subjects related to Indianness have touched the hearts of the peer review team members.

Sri Aurobindo, one of the most original philosophers of modern India, made a deep study of the *Vedas* and, struck by the light it threw on his own experiences, rediscovered its lost meaning. In his book *India's Rebirth* (ISBN: 81-85137-27-7 - p. 94) he wrote: "I seek a light that shall be new, yet old, the oldest indeed of all lights...I seek not science, not religion, not Theosophy but Veda - the truth about Brahman, not only about His essentiality, but about His manifestation, not a lamp on the way to the forest, but a light and a guide to joy and action in the world, the truth which is beyond opinion, the knowledge which all thought strives after - यस्मिन् विज्ञाते सर्वमिदं विज्ञातं भवति (which being known, all is known); I believe it to be the concealed divinity within Hinduism...". It's a well-conceived truth that the mind of ancient India did not err when it traced back all its philosophy, religion and essential things of its culture to the seer-poets of the *Vedas*, for all the future spirituality of her people is contained therein seed or in first expression. When we emphasize upon Indianness, that age old insight is revealed in words. With this fervour this issue has given space to the young researchers who have the

zeal to connect, decode and propagate the direct experience of underlying metaphysics of Indian wisdom tradition.

Bharatiya Manyaprad is spreading its wings around the world and today reaches out to 2370 destinations. The keenness of writers is creating a spark. 'Thought' is infinite and 'word' is finite. Again, what word transmits is the infinite thought. Ancient traditions of '*Shruti*' and '*Smriti*' are germinated out of this notion only. Articles in the present issue not only depict variety of thought but also critical analysis of world view presented by various deliberations. *Srimad Bhagwad Gita* inscribes five major factors which lead to success of karma:

अधिष्ठानं तथा कर्ता करणं च पृथग्विधम् ।
विविधाश्चपृथक्चेष्टा दैवं चैवात्र पञ्चमम् ॥18.14 ॥

It's heartening to know that young researchers are quite inclined to go deep into the search of meaning, thought and concept which form India an ancient nation and young tradition. Their faith in pragmatic approach helps to dispel narrative spread around that Indian thought is not modern and western aid is complementary to essential research. Would like to end with a universal prayer what a Vedic man prays to:

'The One who is the life spark of the water,
of wood, of things both moving and inert,
who has his dwelling even within the stone,
Immortal God, he cares for all mankind,
'He who sees all beings at a glance,
both separate and united,
may he be our protector.'

Sanjeev Kumar Sharma

Bharatiya Manyaprad
Volume 6, No.1, 2018, pp. 7-12
UGC List No. 47524

ISSN 2321-8444

Science in Jain Canonical Literature

Ajay Kumar Singh

The heritage of Prakrit texts is an invaluable treasure of India. Innumerable kinds of works have been written in Prakrit for over 2500 years. Their works in the various fields of learning and sciences have greatly contributed to this treasure. Dr. J. C. Jain, Dr. J. C. Sikdar, Prof. L C. Jain and Dr. N. L. Jain and other scholars have studied Prakrit texts and painted out their significance in the various fields of science and cultural history of India¹.

The twentieth century scientific age has gone more critically analytical of old concepts and practices to confirm them or indicate about their modifiability. It attempts to elaborate the scriptural, spiritual and physical facts and phenomena not only intellectually but by experimental evidences also. This dual support strengthens our faith. The scientific mind is not satisfied with the concepts like divinatory, revelatory or self-experiential origin of Scriptures. It has, however, been found that the Jaina system holds a superb place not only contemporarily but all-timely also in the field of moral or spiritual instructions and many physical conceptualizations.

One can also obtain on authentic accounts of various arts, crafts and popular branches of science. Science has no conflict with religion, when correctly understood in fact, they go hand

and both of them pursue the discovery of truth in the physical and spiritual realms. Science and technology are welcome, but they should serve man, add to his dignity and accommodate his spiritual aspirations irrespective of the environments under which he is placed. Seventy two kalas are frequently mentioned in many Prakrit texts². The list contains the *sippas* and also the list of traditional knowledge and sciences. Detail description of matter and soul found in Prakrit texts is also related with various sciences. Jain philosophy provides a scientific and logical description of the nature of both the physical and the spiritual. The Prakrit texts provides a research oriented, spiritual, philosophical, scientific and mathematical exposition of knowledge of Jain texts. Some aspects of science may be traced out in Prakrit Texts because the Jaina acharyas have memorable achievements in sciences such as mathematics, astronomy, astrology, medical science, mining and metallurgy, science of Alchemy, horticulture etc. Some branches of science referred in Prakrit texts are pointed out here in brief.

Astronomy

The early Prakrit texts provide ample testimony to the progress made by *Jyotisa*. It was also known as *Nakkhattavijja*. The experts of *jyotisa* were required to make forecast of all coming events. The *Suriyapannathi* and *Candapannathi* Prakrit texts deal with astronomy. *Vivahapadala* is another Prakrit work on astrology, which was consulted for fixing up the wedding time³. The *Jonipahuda* and *Cudamani* also deal with astrology. The Prakrit work of 8th century A.D Kuvalyamalakaha preserved detail description of astrology.

Arithmetic

Ganiyavijja is counted among seventy two subject of learning. It is said to have been thought by Risabhadeva to his daughter Sundari, Ganita is described as one of the four exposition of the principle (Anuyoga) in Jaina texts. The Prakrit texts Thananga mentions ten categories of science of numbers⁴.

The Science of medicine

Ayurveda is defined as the science and art of life. It deals with life in all its phases, philosophical and biological and comprises both preventive and curative medicine and surgery. This science is propagated by Dhanwantari⁵. This medical science comprises eight branches:

1. Pediatrics (Kumarabhicca)
2. The treatment of eye, ear, nose and throat (Salaga),
3. Surgery and midwifery (Sallahattha)
4. The treatment of bodily diseases (Kayatigiccha)
5. Toxicology (Jangola),
6. Demonology (Bhuyavijja)
7. The science and art of restoring health of old age (Rasayana) and
8. **Sexual rejuvenation (Vajikarna or Kharatanta).**⁶

There are also description of various method of treatment and medicines. The Acarangasutra mentions the sixteen kinds of diseases⁷. Prakrit works Nishithacurni and kuvalamala etc. give other kinds of diseases and their treatment⁸. Thanangasutra has mentioned the causes of diseases. Snake bite, Leprosy, Piles, insanity and sores etc were fatal diseases mentioned in the Prakrit texts⁹. "There were public hospitals also named by tegicchayasala, anahasala, arogyasala etc. The Prakrit works Nayadhammakaha referes to a hospital which was built on one hundred pillars have in number of physicians and surgeons, giving treatment to patients suffering from various diseases by employing various medicines, herbs, pills, tablets, powders, oils and other ingredients¹⁰.

Mining and Metallurgy Sciences

The digging of earth and smelting metals (*dhaudhamana*) are stated to be censured professions for followers of Jain religion, probably, because of the violence involved. But this science of mining and science of Alchemy (*dhatuvidya*) are depicted in many Prakrit texts. India was rich in mineral wealth, and mining was an important industry in ancient India. Alchemy (Dhatuvidya) was known several methods were employed turn the base metal in to gold. The Prakrit work

Jonipahuda gives more detail of this science. The technique of alchemy has been given in the Prakrit work *Kuvalayamalakaha*. This was the art of making artificial gold by some herbal powder and other process. It was also known as Narendra Kala.¹¹

Science of Prognostication

There are different types of fore telling referred to in various Prakrit texts, with their origin taken to the times of the saviors. It was the part of sacred knowledge disseminated by them (*Kevalisutta*).¹² Dream reading science was famous in ancient India. Now it is related to psychological study and science.

Jain Philosophy and Science

The modern science, as we know is devoted to the understanding of the physical matter, its qualities, and the forces that govern its behavior. Science has indeed gone a long way in understanding the nature of the minute particles that constitute matter, the various forces, such as the forces of gravity and magnetism and the electromotive forces that pervade this universe, and the relationship between energy and matter. Science has even explored the phenomena that govern the nature and attributes of our physical body, delving into such areas as the DNA and the genomes. However, astounding as the discoveries of our modern science are, there is still so much to know and learn. Our knowledge is incomplete, uncertain and partial. New discoveries often negate or disprove what we once believed to be true, and a true scientist is the first to acknowledge that we still stand at the periphery of a vast ocean of knowledge and that much of the universe is still unknown to us.

Modern science-provides an explanation for the physical phenomena of nature on the basis of a study of the fundamental particles that constitute all matter and the forces that govern the behavior of such particles, Jain philosophy deals with the entity that gives life, and how it is affected by its association with Karmic particles and the Karmic forces. It provides a rather unique and thoroughly logical theory of interaction between the Karmic particle and the soul and the

transmigration of such, particles with the soul. The soul, in fact, serves as the medium that holds a record of the influx, bondage, stoppage, and stripping of karmic particles. Prakrit texts have explained in detail the many facets of knowledge that the Jain philosophy has explored, and how it has been a pioneer in such exploration.

Jain philosophy has always maintained that the universe is without a beginning or an end, everlasting and eternal, but continuously undergoing transformation. Modern science has also embraced this concept. Jain religion has provided the most comprehensive description of the nature of both animate and inanimate. The proposition that the animate (*Jeevas*) exists in two forms, as embodied souls and as liberated soul, is a unique concept. Even more astounding in its logical brilliance is the division of the embodied or the mundane souls into *sthavar*, having one sense organ and embracing in its scope the earth, water, fire, wind and vegetation. Equally brilliant is the Jain description of matter or inanimate and its constituents, the *anu* or atom and the *skandh* or molecule. Jainism has also recognized that energy is a form of matter. It is interesting to note that it was not until Einstein's discoveries that our modern science came to the same conclusion.

These are some of the highlights of the scientific and logical philosophy of Jainism. Jain philosophy provides a comprehensive description of the universe and the animate and inanimate that constitute it. It also discusses the meaning of 'our existence, the purpose of this life and its destiny, and the forces that control that destiny'¹³. The Prakrit literature provides the most valuable source for a study of the Jain philosophy and how it is based on sound scientific, mathematical and logical reasoning.

Endnotes

- 1 a). Jain, J.C. Prakrit. 1984. *Sahitya ka Itihasa*, Varanasi, Page 356 etc
- b) Sikdar J.C. 1987. *Concept of Matter in Jaina philosophy* P.V. Research Institute, Varanasi.

- c) Jain L.C. 1982. "Exact Sciences from Jaina Sources vol-1", Rajasthan Prakrit Bharati Sansthan, Jaipur.
- d) Jain N.L. 1996. "Scientific contents in Prakrit Canons" P.V. Research Institute , Varanasi.
- e) Kachhara, N.L. 2006. *Jaina Dharma mein Vigyan*, Bhartiya Jnanpith, New Delhi.
- f) Gelra, M.R. 2002. *Jaina Agam aur Vigyana*, Ladunun
- g) Mardia K.B. 1996. *Scientific foundation of Jainism* M.L. Banarasidasa, Delhi
2. Jain P.S. 1975. *Kuvalayamalakaha ka Samskrutika Adhyayana*, Prakrit Institute, Vaishali
3. Shah A.L. 1969. *Jain Sahitya ka Brahat Itihas vol-5*, P.V. Research Institute, Varanasi.
4. Kamal, K.L. Muni, 1995. *Ganitayuyoga*, Ahmedabad.
5. Nisitha curini, 15, page-512.
6. Thanang sutra, 8, page-404
7. Acaranga Sutta, 1,173, *Jivabhogama*, 3 page -153
8. Sen, Madhu. *A Cultural study of the Nishithacurni* P.V. Research Institute, Varanasi, Page-331-337.
9. Jain J.C. 1984. *Life in ancient India as depicted in Jaina canons and commentaries*, Munshiram Manoharlal, Delhi. Page 236-237.
10. Nayadhammakahao, 13,143, Nishithacurni, 11,3649.
11. Kuvalayamalakaha. 1970. II Part, Ed. A.N. Upadhye, Bombay. Notes page 127.
12. Jamkhaedkar, A,P, 1970. *Kuvalayamala-A Cultural Study*, Nagpur University Journal, vol.XXI. 71, Page-78
13. K.K. Dixit, 1971. *Jaina ontology*, L.D. Institute, Ahmedabad, Chapter II.

Ajay Kumar Singh, is an Assistant Professor, Centre for Comparative Religions and Civilizations, Central University of Jammu. **Email-Singhdiaspora83@gmail.com**

Bharatiya Manyaprad
Volume 6, No.1, 2018, pp. 13-24
UGC List No. 47524

ISSN 2321-8444

“Media, Platform for Self- Expression and Ethnic Identity: Case of Indian Diaspora”

Wisdom Peter Awuku & Sonal Pandya

It is said that he who plays the piper, calls the tune. This paper, “Media, platform for Self-Expression and Ethnic Identity: Case of Indian Diaspora” looks at how the Indian Diaspora have used the media as a platform to express themselves as Indians found in another land who have unique ethnic identity. For them to be able to do that, it means they should be able to call the tune. Calling the tune is to say one has control over the media. Control over the media also means ownership of the media. Diasporic media are a platform for self-expression, the representation of cultural relics and the contestation of negative stereotypes by migrant people in the public sphere. In the context of this presentation or forum, diasporic media are perceived ‘as the media that are produced by and for migrants and deal with issues that are of specific interest for the members of diasporic communities’.

Background of Indian Diaspora

The Indian Diaspora is a generic term used to describe the people who migrated from territories that are currently within the borders of the Republic of India. It also refers to

their descendants. The Diaspora is currently estimated to number over twenty million composed of “NRIs” (Indian citizens not residing in India) and “PIOs” (Persons of Indian Origin who have acquired the citizenship of some other countries). The Diaspora spreads across practically every part of the world. It numbers more than a million each in eleven countries, while as many as twenty-two countries have concentrations of at least a hundred thousand ethnic Indians. According to a survey conducted by the United Nations (UN) on international migrant trends in 2015, India’s diaspora population is second largest in the world, with 16 million people from India living outside their country. The survey conducted by the UN Department of Economic and Social Affairs (DESA) said the number of international migrants - persons living in a country other than where they were born-reached 244 million and India has the second largest diaspora population in the world.

Ethnic Identity and Self-Expression

Considering the European Indian Diaspora, certain facts become clear. There are striking parallels between the settlement patterns and the diasporic identity formations. The Indian ethnic network has been a base to use ethnicity in forming an ‘Indian Diaspora’. The concept of culture as a baggage of cultural heritage is the dominant factor used to unite the community. Once the community is united, it is extended to the dimension of inter-diaspora relations. The problems arise when youths born and brought up within European surroundings cannot imagine India. Through oral traditions, observation of festivals and rituals and cultural forms the parents of the first generation tell the second and third generations that they are Indians. India and the Indian community becomes a vision to them. They are caught up in a state of confusion and cannot place their identity. Their cultural heritage as told by their parents remains imaginative. The reality is the place where they are born and has European friends. They do know through the media that like China, India is rising economically. Since Europe’s economic crisis have created many problems, India is alternative to them.

They try to research their Indianness. In the European universities, India and her cultures are taught. Many Indian students go to India for studies. Indirectly, they are proud of the country of their forefathers and its modern, rising economy. They are also given extra information about India through internet, cyber technology and media. India provides them with professional opportunities as well. Their own respective European governments also have an interest in developing business relations with India. The imagined Indian Diaspora and India have thus become a living reality.

Activities of the associations create an informal movement for ethnic revival, its preservation and maintenance. The speeches and narratives given by the individual leaders during the meetings are meant to have internal discussions within the group members. These are necessary to invoke and provoke the feelings of the group members. For example, questions are raised, “Should we forget our motherland and ancestors?” “Should we give up our culture and religion and follow the permissive host society’s norms and values?” “Shouldn’t we care for our centuries old cultural heritage?” “Shouldn’t we care for our elderly people, women and children instead of imprisoning them in the western cage of individualism?” Since the ethnic groups were considered a minority group numerically by the host society, it helped them to perceive their image differently. At a certain moment the group expressed the identity in the form of their visible celebrations and narratives. The government- bureaucrats managed how a group should behave. They prescribed certain rules of behavior to be followed by the immigrants. When Associations or self-organizations were formed by the ethnic groups, these helped pride and self-assertion with the immigrant identity. The immigrants were educated and tended to be economically successful. In the case of illegal migration, some of such migrants were caught by the police, while others, were quietly married to other Indian girls (PIOs, People of Indian Origin). In some cases they married to European women to get the green card and stay in the country. Their migration was a means to escape from unemployment, family problems and political persecution

back in India. Many migrants asked for refugee status. It is near impossible for any Indian to be given asylum. Most of them were repatriated. During their stay, unless their cases were legally wound up, they were kept in asylum centres. They were given some pocket allowance to cover the necessary needs. Gradually, when they won cases these newly legalized illegal Indians became members of associations and conveyed their harsh experiences. When various associations united and became countrywide associations, the force of ethnicity led to demands for better treatment, housing, jobs, access to the labor market and educational institutions, cultural autonomy and equality in the welfare system as enjoyed by the host society. Their demands were politicized by host members and the media. After becoming united collective organizations, the formation of a diasporic identity was facilitated. In all narratives during the meetings of the associations, the notion of belonging to a different culture and the need to express their identity were the main issues.

Thus, the process of ethnicity emerged. It was a new experience for a long suppressed or undermined and disadvantaged person who was now seeking political “redress in society.” Ethnicity removed their bitter experience of a “suspended identity”. Which was the result of the Indian community being treated like a marginal group. Public opinion, rumours and printed media were against the way of Indian living. Since ethnic identity or diasporic identity relies on ancestral ties, kinship relations, common language of communication, historical and imaginary memories and religious beliefs, it became a shield to protect, preserve and maintain the ethnic culture. Ethnicity took this baggage and exposed it to the host culture and the government. Their functions have been articulated in previous literature, including the production of ‘culturally relevant and locally vital information to immigrants in the host society’ ‘orientation and connective ‘open space for a self-reflective discourse among migrants’ ‘reinforce identities and sense of belonging’ ‘the (re-)creation of alternative imaginative space alongside existing mappings’ and contribution ‘to the ethnic diversity of a multi-ethnic public sphere’

Media ownership-Newspapers/Radio/Television

As a way of ensuring that the Indian Diaspora are well represented in the media, many of the Indian Diasporic individuals and groups owned and funded many of the media outlets in the world. This decision to be media owners gives the Indian Diaspora the leverage over bad press and stereotypes.

The Ethnic Media in Different Parts of the World

The ethnic media is very active in the Gulf region. The mainstream, English language print media report on developments in India. The entertainment requirements of the Indian community in the region are met by radio and TV programmes. Radio Asia and HUM are broadcast all over the Gulf, and are the most popular radio services. They are run by Indians and cater to the diverse Indian community in the Hindi, Urdu and Malayalam languages, with plans to expand into other Indian languages. There are also 3 AM stations broadcasting in Malayalam. There are no ethnic Indian TV channels telecasting from UAE. However Doordarshan programmes will now be beamed over E-vision of Abu Dhabi's cable network, a subsidiary of the state-owned Emirates Telecommunications Corporation. AIR has a correspondent in Dubai and has announced the launch of satellite transmissions to target the Gulf audience. Channel 33 in Dubai is very popular with expatriates. In Oman the 2 prominent dailies the Oman Daily Observer and the Times of Oman, are edited and managed, though not owned, by Indians, and devote substantial space to Indian news, as do the state run TV and radio networks. In Saudi Arabia, members of the Indian community publish 2 dailies Urdu News and Malayalam News. Popular Indian channels like the ZEE TV, Sony TV, MTV India etc. are available through dish antennas in many Gulf countries. In Singapore the Tamil daily Tamil Murasu and the TV channel Vasantham are targeted at the Indian community. In Hong Kong, the Bharat Ratna (BR) International monthly was started 37 years ago by Hong Kong business tycoon Bob Harilela. The Indian is also published from Hong Kong. In Malaysia, there are two

prominent Tamil dailies, Tamil Nasion and Malaysia Nanban. Astro and Mega channels transmit Indian programmes.

In the Philippines, the Sindhi community publishes a monthly English magazine Samachar. Zee TV, Sony and STAR TV can be seen through satellite or cable throughout this region. Many NRIs and PIOs work in these organisations. The South African Broadcasting Corporation (SABC) has 3 TV channels for the Indian community. Every Sunday, a two-hour programme titled Impressions which includes Indian vernacular serials, a local community programme and an India report - Eastern Mosaic - is broadcast for the South African Indian community. SABC's Radio Lotus also targets the Indian community. It gives equal time for the major local Indian languages - Tamil, Gujarati, Hindi, Urdu and Telegu. Apart from SABC TV, every Sunday the independent M Ne pay channel hosts East Net for its Indian subscribers and also offers Indian channels like ZEE TV, Sony and B4U.

The Independent Broadcasting Authority has licensed several private radio stations such as Marble Ray, East Coast Radio and Radio Hindvani. Of these, East Coast Radio is the most popular and has the largest listenership. The ethnic FM radio stations 'East 106' and 'Sound Asia' in Kenya cater to the Asian community. In Mauritius, radio/TV channels are state owned but devote a significant portion of coverage to Indian matters: culture and programmes in Hindi as well as other ethnic languages. In Tanzania, Dar Es Salaam Television (DTV), Cable Entertainment Network (CEN) and Cable Television Network (CTN) are owned by people of Indian origin. In Israel, the Marathi quarterly Maiboli has been published by Israelis of Indian origin since 1987. In Spain – Aaina, Muskan, Sitara and Hindi Valencia Samachar are published by the Indian community. In Suriname, PIOs own the RAPAR, Trishul and Rasonic Broadcasting Networks, Radio Radika and TV and Radio Sangeetmala.

Indian films are very popular in Trinidad & Tobago where there are 4 radio stations that broadcast Hindi songs. In Fiji, the ethnic Indian community has very little role in the media. Two ethnic Indians have minority shares in the Fiji Sun and a radio station is partially owned by an ethnic Indian

businessman. The publication Shantidoot in Hindi is issued from Fiji. A number of TV channels in Guyana are owned by Indo-Guyanese. In Australia, the following publications are edited or owned by members of the Indian community: The Indian Down Under, The Indian Post, The India Voice, Hindi Samachar Patrika, Indian Link, Bharath Times, Bhartiye Samachar and the Indian Observer. There are several other radio programmes in the vernacular Indian languages in Australia. In New Zealand, Bharat Darshan, Newsletter and Indian Newslink comprise the Indian ethnic media. Due to the greater feedback and information available on the Net, as well as the longer traditions of freedom of expression in the print media in countries like the US, Canada and the UK, considerable, though not exhaustive, information is available regarding the ethnic media in these countries. The following sections of this chapter outline the salient features of the ethnic media in these three countries.

Indian Media in the UK

The Indian media has a strong presence in the UK, both in the print and increasingly in the electronic media segments. The Indian community runs a number of ethnic TV channels, radio stations, newspapers and magazines. These tend to focus primarily on news and events related to the Indian subcontinent and help the community to remain in touch with India. Many of the India-based media organisations are also represented in the UK. In addition to wire services like PTI and IANS, most major Indian dailies including The Times of India, Hindustan Times, The Hindu etc. have full time correspondents. A number of national and regional publications also engage stringers. Together these constitute the Indian Journalists Association of the UK. The Asian Age is the only Indian daily to have a London edition. Magazines like India Today, Cine Blitz and Movie Mag also have special UK editions and maintain full-time representation in London. It is understood that Outlook may also launch a UK edition.

Indian ethnic publications serve different sections of the community. The widest circulation ethnic publications are in Gujarati and Punjabi, as these communities constitute the

two largest Indian linguistic groups in the UK. They provide their readers with a mix of community news, information about religious and cultural events and reporting on important developments in Gujarat and Punjab respectively. Gujarat Samachar, with a circulation of 40,000, and Garavi Gujarati with a circulation of 42,000, are the leading publications serving the Gujarati community, while Des Pardes is the widest circulating Punjabi weekly in UK, followed by the Punjab Mail and Punjab Times. Amar Deep is a Hindi weekly with a circulation of 40,000.

Sunrise Radio, the oldest Indian radio programme, caters to the Indian (and Pakistani) communities. The newest entrant in the news segment is Punjab Radio. Among other ethnic Indian radio channels are Sabras Radio, Radio XL and Supa AM. BBC radio also provides several hours of programming in Indian languages. Indian TV channels - Zee TV, Sony Entertainment Television, B4U, Star TV – are highly popular. Among home-grown TV companies, the market leader is London-based Reminiscent Television (RTV), which offers 6 channels including Lashkara in Punjabi, Gurjari in Gujarati, CEE in Tamil, Bangla in Bengali and Anjuman in Urdu, and Channel East that provides community-based programming. In addition, Birmingham and Leicester have their own local Indian channels - MATV (which has now become part of RTV) and APNA TV. There are 3 Punjabi weeklies in the Birmingham area catering to the predominantly Punjabi community - “The Punjab Times”, “Des Pardes” and “Awaz-e-Qaum” and a Punjabi TV Channel “Lashkara”.

The decreasing level of awareness of Indian languages amongst the younger generation means that the vernacular publications are largely limited to the older generation. The youth tend to rely primarily on English-language publications. The Eastern Eye and India Weekly are the prominent English weeklies. Asian Voice is owned by the Gujarat Samachar group. The India Abroad weekly has a London Bureau. The younger generation has also launched its own publications - including the weekly Asia Xpress and BritAsian and monthly magazine Snoo. Coverage of India in

these publications is relatively limited and largely focused on Bollywood and the latest music groups.

The wide range of publications, combined with the growing availability of radio and TV programming, provide the Indian community in UK with the latest information on India, which plays an important role in sustaining their ties with India. Many of these organisations have close links with their Indian counterparts. Most sections of the ethnic media maintain a cordial relationship with the Indian missions in the UK.

Indian Media in the US

Indians today are regarded as a highly qualified and educated community in many countries of settlement, but especially in the US. Their second advantage in the world of media, besides their natural intelligence, is their command of the English language. The quality of reporting and news coverage is high, as is their coverage of Indian issues. Indian Americans have therefore been relatively ahead of their other Asian counterparts in the US media. Several journalists of Indian origin have made it into mainstream journalism. The South Asian Association of Journalists (SAJA), established in March 1994, is a professional group whose goal is “to foster ties among South Asian journalists in North America and improve standards of journalistic coverage of South Asia and South Asian America”. It now has a membership of over 800 journalists of South Asian origin in New York and other cities in North America. It is not a political advocacy group and is nonpartisan. It would be extremely useful for the central nodal agency in India dealing with Diaspora affairs to maintain regular contact with a lobby of committed professionals who are developing the quality, excellence and mainstream credibility of journalists of Indian/ South Asian origin in the US, more so since in many countries Indian publications are not really influential opinion-makers and are not read by the mainstream public.

The list of ethnic publications in the US also runs into many pages, which is true of other parts of the world. India Abroad, an international newsweekly started in 1970 for the

South Asian expatriate community, is the largest selling Indian newspaper published outside India. The India Abroad News Service, started in 1987, covers all the continents and serves 62 newspapers in four languages - English, Hindi, Arabic and Gujarati.

There are other countless Indian papers in all major US cities with a significant concentration of the Indian community. The Committee expresses its inability to chronicle all of them. It has therefore given here only an illustrative list. In California, the weeklies India Post and India West are popular, while SiliconIndia and Siliconeer cater to Indian IT professionals in Silicon Valley. Some of the weekly Indian newspapers published from Houston in the English language are - Voice of Asia, India Herald, Indo-American News, and Indu. In the vernacular there is Malayalam Weekly. From Washington, some of the publications are India Post, India West, India Journal, Himalayan News, India Focus magazine and India Currents Magazine. Other publications are India

CANADA

It is the Canadian government's policy to support ethnic TV channels. This is one of the reasons for the large number of ethnic TV and radio channels in Canada such as the Asian TV network, A.K. Video Madhuban, Gaunda Punjab, Eye on Asia, TV Asia, Indradhanush etc. The ethnic media in Canada is prolific and keeps the community fully up to date with news events on India. The interested and educated component of the Indian community has access to instant news and information through the Internet. The Indian community is centred around two main areas i.e. Greater Toronto Area in Ontario province and Vancouver – Surrey in British Columbia. Toronto has the highest concentration of PIOs and consequently also of ethnic publications focusing on entertainment, social and religious events and news of interest to community. These include publications in the vernaculars and in English, such as Hamdard, Sukhanwar, Punjab Di Mahak, Sikh Press, Pardesi Punjab, Gujarat Vartman, Nawa Zamana/Punjabi Jodha, Multicultural Gazette, Bharti / Asia Times, Sada Punjab, Sanjh Savera, "Ajit"

News Paper, KALA, Desi News, Sikh News & Views, Nagara Punjabi, Namastey Canada, Pragati, Ashiana, India Abroad, Asian Roots, The Indo - Canadian Voice, The Toronto Tribune, India Journal, India Post, New Canada etc. The “Link” weekly, the “Indo Canadian Times”, the Canada Darpan in Gurumukhi, the Char di Kala (a mouthpiece of separatists), are some of the papers published from Vancouver. Ms. Sushma who runs the above-mentioned TV programme Indradhanush also runs a 24-hour radio programme.

Conclusion

In conclusion, let me remind you of a Ghanaian proverb, which says that no matter how long a log stays in water, it will never turn into a crocodile. In the same vein, no matter how long you see yourself as an American, Canadian, South African, British, etc, you would always be reminded of your origin. Let us keep it in our mind and remind our children of their root and teach them to be proud of who they are and where they come from.

References

- Gautam, D. M. 2013. “Indian Diaspora: Ethnicity and Diasporic Identity.” CARIM-India Research Report.
- Alonso, A., & Oiarzabal, P. J. 2010. *Diasporas in the new media age: Identity, Politics and Community*. Nevada, USA: University of Nevada Press.
- Gijsbert, O. 2008. *Global Indian Diasporas: Exploring Trajectories of Migration and Theory*. Amsterdam, Netherlands: Amsterdam University Press.
- UN department of economic and social affairs. 2018. Indian Diaspora is Largest in the World: World Migration Report 2018. Retrieved 2018, from indiandiaspora.nic.in/diasporapdf/chapter32.pdf
- Somani, I. S., & Jing Guo. 2017, June. *Seeing Indian, Being Indian: Diaspora, Identity, and Ethnic Media*. Retrieved December 2017, from Howard Journal of Communications : <http://www.tandfonline.com/>
- Bhatia, T. K. 2001. *Media, Identity and Diaspora: Indians Abroad*. Retrieved December 2017, from <https://www.ideals.illinois.edu>

- Dawood, A. (2016, January 14). scoopwhoop.com. Retrieved from <https://www.scoopwhoop.com>
- Jayaram, I. 2004. *The Indian Diaspora: Dynamics and Migration*. Indian Sociological Society. New Delhi, India: Sage Publications.
- Boyd, D. M. 2008. "Social Network Sites: Definition, History, and Scholarship." Journal of Computer-Mediated Communication 13. International Communication Association.
- RAVEESH, S. 2013, September. Internet: A Tool to Interlink Indian Diaspora. 1(6). Karnataka, India: EUROPEAN ACADEMIC RESEARCH.

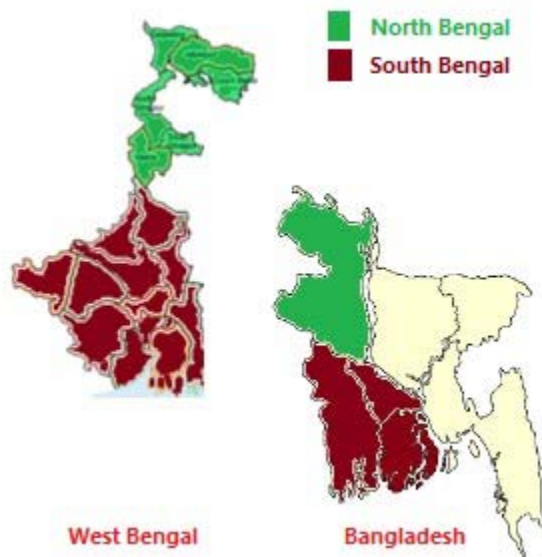
Prof. Sonal Pandya is Professor and Head of Department of Communication and Journalism at Gujarat University.

Wisdom Peter Awuku is working as Special Assistant and media coordinator to the Former President of Ghana, John Mahama. At present he is pursuing research at the Department of Communication and Journalism at H. K. Centre for Professional Training, Gujarat University, Navrangpura, Ahmedabad-380009. **E-mail: kofiageshe@gmail.com**

Migration and Enclaves System: A Study on North Bengal of India

Sowmit C. Chanda & Neerja A. Gupta

Introduction: Migration at a Glance



When people talk about migration, the first word comes to anybody's mind, should be 'The Exodus'. Jews left Egypt,

came to Near East and formed Israel in the process of Exodus. However, there is no empirical evidence and no historical or archeological basement of this phenomenon. (Meyers, 2005) Though the time of this migration is not clear enough like its existence, but this is not the only migration happened on the earth. Migration is an ancient phenomenon. People around the world move here to there, shift themselves from one place to another from the very beginning of human beings. (Map Source: Wikipedia)

We know, usually people migrated those days with their own community and they kept on moving. Now a days we will not find that much of community migration, but it still happens with Gypsies and religious mendicants. In modern days, migrations are more often individual. Anyway, migration is a continuous process. Thus, it requires continuous discussion and new thoughts to understand the fact behind it. Migration is happening worldwide and in two ways — long distance and short distance across the borders. Migration is also defined as internal (within the same country) and international. In this paper, we are concentrating on both types of migration modes of 'North Bengal' around its shorter distances. (Bagchi, 2013)

There are some ambiguous terms related to migration, those have to be noted down. Migration from ex-country to current country is called immigration. Immigrated people are immigrants. Immigration due to political or due to other critical circumstances is emigration and emigrated are emigrants. (English Oxford Dictionaries, 2017) Emigrants often turn to Immigrants, if the government of the relevant country gives legal permission to the concern persons to stay there, but it may not have any time limit. Immigrants may not have to come back to their homeland if they get the citizenship, but emigrants have to, after the roots of their problem get solved. (English Oxford Dictionaries, 2017)

Emigrant always means, a person who, for an uncertain period of time, had to leave his/her motherland due to a particular reason and take the privilege of asylum in another country. Emigration usually is related with war victims, refugees, state-less people, who are considered to lead their

life in inhuman condition, suffering to survive and for that reason had to take shelter in other country.

'Emigration' has its root with the French term 'émigré'. This term was widely used on the effect of the famous French Revolution. People, individual or group, who left France during those days, were called 'émigré'. (Doyle, 1999, pp. XV-XXII)

'North Bengal': The Term and Its Geographical Profile

Two and two, four divisions make a 'North Bengal'. However, those divisions do not belong to the same country. 'West Bengal' as a term or even until 1947, 'East Bengal' as a term are very popular in the geographic demography. But, this 'North Bengal' as a term is not that much sound-worthy compare to the other two. Hence, it has to be said that, 'North Bengal' is not the name of an aloof or secluded place. It is a part of the greater Bengal, which includes— Bangladesh (Previously 'East Bengal') and West Bengal, India. So, Bangladesh has two divisions among those four and rest of the two are of West Bengal. These are the transnational highland in the base of the great Himalayan.

Bangladesh has Rangpur and Rajshahi division. West Bengal has Jalpaiguri and Malda division. These divisions have 25 districts altogether. From West Bengal there are 8 districts— Darjeeling, Kalimpong, Jalpaiguri, Alipurduar, Cooch Bihar (These 5 are of Jalpaiguri Division), Malda, North Dinajpur and South Dinajpur (These 3 are of Malda Division's 4 districts; other one is Murshidabad, which is hardly regarded as a northern Bengal district except its some areas near the Malda district border). From Bangladesh, there are 8 districts each among the mentioned divisions— Panchagarh, Thakurgaon, Dinajpur, Nilphamari, Kurigram, Gaibandha, Lalmonirhat, Rangpur (These are the 8 districts of Rangpur division, which can be called the core Northern Bengal districts of Bangladesh), Rajshahi, Pabna, Bogra, Natore, Naogaon, Joypurhat, Chapainawabganj and Sirajganj (These are of Rajshahi Division, which are actually situated in the northern-western part of Bangladesh).

This whole location is the cradle in the lap of great rivers; namely Ganges, Padma, Jamuna, Teesta and Brahmaputra.

Brahmaputra has the braided river connection with Jamuna and they separated northern-western portion of Bangladesh from the eastern-central Bangladesh having created the confluence in between the Sirajganj-Tangail Districts converge.

Over all, the region, that has been situated in between the basement of the eastern Himalayan and world's largest 'Ganges Delta' or 'Bengal Delta' — which crosses about 23,000 sq miles and stretches about 200 miles towards the Bay of Bengal and created by the four great rivers Ganges-Padma-Jamuna-Brahmaputra, mainly by Ganges-Brahmaputra — is called the 'North Bengal' of the Indian Sub-continent. Out and out, North Bengal is a region, which is river-purified and surrounded by some great rivers. (Majumdar, 1941, p. 41) (Banglapedia, 2015)

However, many of districts of each side are sharing border in particular places. For example: Before 1947, Jalpaiguri was a 'greater' district of the most Northern part of Bengal and Panchagarh was a Mahakuma of this Jalpaiguri. So, now, Jalpaiguri and Panchagarh, two districts from each side are sharing the same border. Same is happened with Dinajpur also. There are two Dinajpur—South and North— in West Bengal, bifurcated the old West Dinajpur in 1992. Meanwhile, in Bangladesh, there is the other part of the same Dinajpur. All these 3 places were under the same name— Dinajpur— before 1947. Most interesting and tragic part of these border-sharing districts is the long history of enclaves. The enclaves of 'North Bengal' demand special treatment in any sort of discussion.

North Bengal: A multi ethnic, multilingual and multi religious land

It is understandable that Bengal or Bangladesh is the land of the Bengalis and Bengali speaking people. So do North Bengal. Bengalis are the majority. But, there are so many ethnic, community groups and indigenous tribes live in North Bengal too. This is the land of 'Cooch Behar State' because it

belongs to Koches, one of the ethnic group. This is also the land of the Rajbanshis, who are actually originated from the local Mongoloid or Kirata and the Bratya-Kshatriya (outcaste Hindu warrior). It is very tough to differentiate these two groups due to their body structure. (Basu, 1882, pp. 140-144)

Migration in Greater Bengal from 1947 to 1971

Now, if we come out from the coverage of North Bengal and pay our attention to the scenario of the greater Bengal, we will see, obviously the migration from 1947 to 1971 was huge due to the partition of Bengal, in fact India, and the war of Independence of Bangladesh against West Pakistan. These 24 years were such struggling period for the people of the East Pakistan or East Bengal. Life became very difficult to survive for them. So many people during those days have moved across the borders and chosen their comfort zones. (Datta, 2005, pp. 147-150)

The 1951 census in India recorded 2.523 million refugees from East Bengal. Among them 2.061 million settled in West Bengal. The rest went to Assam, Tripura and other states. By 1973 their number increased over 6 million understandably, after the Liberation war of Bangladesh against the Pakistani oppressor. Meanwhile, also in the 1951 census, Pakistan government recorded 671,000 refugees in East Bengal. The majority of which were from West Bengal, rests were from Bihar and one can understand, they were all Muslims. However, it was an ongoing partition, one should say. Because, by 1961, the number of refugees in East Pakistan became 850,000 (approx.). Crude assumption is, within 1967, means in next two decades of the partition; about 1.5 million Muslims migrated to East Bengal from West Bengal and Bihar. During Bangladesh Liberation War, it is said that, 11 million people from all communities, regardless of religion and race, had their life to be sheltered in India and among them 1.5 million did not get back to their homeland. (Dasgupta, 2000)

Other Emigrations and Immigrations to North Bengal

North Bengal of India is a place, which is very nearer to not only one side of Bangladesh, but also of Nepal, Bhutan

and Tibet. These countries have created quite a good transnational relation with North Bengal and short-distances international and transnational migration take place for that cause. In and out both types of migration may happen in that process.

Peasants over here are very much capable to produce crops and they are very hard working too. The peasant community was really in large that they were able to form a historical movement.

Apart from that, North Bengal is renowned as the land of tea estates. Dooars and Darjeeling estates are famous for tea. This region is incorporated with so many hill track areas. Agro-based industries are very popular in North Bengal. In addition to those, there are so many forest resources and agro-forestry in here. Forests of here are the production house of Jungle fibers, which are supplied all over India. This land is very fertile for large plantation too, which gives people a very good earning source. This is one of the very few lands of India, which is best for fruit and spice cultivation. These are suggesting, certainly it is one of the best attractive tourist spot of India. People around the world come to visit those beautiful natural scenario and hill areas. Transportations and tour guides are very important in that regard. North Bengal also has natural resources. Mining is a regular process to have Lignite, China Clay, Limestone, Copper, Dolomite etc. Meanwhile, it is the significant region for Indo-Tibet transnational trade and alternative track of Silk route. In accumulation, this place is full of resources and day-by-day industrializations are developing. Industries and owner are always in need of quality workers in cheap labor cost. That's why, there is always a scope to get endorsed with these sectors for job opportunity. It has been studied that, migrants got better opportunities than the local workers because, being in a badly need of earning sources, they work very hard to please the masters and more importantly, they work at bellow par wage rates (Datta, 2005). Even people, especially women, are coming as migrant to do domestic work in the city areas. (N., 2011)

Another case might have been the relatives or family tie up. Since North Bengal has made transitional border with Bangladesh, Nepal, Bhutan and Tibet, there is always that probability, people who left those countries have their relatives and family members already live in North Bengal or they have migrated previously.

Last but not the least is Siliguri. It will be a surprise package to emphasize a place for the cause migration, but it is a fact. Siliguri, situated on the banks of river Mahananda, is a part of two districts—Darjeeling (62%) and Jalpaiguri (38%).

In an era of open market system, market competition, and desire to spread urban life, Siliguri is the best possible place with its massive resources and that is why migrators have their eye on North Bengal, so that they can catch up the city from a short distance. (About Siliguri Subdivision, 2015)

Conclusion

These are the attribution mentioned above as the emigrational catalyst in our findings for North Bengal. Multidisciplinary aspects are always there to find North Bengal as a place of migration. Not only political and economic but also geographical position, climate and other factors play vital role on migration and we have tried to analysis data on that basis. North Bengal for its position, climatic condition of being temperate and with the blessings of the river courses and natural balance really influence migrants to take the taste of its land.

References

1. About Siliguri Subdivision. (2015). Siliguri : Official Website of Siliguri Subdivision . Retrieved 02 12, 2018, from <http://www.siliguri.gov.in/about.html>
2. Bagchi, K. K. (Ed.). (2013). *Internal Migration in India: Nature, Determinats and Consequences*. New Delhi: ABHIJEET PUBLICATIONS.
3. Banerjee, B. C. (1882). *History of Cooch Behar* (In Bengali) (First Dey's Edition 2006, Second Edition 2011, compiled and collected by Kamal Choudhuri ed.). Kolkata: Dey's Publishing.

4. Banerjee, S. S. (2017, 03 26). *The Untold Story of India's Decision to Release 93,000 Pakistani POWs After 1971 War. India: The Wire*. Retrieved 10 08, 2017, from <https://thewire.in/118134/the-untold-story-behind-indira-gandhis-decision-to-release-93000-pakistani-pows-after-the-bangladesh-war/>
5. Banglapedia. (2015, 02 17). Bengal Delta. Banglapedia. Retrieved 01 24, 2018, from http://en.banglapedia.org/index.php?title=Bengal_Delta
6. Basu, S. (1882). *Koch and Rajbanshir Jatitatta (In Bengali)*. In B. C. Banerjee, Cooch Behar-er Itihas (History of Cooch Behar) (First Dey's Edition 2006, Second Edition 2011, compiled and collected by Kamal Choudhuri ed., pp. 140-144). Kolkata: Dey's Publishing.
7. Bhattacharya, D. (2017, 03 30). *The impact of Land Boundary Agreement*, 2015. Dhaka, Bangladesh: The Independent. Retrieved 02 11, 2018, from <http://www.theindependentbd.com/arcprint/details/87668/2017-03-30>
8. Biswas, S. K., & Gupta, A. D. (2013). *Migration: An Anthropological Perspectives with Special Refernce to North Bengal*, India. In K. K. Bagchi (Ed.), *Internal Migration in India: Nature, Determinants and Consequences*. Delhi : Abhijjeet Publications.
9. Bose, P. R. (2015, 07 31). Freedom at Midnight on India-Bangladesh Border. The Hindu Business Line. Retrieved 02 10, 2018, from <http://www.thehindubusinessline.com/news/national/freedom-at-midnight-on-indiabangladesh-border/article7486288.ece>
10. Dasgupta, S. (2000, July 30). *Unwelcome Now*. A home ... far from home? Retrieved 13 12, 2017, from The Hindu: <http://www.hinduonnet.com/thehindu/2000/07/30/stories/13300611.htm>
11. Datta, P. (2005). Undocumented Migration from Bangladesh to West Bengal. In V. Sahay, P. Singh, & G. Bera (Eds.), *Dimensons of Researches in Indian Anthropology* (pp. 147-159). New Delhi: Serials Publications.
12. Doyle, W. (1999). Introduction . In K. Carpenter , & P. Mansel (Eds.), *The French Émigrés in Europe and the Struggle agaist Revolution, 1789-1814*. New York: ST. MARTIN'S PRESS, INC.
13. English Oxford Dictionaries. (2017). (Oxford, Producer) Retrieved Januray 28, 2018, from English Oxford Dictionaries: <https://en.oxforddictionaries.com/definition/emigration>
14. English Oxford Dictionaries. (2017). (Oxford, Producer) Retrieved January 28, 2018, from English Oxford Dictionaries: <https://en.oxforddictionaries.com/definition/immigration>
15. Haque, N. (2011, 09 06). India and Bangladesh discuss 'pasha' enclaves. Doha, Qatar: Al Jazeera. Retrieved 02 09, 2018, from

- <http://www.aljazeera.com/video/asia/2011/09/2011964016613838.html>
16. IEWD. (2017, 09 18). Rohingya presence poses national security threat: Centre to SC. New Delhi: The Indian Express. Retrieved 02 11, 2018, from <http://indianexpress.com/article/india/supreme-court-rohingya-muslims-myanmar-rajnath-singh-4849051/?mpcviewmode=0>
 17. Majumdar, S. (1941). *Rivers of the Bengal Delta* (Education department, Government of West Bengal published in 2001 ed., Vol. 1). Kolkata: Government of Bengal.
 18. Majumder, D. R. (1971). *History of Ancient Bengal* (Reprint 2005 ed.). Kolkata: Tulshi Prakashani.
 19. Meyers, C. (2005). *Exodus*. Cambridge University Press.
 20. N., N. (2011). Closely Woven: Domestic Work and Internal Migration of Women in India. In *Migration, Identity and Conflict: India Migration Report 2011* (pp. 219-235). New Delhi: Routledge.
 21. Parua, P. K. (2009). 14 Necessity of Regional Co-operation. In *The Ganga: water use in the Indian subcontinent* (pp. 267-72). Springer.
 22. Rajan, S. I. (Ed.). (2011). *Migration, Identity and Conflict: India Migration Report 2011*. New Delhi: Routledge.
 23. Roy, N. (1949). *Bangalir Itihas: Adi Parva* (In Bengali). Kolkata: Dey's Publishing .
 24. Taylor, A. (2015, 08 01). Say Goodbye to the Weirdest Border Dispute in the World. Washington : The Washington Post. Retrieved 02 09, 2018, from https://www.washingtonpost.com/news/worldviews/wp/2015/08/01/say-goodbye-to-the-weirdest-border-dispute-in-the-world/?utm_term=.867406dd8593
 25. Whyte, B. R. (2000). *WAITING FOR THE ESQUIMO: An Historical and Documentray Study of the Cooch Behar enclaves of India and Bangaldesh*. Melbourne : The School of Anthropology, Geography and Environmental Studies, The University of Melbourne.

Sowmit C. Chanda is an ICCR Sponsored PhD Fellow from Bangladesh, pursuing his degree under Dr. Neerja A. Gupta, from Study Abroad Program and Diaspora & Migration Studies Centre, Gujarat University, Ahmedabad. **E-mail: sowmitchanda@gujaratuniversity.ac.in**

Dr. Neerja A. Gupta is Principal of Bhavan's Sheth R.A (P.G) College of Arts and Commerce, Ahmedabad & Founder cum Director of Study Abroad Program and Diaspora Research Center Gujarat Univeristy, Ahmedabad. She is International Academic Chair for GOPIO (Global Organization of People of Indian Origin) New York. **E-mail: drneerjaarun@gmail.com**

Bharatiya Manyaprad
Volume 6, No.1, 2018, pp. 34-44
UGC List No. 47524

ISSN 2321-8444

Philosophy Subject vis-ā-vis Philosophy Works: Contemporary Need and Relevance

Sushim Dubey

The present article is an effort to present the overview of the Philosophy subject and its literature from the ancient time to modern era. With this overview, an account of happening is also presented by the means of decade by decade analysis of research works in the Philosophy Subject. This study is based upon the 4000 research works conducted in Philosophy subject. These research carried in various Philosophy Departments, Sanskrit Department and other allied area Departments in Indian Universities for last 110 years¹ i.e from where the records of conduction of Ph.D. research are available after the foundation of modern University Education System in India. The article, thus in its presentation, is interesting and discusses hitherto not revealed aspects of Philosophy higher education.

The article is divided into two parts. First part briefly discusses about the Philosophy as darśana from the ancient past and its literature, second part of this article focus on the Philosophy Subjects' primarily research areas, and throws

light on contemporary need and relevance of new emerged area and demands to cater the need.

I

The study of Philosophy which is in Indian context is 'Darśana' in India may be traced back to the ancient Āryan tradition, where it used to be pursued as a branch of learning pertaining to the highest goals in life. Verses of ancient literature record the usage of Darśana². In the Arthaśāstra, Kauṭilya defines four kinds of Vidyās source of knowledge – Ānvīkṣhikī, Trayī, Vārtā and Daṇḍanitī³, among which Ānvīkṣhikī as that which describes knowledge which makes to realize distinct and clear between truth and false etc⁴.

The world's first university was established in Takṣaśīla in 700 BC was ancient model Universities also in the 7th century AD, Nalanda University had some 10,000 students and 2,000 teachers. The subjects taught at Nalanda University covered diverse fields of learning covering science, astronomy, medicine, and logic as diligently as they applied themselves to metaphysics, philosophy, Sāṅkhya, Yoga-śāstra, the Veda, and the scriptures of Buddhism and foreign philosophy. Transcending ethnic and national boundaries, Nalanda University attracted pupils and scholars from China, Indonesia, Korea, Japan, Persia, Turkey and other parts of the world⁵. The Buddhist tradition where 'Teachings' and 'Philosophy' of Buddha used to be the subject of learning for the eradication of the Duakḥa or life's sufferings. Conquering sensual pleasures along with internal and external world became expressed in the words 'Jin', 'Jinendriya' which together with the teachings of the Tīrthaṅkaras have been followed in India's Jain tradition from immemorial time.

The systematic developments of ideas of logic, reasoning and truth have been pursued in Nyāya-Vaiśeṣika tradition. The Sāṅkhya position is said to be as old as nature itself with its inquiry based on the concept of Puruṣa and Prakṛiti. The Yoga tradition is perhaps most relevant for the benefits it provides to modern society worldwide, but its roots, and rich

tradition may be traced back to the 2500 years ago, R̥ṣī Patañjali in the compilation of aphorism expressed Yogic wisdom in the form of Yogasūtra. The best compilation in the Sūtra Tradition is Pāninī Vyākaraṇa and its Bhāṣya which is one of the best and monumental works to represent the Sūtra⁶ Paramparā or tradition, where only by few letters whole grammar of Sanskrit is represented and preserved for the generations.

The Vedic tradition culminated in a profound philosophical inquiry concerning existence and the nature of the world and its ultimate reality. These are still practiced and are existent in the various streams of Vedānta tradition across the Country, and around the world. A vast literature of several texts representing the Advaita paramparā are written and found serving the best ancient literature and culmination of human intellect in the form of Vāda (argument) and Prativāda (counter arguments) ranging from the worldly experience to mundane world to supreme spiritual realization i.e. Brahmānanda. Apart from the spiritual science and discourse, there were representative works/texts were contributed in Gaṇita (Mathematics), Khagolakīya (Astrophysics), Dhātuvijñāna (Metallurgy), Āyurveda (life sciences), etc. and Ārya Bhaṭṭa, Caraka, Suśruta, are some of the names to be remembered. Likewise in the field of poetry, drama, and literature, loka Sāhitya Sanskrit is one of the richest language to have contributed to the preservation and propagation of wisdom cultivated during the last two-three millennia not only in the Indian subcontinent but in remote places like China, Japan, Arabian Country upto Europe region. The tale of Pañcatantra and Hitopadeśa, the Ākhyānaka of Rāmāyaṇa and Mahābhārata, the Jātaka of Buddha may be found replete in South Asian countries and other parts of the World.

The rich culture tradition undoubtedly emerges and culminates from the richness of Philosophy, living standards and reflects the overall development of a civilization. Historically, prosperity as such, attracted not only traders but foreign invaders from different part of the world. Many of them returned not only with the physical bounty but also

with cultural wisdom and many of them also remained here to rule and merge with Indian identity. Though this is a matter of history, while we are here to confine our discussion on Philosophy as a subject and in research. We have briefly discussed about the past glory of Darúana as vidyâ and branches of Darśana and its rich tradition & texts as Philosophical texts in ancient Sanskrit literature. From this point onwards we move to second part of this article which has primarily focus on the Philosophy Subject in research areas, and throws light on contemporary need and relevance of new emerged areas and demands to cater the need.

II

With the establishment of colleges and universities during the British era, Indian Philosophy, which perhaps used to move in the form of Guru-śiṣya relations, got established in a new educational environment. Sarvepalli Radhakrishnan, Mahatma Gandhi, Rabindranath Tagore, and others not only emphasized the glorious tradition of Indian Philosophy and culture but also presented it to the world, perhaps for the first time it was emphasized more precisely by Vivekanand in 1891 at the World Religion Congress at Chicago.

Later on, through the development of the educational system up to the Doctorate level in modern Indian universities, research in philosophy found its way through enquiry by India's intellectuals. Scholars carried out research on the Indian Philosophical Traditions as well as Western Philosophical Traditions. However, as can be seen from ongoing analyses, enquiries into the Ancient Indian Tradition have been still the most favoured areas of inquiry amongst higher degree aspirants in Philosophy.

This article confines its scope to higher education research level and explores the establishment and growth of the Philosophy as a subject in modern university education system in India, founded during the British era till date. The beginning of university education in India as conceived by Lord Macaulay started with 1833 education bill. The universities were founded in three presidencies, namely Calcutta, Bombay and Madras (these cities presently known

as Kolkata, Mumbai and Chennai) in 1857. Modern college system of education also emerged during the British era. Some of the old colleges had philosophy as their foundation course. Here, for exploring the history, it may be interesting to look back and to see, what the initial subjects of study and research were in those traceable bygone eras. So far, no clear and factual records perhaps are available of those old days. However, we may analyze this with doctoral dissertations. This may be decoded here what were the initial subjects of teaching and research around 1908 and how other branches of study evolved and subject expanded to new frontiers and kept on growing. This history and development of Philosophy as a subject of study is very interesting and presented subsequently with fine analysis and facts.

1900-1920 may be regarded as beginning of Doctoral Research in modern University System as per the old records. The period, of 1900 to 1920, witnessed a few awards of Ph.D. in philosophy. From the beginning itself, philosophical enquiries were enriched with the following prominent diversified area of studies:

- Logic-Indian (Nyāya)
- Humanism
- Culture & Literature
- Mysticism
- Philosophy of Religion
- Vedānta
- Western Philosophy
- Philosophy of Science
- Arts & Aesthetics
- Ātma, Self, Spirit
- Yoga Darśana
- Advaita Vedānta
- Hinduism
- Metaphysics-Ind./West.
- Mīmāṃsā Darśana

During this period prominent research works which may be mentioned here are, Adityanath Mukhopadhyay's 'The Concepts of Monism and Mysticism : A Metaphysical Essay With a Short Historical Introduction'; B.N.Seal's research

work on 'Mechanical, Physical and Chemical Theories of The Ancient Hindus', and Mahendranath Sarkar's work on 'The System of Vedântika Thought and Culture' carried out at Calcutta university; and Ganganath Jha's work on 'The Prabhākara School of Pūrva Mîmānsā' carried at Allahabad University. Subsequently in decade by decade more areas added into the study and subject got rich with diversified inquiry into the matter of which prominent areas are listed below:

1921-1930	Existentialism/Phenomenology, Moral Phil. & Ethics, Yogavāsiṣṭha, Epistemology-Ind., Epistemology-West.
1931-1940	Bauddha Dharma & Darśana, Contemporary Ind. Phil., History of Philosophy, Jaina Dharma & Darśana, Logic, Philosophical Logic, Nyāya Darśana, Political & Social Philosophy, Śaiva, Śākta, Vira Śaiva & Kaśmîra Śaiva, Sant, Sufi, Bhakti Darśana, Viśiṣṭadvaita
1941-1950	Causation, Tribal Phil., Regional Phil., S. Rādhākṛishnan- Darśana, Ind. Phil. with Foreign Phil. & Culture, R.Tagore-Darśana, God, Iśwara, Mokṣa, Liberation, Mukti, Salvation, Philosophical Psychology
1951-1960	Astrology, Analytic Phil., Phil. of Mind, Phil. of Lang., Consciousness Studies, Gîtā, Islāma, Tribal/Regional Phil.- Bengal, Tribal/Regional Phil.- Maharashtra, Tribal/Regional Phil –Gujarat, Vaiṣṇavism, Sāṅkhya Darśana, Sri Aurobindo-Darśana, Vaiṣṇavika Darśana
1961-1970	Āyurveda, B.R.Ambedkar-Darśana, Dayānanda-Darśana, Environmental/Ecology, Feminist Phil./ Gender Studies, Iqbāl- Darśana, Tantra Darśana, Tribal/Regional Phil – Assam, Upaniṣad, Christianity, Gāndhi-Darśana, Vivekananda- Darśana
1971-1980	Research Methodology, Bible, Tribal/Regional Phil.- Kerala, Bhagwan Das- Darśana, Cosmology, J.Krishnamūrti-Darśana, Justice, Law, Human Rights, M.N.Roy-Darśana, Peace Studies, Vinoba-Darśana, Vyākaraṇa- Darśana, Philosophy of Education, Qurāna, Tribal/Regional Phil.- Tamil/South Ind., Sikhism

1981-1990	Tribal/Regional Phil.- Odisha, Tribal/Regional Phil.- Punjab, Philosophy of Mathematics, Phil. of Technology
1991-2000	Tribal/Regional Phil – Andhra, Tribal/Regional Phil.- Karnataka, Tribal/Regional Phil.- Harayana

Table: depicting new areas explored for research in the subject Philosophy over the decade by decade in Indian Universities. This documentation is based upon the studies of 3500 research works carried in Indian Universities during these decades.

From 1991 to 2000, the decade could not gather new areas in philosophical subject as research areas. This period may be marked as the period of saturation as well as decline in new undertaking of Philosophical research in Indian Universities. Number of Ph.D.s got decreased subsequently in 1990-2000 and 2000-2010 in comparison to the previous decades. Only three areas got added with the already existing categories. They were Tribal/Regional Philosophy of Andhra Pradesh, Karnataka and Harayana state. What is significant and prominent here to observe, is that a stagnant situation, which is interpreted as static in growth of new areas in the subject, indicates saturation but negatively hampers the number of research explorations further. If we look alongside at other reasons, then during this period, Indian education scenario received a change at this decade. It was a change in political scenario where Indian economic policy got liberalized. Foreign investment was promoted and multinational companies set there foot in Indian market. Global demands, and information technology sectors were increased. This trend supported exponential growth for studies in business management, computers and engineering subjects. Due to this effect, almost all arts subjects were less pursued, and philosophy subject seemed to be affected more.

Growth of Philosophy Outside of Domain of Philosophy Departments

(a) Indian Administrative Services (IAS)

Union Public Service Commission (UPSC) has by now included Ethics, Values, Philosophical Thinkers and other areas in its essential Paper – V, a paper on General Studies. General Studies Papers are compulsory for all candidates.

Indian Administrative Services, the most prestigious and elite, job profile in India, includes in its selection examination as - Paper V which is of General Studies and it is compulsory for all subjects candidates. It includes course matter as:

- ♦ Ethics and Human Interface, Dimensions of Ethics, Ethics in Private and Public relationship,
- ♦ Human Values-lesson from the lives and teachings from great leaders, reformers and administrators, Role of family, society, educational institutes in inculcating values
- ♦ Contribution of Moral Thinkers and Philosophers from India and World.
- ♦ Public/Civil Services Values and Ethics in Public Administration. Ethical Concern and dilemmas in Govt. and Private Inst.
- ♦ Laws, rules, regulations and conscience as source of Ethical Guidance
- ♦ Accountability and Ethical Governance
- ♦ Strengthen of Ethical and Moral Values in Government
- ♦ Ethical issues in international relations and funding
- ♦ Philosophical Basis of Governance and probity
- ♦ Codes of Ethics and Code of Conduct etc.

(b) Business Management Areas

Now we move from administration to Business where the Indian Institute of Management, IIMs, are the role model of Business Management studies in India. IIMs⁷ have also included various components of ethics and value in its syllabus. News in Economic times⁸ is to be believed then “Top B-schools like IISB, IIMs revamped their syllabus. IIM-K

exposes students to a ‘spiritual quotient;’ the Mumbai Business School is introducing courses in philosophy that include along with the Bhagvad Gītā and the Upaniṣads, eastern philosophies as well”. Some of the elements shown in course structure are:

- ♦ Current management practices and philosophy
- ♦ Supplied management philosophy
- ♦ Strategies and Values; Business Ethics
- ♦ Ethics and Technologies of Mass Communications⁹
- ♦ Business ethics and institution-building
- ♦ Values of professionalism, integrity, ethics, and social commitment
- ♦ Philosophical Foundations of Management

(c) All major Competitive Exams include Logic

Now if we move towards the Logic, which has been fundamental parts of the study of the subject Philosophy, then various examinations and tests conducted by UGC (NET), CAT, UPSC, BANKS, SSC and State Public Service Commission’s etc. include Logic as one of the important area in their multiple-choice questions-based examinations. Under the logic following areas were included:

Syllabus of Logic¹⁰ in UPSC, BANK, SSC and CAT exams

- o Logical Reasoning
- o Verbal Reasoning
- o Syllogisms
- o Logical Deductions
- o Set Theory, Venn Diagrams and Network Diagrams
- o Binary Logic
- o Critical Reasoning

Observations and Conclusions

Various subjects of study and academic groups have been gradually attracted towards basic philosophy and some components from logic and philosophy were incorporated in their courses and programs at various level.

This is also to remember that those bygone pristine eras in Indian history where Darśana used to be regarded as

highest branch of learning and where a Puṇḍit used to initiate his eldest son into his Vidyâ and used to train him with honour and dignity.

This is the time when we are in crossroad and we need to think and address the issue of employments, growth in research, attracting brilliant mind, producing something novel and noble are the need of contemporary time.

1. Research works from 1900 to 2013. Based upon the Book, "Doctoral Research in Indian Universities" as Volume two in A survey on Study and Research in Philosophy in India. Available at http://www.icpr.in/p-survey_on_study.html
2. 'Ātmanāśa - viśayaviparīta - darśanavattvādabibhet, tasmāttatsāmānyādadyatve'pyekākibibhetid kiṃcāsmadādivadevabhayahetu-viparīta darśanāpanoda kāranahyathābhutātma-darśanam' Bḥadāraṇyaka Upaniṣad 2.2
3. Catasrā eva vidyā iti kauṭilya. Tābhirdharmārthau yad vidyāt, tad vidyanān vidyātvam. Sānkhya yogo lokāyataḥ cetyānvikṣiki. Kauṭilyam Arthaśāstram, 1.1.1
4. Ānvikṣikī lokasyopakaroti, vyasane'bhyudaye ca buddhimavasthāpayati, prajñāvākyakriyāvaiśāradyaś ca karotiṃ pradīpa sarvavidyānāmupāya svakarmaṣām āśraya sarvadharmānā śaśvadvānvikṣiki matāṣ – ibid.
5. Some Inputs for Draft National Education Policy 2016, PREAMBLE, Ministry of Human Resource Development, Govt of India available at http://mhrd.gov.in/sites/upload_files/mhrd/files/nep/Inputs_Draft_NEP_2016.pdf
6. 'Alpākṣaram śūtram'
7. Business Management Courses at IIM etc. 2013
8. Kala Vijayraghavan, ET Bureau Jan 19, 2012, 10.24AM IST
9. <http://www.iimahd.ernet.in/programmes/pgp/programme/curriculum/courses-offered-second-year.html> 27.07.2013
10. Logic as Nyāya, Tarka, is the branch of Philosophy since ancient time.

Dr. Sushim Dubey is currently working as Programme Officer in Indian Council of Philosophical Research (Under the Ministry of HRD, Govt. of India), New Delhi since 2009. Prior to this, he has taught Philosophy and Yoga in Yoga Centre, Rani Durgavati University, Jabalpur and Morarji Desai National Institute of Yoga (Autonomous Organization under the Ministry of Health & FW, Govt. of India) and Govt Autonomous M.A.C. College, Jabalpur. Dr. Dubey has received his M.A.

and Ph.D. in Philosophy. He has been recipients of three gold Medals, three Fellowships, UGC JRF NET and ICPR General Fellowship and visiting fellow to Department of Sanskrit, Dr. HSG Sagar Central University. He has worked for the Sakshat Project of IGNOU, Directory of Doctoral Dissertations in Sanskrit in Indian Universities of Rashtriya Sanskrit Sansthan (under MHRD). He has published 13 research papers and several articles along with 8 Books, 10 radio talks and one t.v. programme. He has worked for digitalization of Upanishad, Gita, Darśana and Yoga related ancient Sanskrit Texts which had been a covered story in "INDIA TODAY" in 2008.

Bharatiya Manyaprad
Volume 6, No.1, 2018, pp. 45-64
UGC List No. 47524

ISSN 2321-8444

Satyagraha and Nazism: Two Most Contradictory Movements of the Twentieth Century

Apexa Munjal Fitter

Introduction

To build up any personality it is very essential to understand the various aspects of an individual. It becomes quite crucial to analyze not only the cultural and domestic background of the persona but also it becomes customary to understand the psychological aspect in building up an individual's personality. It is important to understand that both Gandhi and Hitler were the products of their separate religions, languages, ethics, cultures and family backgrounds. The major contrast between Mahatma Gandhi and Hitler comes from their style of demanding. Gandhi stipulated truth through peaceful means. The only person that he punished throughout his life was his own self by doing fasting. Gandhi circulated peaceful disobedience through the method of correcting the things peacefully. The result of his methods was that the opponents understood the justification of his demands. His whole idea was based on the goodness of

human nature and appealed to the goodness of his opponents. His fight was against colonialism, poverty, ignorance, evil practices, discrimination, social inequality, dictatorship and so on and so forth. He even did not think to hurt a single Britisher howsoever he only wanted them to leave India. While on the other side, the method of Adolf Hitler was totally contradictory to that of Gandhi. He believed that he had a right to kill people. He thought that he had many enemies in this world so he could not accept people who were different from himself. As a result, he made imaginary opponents and then killed them. This is the basic but most devastating difference of ideology between the Mahatma and Hitler.

The second most evident difference comes in the form of humanity versus racial purity. Gandhi respected all religions and all races on earth. He wanted to grasp and look into only positive aspects of all countries and people. He did not believe in making any sections of humanity. Hitler on the other hand believed in racial superiority of the Aryan race. He believed that all evil in this world comes from the Jews and their blood is impure. He thought that weak had no right to live or survive in the world so they must be killed. Hitler totally believed in dictatorship while Gandhiji believed in democracy. Gandhi's life is an open book without any secrets. So he had no fear of being exposed. Hitler on the other hand had an insane passion for secrecy. While Gandhiji had no fear, Hitler had all the fears in the world chasing him. Gandhi believed in the rights and dignity of women. He fully believed in the dignity of labor. On every possible account, there is a terrible contrast between the Mahatma and the villain. In this article, I have focused on the two major but the most contradicted movements of the era, Gandhi's Satyagraha Movement and Hitler's Nazi Germany. Let us take a brief look that how these major events took place and how did they worked and affected the nation and the world.

M. K. Gandhi and Satyagraha

Mahatma Gandhi who is commonly known as 'bapu' was the creator of New India. His contribution for the

independence and the upliftment of India made him the national hero of the country. Gandhiji sacrificed his life in serving his country and countrymen therefore he was greater than the other leaders ever born on this earth. He was a great nationalist and freedom fighter. This made him not only the father of India as a country but the disciple of universal humanism. Gandhiji was not only the political figure and a freedom fighter but he was at the same time a great religious preacher, reformer, philosopher and thinker. He was a man of surpassing and many-sided genius that it is difficult to find his parallel in history. He was a social reformer, economist, educationalist, man of religion, Satyagrahi and was called a saint as well. The seeds of Gandhi's political life were implanted when he arrived to South Africa in 1893 at the age of 24 to work as a legal representative for the Muslim Indian Traders based in the city of Pretoria. Gandhi's birth as a political leader was occurred during his 21 years stay in South Africa. Here he developed his political views, ethics and his skills as a political leader.

Emergence of Satyagraha Movement

The Satyagraha theory was emerged during late 19th century by Mahatma Gandhi to assign an indomitable but nonviolent resistance against the racial discrimination in South Africa. However, after the success of the implementation of this theory, Gandhi utilized this theory and made it the foremost instrument in the Indian struggle against British colonialism and was adopted by the different protest groups in other countries also. This theory was an exceptional and novel way to resist evil and became the heart and soul of the entire Gandhian Philosophy. It also became one of the most powerful ways to his exclusive contribution to the modern Indian political thought. He explained that during his meeting with Europeans, he suddenly realized that the term passive resistance was too narrowly constructed that it appeared to be the weapon of the weak and exemplified by hatred and manifests violence. That made him understood that a new word must be coined by the Indians to allocate their struggle. But somehow it was quite difficult for

him to assign a new term so later on Maganlal Gandhi attached the word 'Sadagraha' which means truth, agraha and firmness. But to make it more clear Gandhi changed this term and recognised it into the word of 'Satyagraha'.¹

The idea also expounded that there is a direct relationship between the purity of the suffering and the extent of progress. It believes that where there is more purity in the suffering, there are more chances of greater progress in the material and spiritual way. Basically, the theory of Satyagraha has three main purposes, first, it purifies the mind and heart of a sufferer, second it strengthens favorable public opinion, and last it makes direct appeal to the soul of the oppressor. Gandhi clarified the difference between the term Satyagraha and Passive Resistance in a very clear and simple way that Satyagraha is a moral weapon while the passive resistance is a political weapon. The victory of the soul power over the physical force is the most reflected spot of Satyagraha where the soul power is dynamic while the physical force is stagnant. Gandhi cleared that the ultimate aim of Satyagraha is to achieve success despite of extreme sufferings. In relevance to this, Gandhi stated,

"I thus began to call the Indian movement Satyagraha, that is to say, the Force which is born to call the Indian movement Satyagraha, that is to say, the Force which is born of Truth and Love or non-violence, and gave up the use of the phrase 'passive resistance', in connection with it, so much so that even in English writing we often avoided it and used instead the word 'satyagraha' itself or some other equivalent English phrase."²

Eventually Satyagraha offers an extensive and effective opposition to injustice and cruelty in comparison to passive resistance. Some of the major techniques of Satyagraha are non-cooperation, civil disobedience, fasting and strike and all these are having direct and prominent connection with Non-violence. However, it is sometimes used to refer to the whole principle of nonviolence and sometimes used in a patent meaning to refer the direct action that is largely disruptive, for example in the form of civil disobedience.

In 1906 during the struggle in South Africa this term was initiated in the news-sheet Indian Opinion. Satyagraha is a

compound word of the Sanskrit words 'Satya' means truth and 'Agraha' means insistence. The concept is regarded as a justification of truth by taking self-suffering in the form of love. It is the weapon of the bravest and the strongest people. It is believed that Satyagraha enables altitude of spiritual and moral qualities of an individual. The chief purpose of Satyagraha is not to harm the enemy by any means but it is a plea to the enemy either through reason or by giving a gentle lucid argument. The follower of Satyagraha receives two positive features like it showers blessings on those who practice it and another is that it also blesses those individuals against whom Satyagraha is practiced.³

For Gandhiji, the essence of Satyagraha is that it looks for the removal of opposition without harming the opponents themselves. Therefore, instead of destroying the relationship with the opponent, a satyagrahi is very much keen to transform or try to purify the evil mind to a higher level. Therefore Satyagraha is sometimes also known as silent force or a soul force and this way it becomes a weapon of the individual with moral power rather than physical power. Gandhiji distinguished satyagraha with 'duragraha' as in protest meant more to bother than enlighten opponents. He wrote:

"there must be no impatience, no barbarity, no insolence, no undue pressure. If we want to cultivate a true spirit of democracy, we cannot afford to be intolerant. Intolerance betrays want of faith in one's cause."⁴

Gandhi further explained that civil disobedience and non-cooperation as a part of Satyagraha are based on the law of suffering. It is a principle where the survival of suffering is a means to an end which usually involved a moral upliftment of an individual and society. Therefore, non-cooperation in Satyagraha is in fact a means to secure the cooperation of the opponent consistently with truth and justice. When he had to utilize the method of Satyagraha in a large scale political conflict with the involvement of civil disobedience, Gandhi believed that satyagrahis must undergo some training to ensure discipline. He wrote that it is "only when people have proved their active loyalty by obeying the many laws of the State that they acquire the right of the Civil Disobedience."⁵

Gandhian Principles for Satyagrahis

First Gandhi visualized, produced and then finally executed Satyagraha as not only a method to be used in sensitive political struggle, but also as a universal stick for injustice and harm. He felt that it was equally applicable to large-scale political struggle and to one-on-one interpersonal conflicts and that, it should be taught to everyone. He founded the Sabarmati Ashram to teach the principles of Satyagraha. He asked all the Satyagrahis to follow some major principles which were described as Yoga Sutra. These principle includes are as below⁶

- nonviolence
- truth and honesty
- non-stealing
- chastity - brahmacharya
- non-possession
- body-labour
- control of the palate
- fearlessness
- equal respect for all religions
- economic strategy such as boycott
- freedom from untouchability.

Gandhi always insisted the members of Satyagrah movement to strictly follow all the principles. Apart from all these, on some another circumstance, he had also listed some rules which were also very much essential to follow for every Satyagrahi in India. For all Satyagrahis the following things are important to follow⁷, Few of them are:

- they must have a living faith in God
- they must believe that Truth is God and God is Turth
- they were insist to wear khadi only
- they were abstain from alchohol and other intoxicants
- they must willingly carry out all the discipline that are issued
- they must obey jail rules unless they are formed to hurt the self-respect
- they must believe in truth and non-violence and have faith in the inherent goodness of human nature

To run the Satyagraha campaign with the proper system, Gandhi had invented some Rules to present Satyagraha Campaign. They are like⁸

- harbor no anger
- suffer the anger of the opponent
- do not curse or swear
- do not insult the opponent, his leaders or opponent's flag
- as a prisoner, behave courteously and obey prison regulations
- do not become a cause of communal quarrels
- protect your life non-violently.

Satyagraha theory also influenced many other movements of civil resistance. For an instance, Martin Luther King wrote in his autobiography about Gandhiji's influence on his developing ideas regarding the civil rights movement in the United States:

"Like most people, I had heard of Gandhiji, but I had never studied him seriously. As I read, I became deeply fascinated by his campaigns of nonviolent resistance. I was particularly moved by his Salt March to the Sea and his numerous facts. The whole concept of Satyagraha was profoundly significant to me. As I delved deeper into the philosophy of Gandhiji, my skepticism concerning the power of love gradually diminished, and I came to see for the first time its potency in the area of social reform...it was in this Gandhiji an emphasis on love and nonviolence that I discovered the method for social reform that I had been seeking."⁹

Mahatma Gandhi had been a prominent leader of the Indian nationalist movement in South Africa and had been a verbal opponent of basic inequity and abusive labour treatment as well as cruel policy control such as the Rowlatt Act. During these protests, Gandhi had preferred the concept of Satyagraha, and in 1914 he achieved success in his theories. The hated legislation against Indians was abolished and all Indian political prisoners were released then after. Before Gandhi no one had done or accomplished this to encourage people to unite against the British and fight for their rights and respect. The tactics he used were all non-violent as he preaches and were usually boycotting, protest marches and

facts. Gandhi's vision would soon bring millions of regular Indians into the movement, transforming it from a restricted struggle to a national one. The nationalist cause was expanded to include the interests and industries that formed the economy of common Indians. For example, in Champaran and Bihar, Gandhi was the defender of the troubles of desperately poor sharecroppers and landless farmers who were being forced to pay oppressive taxes and grow cash crops at the expenses of the subsistence crops which formed their food supply. The profits the crops they grew were insufficient to provide for their sustenance.

At the Calcutta session of the Congress in September 1920, Gandhi convinced other leaders of the need to start a non-cooperation movement in support of Khilafat as well as for Swaraj. The first Satyagraha movement urged the use of Khadi and Indian material as alternatives to those shipped from Britain. It also urged people to boycott British educational institutions and law courts; resign from government employment; refuse to pay taxes; and forsake British titles and honours. Gandhi was sentenced in 1922 to six years of prison, but was released after serving two. On his release from prison, he set up the Sabarmati Ashram in Ahmedabad, on the banks of river Sabarmati, established the newspaper Young India, and inaugurated a series of reforms aimed at the socially disadvantaged within Hindu society—the rural poor, and the untouchables.¹⁰

Satyagraha in South Africa

During Gandhi's stay in South Africa, the Satyagraha Movement was undertaken by seven years and during these years Gandhi and his followers had fought several times against the government by utilizing the weapon of Satyagraha. However, it is difficult to give details of each incident but some pioneering incidents can be noticeable. Satyagraha in South Africa was the matter of immense courage of the minority Indian community to crack itself against the government. However, for Gandhi it was mandatory to judge the plenty of things to fight for the survival of the Indians on the alien land. These parameters

includes the political and economical power which was operated by the European community, the inflexibility of the local South African government, the aversion of the British Colonial office to provoke the Union Government in Pretoria, the exhaustion of the Indian Government and the limitations in the resources of the Indian minority. Gandhi was living under so much pressure for working out all these things. January 1908 was a dreadful month for Gandhi as he was arrested and charged for a month imprisonment for the break of the registration law. Soon after a month he was been released by the consideration with the government. Later on after few days he was beaten up and injured badly. The treaty with the Transvaal Government did not last long and the Satyagraha campaign had to be renewed. Later on Gandhi set up a Tolstoy Farm which was 21 miles away from Johannesburg.¹¹ This was the place where the colleagues of Satyagraha campaigned and their families could support an economical and hard subsistence- which was in fact harder than life in jail-by-running a cooperative farm. During all these troubles in 1912 Gokhale visited to South Africa to discuss the problems of the Indian community with the members of South African Government. He returned to India with the hope that the tax on the ex-indentured labourers and the Asiatic Registration Act would be eliminated.

The fight was prolonged and one day a party of eleven Indian women, including Kasturba took risk of imprisonment by crossing from Natal into Transvaal without a permit. The Indian labourers who were working in the coal mines at New Castle departed on a sympathetic strike. The mine-owners reacted by cutting off water and electric connection to the areas where the labourers lived. This was very sensitive issue that Gandhi had to take charge of the miners and their families. As a part of Satyagraha movement Gandhi decided to walk with them from New Castle to Tolstoy Farm, but he was arrested on the way. During the imprisonment he was asked to make to dig stones and remove the compound. Later on he was transferred to Pretoria jail and lodged in a dark cell which consisted of ten feet long and seven feet wide, which was lit up at night only to check up on the prisoner. He was

neither allowed a bench, nor had freedom to walk in the cell. When he was called to the court for evidence in a case, he was marched to the court with hand-cuffs on his hands and on his feet.¹² During all these procedures, the Indian labourers had been put into special trains, and taken back to New Castle mines where they were forced to go underground by mounted military police. This was called the 'blood and iron' policy of the South African Government which actually stimulated India extremely. Later on to assist Gandhi, Gokhale sent two earnest Christian Young men C.F. Andrews and Pearson. After some times the South African Government gone under pressure by London and Delhi government to make negotiation with Gandhi and thus slowly and gradually the situation went under controlled and in favour of Indians.

Satyagraha as Mass Movement – Salt Satyagraha

The Salt March or Dandi March began on 12 March 1930 and was an important part of the Indian Independence movement. It was a direct action campaign of tax resistance and nonviolent protest against the British salt monopoly in colonial India. This was the most significant organized challenge to British authority since the Non-Cooperation movement of 1920-22 and directly followed the Purna Swaraj declaration of independence by the Indian National Congress on 26 January 1930. Gandhi led the Dandi March from his residence Sabarmati Ashram to the coastal village of Dandi. The march led for 24 days including 390 km and broke the salt law on 5 April in 1930.¹³

After preparing salt to Dandi, Gandhiji continued southward along the coast, producing salt and addressing meetings on the way. The congress Party planned to stage a Satyagraha at the Dharnasana Salt Works. Later Gandhiji was arrested on the midnight of 4-5 May 1930. The Dandi March and the Dharnasana Satyagraha drew worldwide attention to the Indian independence movement through extensive newspapers. The Satyagraha against the salt tax continued for almost a year and it was ended with Gandhiji's release from jail and negotiations with Lord Irwin at the Second Round Table Conference. The Salt Satyagraha was

based on Gandhi's principles of nonviolent protest as envisaged in Satyagraha- truth -force. In early 1930 the Indian National Congress chose satyagraha as their main tactic for winning Indian independence from British rule and appointed Gandhiji to organize the campaign. The Salt March to Dandi and the beating by British police of hundreds of nonviolent protesters of Dharnasana which received worldwide news coverage, demonstrated the effective use of civil disobedience as a technique for fighting social and political injustice. Gandhi's Satyagraha techniques had a significant influence of American activists Martin Luther King, Jr., James Bevel and other during the movement for civil rights for blacks and other minority groups in the 1960s.¹⁴

Hitler and Nazism

Adolf Hitler was the founder and leader of the Nazi Party and the most influential voice in the organization and execution of the Holocaust, the systematic extermination and ethnic purification of six million Jews and millions of the non-Aryans. Hitler was not only the Head of State but also the Supreme Commander of the Armed Forces. Apart from this he was Germany's Third Reich from 1933 to 1945. He became the Chancellor of Germany in 1933 by the German constitution. In 1934 he became dictator and called himself the leader of the German Empire. The Nazis created a dictatorship which was given the name as the Third Reich. In 1933, they blocked out all other political parties. This gave Hitler absolute power. Hitler ordered to attack on Poland in 1939 which gave birth to the Second World War. It was Hitler who was responsible for the death of approximately 50 million people. During the Second World War, Hitler was the Commander-in-Chief of the German forces and made all the important decisions. This was part of the so-called Führerprinzip. He shot himself in 1945, as the Soviet Army got to Berlin, because he did not want to be arrested to face justice and be executed.¹⁵

Under the leadership of Adolf Hitler, the National Socialist German Workers' Party, or Nazi Party, developed into a mass movement and ruled Germany through

dictatorial resources from 1933 to 1945. The Party was founded in 1919 by giving a name of The German Workers' Party which was designed to encourage German pride and anti-Semitism, and expressed dissatisfaction towards the terms of the Treaty of Versailles, the 1919 peace settlement that ended World War I and required Germany to make numerous compromises and reimbursements. Hitler joined the party at the same year it was founded and he successfully became its leader in 1921. In 1933, he became the chancellor of Germany and his Nazi government soon assumed dictatorial powers.¹⁶ After Germany's defeat in World War II, the Nazi Party was forbidden and many of its top officials were convicted of war crimes related to the murder of some 6 million European Jews during the Nazis' reign.

The Emergence of Nazi Party

The German Worker's Party was founded in 1919 by a small group of men including Locksmith Anton Drexler and the journalist Karl Harrer. The aim of the party was to encourage German nationalism and anti-Semitism and it felt that the Treaty of Versailles, the peace settlement that ended the war, was extremely unfair to Germany by burdening it with reparations it could never pay. However, after the defeat of Germany in First World War in 1919, the former army veteran Adolf Hitler became very frustrated and disturbed. Due to Germany's conquering the whole nation had to face not only the miserable economic condition but also lost the political stability. After that Hitler joined a hatchling political organization called the German Workers' Party. Hitler soon appeared as a magnetic public speaker and he started attracting the new members with his speeches which was blaming Jews and Marxists for Germany's problems and adopted extreme nationalism and the concept of an Aryan as a "master race. "In July 1921, he assumed leadership of the organization, which afterwards had been given new name as the Nationalist Socialist German Workers' or a Nazi Party.¹⁷ Till 1920s, Hitler gave plenty of speeches in public centralizing the

problem of unemployment, hunger and economic stagnation in postwar Germany and he stated that the situation would prolong until there was a total revolution in German life. He strongly claimed that the most of the problems of the nation would be solve if communists and Jews would Most problems could be solved, he explained, if communists and Jews were driven out from the nation. His burning speeches bloated the ranks of the Nazi Party, especially among young, economically disadvantaged Germans.

In 1923, Hitler and his followers staged the Beer Hall Putsch in Munich, an unsuccessful takeover of the government in Bavaria which was a state in Southern Germany. Hitler was hoping that the putsch would spark a larger revolution against the national government. In the consequences of the Beer Hall Putsch, Hitler was convicted of treason and sentenced to five years in prison, but spent less than a year behind bars and it was during this time he dictates the first volume of his autobiography 'Mein Kampf'. He earned so much publicity surrounding the Beer Hall Putsch and his subsequent trial turned him into a national figure. After his release from prison, he set about rebuilding the Nazi Party and decided to attempt to gain power through the election process.¹⁸

Hitler and Nazi - Rise in Power

In 1929, the economical condition of Germany went severely down which led to unemployment throughout the nation. The Nazis took advantage of the situation by criticizing the ruling government and began to win elections. The elections held in July 1932, Hitler won 230 out of 608 seats in the German parliament and straightly after a year in January 1933, he was appointed as a German chancellor and soon the Nazi government came to control at every phase of German life. Later on with the upliftment of Nazi Rule, all other political parties were banned. In 1933, the Nazis opened their first concentration camp in Dachau in Germany where they used to keep political prisoners. But slowly and gradually Dachau was

turned into a death camp where countless thousands of Jews died from starvation, disease and overwork or were implemented.¹⁹ In the camp apart from Jews, there were some other groups of prisoners also including artists, intellectuals, gypsies, and also mentally and physically handicapped and homosexual prisoners who according to Hitler were unfit for the development of New Germany.

Once Hitler gained control of the government, he directed Nazi Germany's foreign policy toward undoing the Treaty of Versailles and restoring Germany's standing in the world. He railed against the treaty's redrawn map of Europe and argued it denied Germany, Europe's most populous state, living space for its growing population. Although the Treaty of Versailles was explicitly based on the principle of the self-determination of peoples, he pointed out that it had separated Germans from Germans by creating such new postwar states as Austria and Czechoslovakia, where many Germans lived. From the middle to late 1930s, Hitler diluted the postwar international order step by step. He withdrew Germany from the League of Nations in 1933, rebuilt German armed forces beyond what was permitted by the Treaty of Versailles, reoccupied the German Rhineland in 1936, annexed Austria in 1938 and invaded Czechoslovakia in 1939. Nevertheless, Germany invaded Poland on September 1, 1939, and Great Britain and France declared war on Germany. Six years of Nazi Party foreign policy had ignited Second World War.²⁰

With gaining success in conquering, Hitler's focus moved to defeat Britain and France. But when the war got prolonged, the Nazi Party created an association with Japan and Italy in the Tripartite Pact of 1940. However, they were privileged its 1939 Nazi-Soviet Nonaggression Pact with the Soviet Union until 1941 when Germany launched a massive saturation bombing invasion of the Soviet Union. In the brutal fighting that followed, Nazi troops tried to realize the long-held goal of crushing the world's major communist power. After the United States entered the war in 1941, Germany found itself fighting in North Africa, Italy,

France, and the Balkans and in a counterattacking Soviet Union. At the beginning of the war, Hitler and his Nazi Party were fighting to dominate Europe, however after five years five the situation was such that they had to fight for their existence.

Hitler's Solely Principle or Ideology of Race

After becoming the Leader and came into rise in 1933, Adolf Hitler decided to run the party with one and only principle was 'Race'. He had formulated and articulated the ideas that came to be known as Nazi ideology. He thought of himself as a deep and profound thinker, convinced that he had found the key to understanding an extraordinarily complex world. He believed that a person's characteristics, attitudes, abilities, and behavior were determined by his or her so-called racial make-up. In Hitler's view, all groups, races, or peoples carried within them traits that were immutably transmitted from one generation to the next. No individual could overcome the innate qualities of race. All of human history could be explained in terms of racial struggle.

In formulating their ideology of race, Hitler and the Nazis drew upon the ideas of the German social Darwinists of the late 19th century. Like the social Darwinists before them, the Nazis believed that human beings could be classified collectively as "races," with each race bearing distinctive characteristics that had been passed on genetically since the first appearance of humans in ancient times. These inherited characteristics related not only to outward appearance and physical structure, but also shaped internal mental life, ways of thinking, creative and organizational abilities, intelligence, taste and appreciation of culture, physical strength, and military prowess.²¹ The Nazis also adopted the social Darwinist take on Darwinian evolutionary theory regarding the survival of the fittest. To define a race, the social Darwinists affixed stereotypes, both positive and negative, of ethnic group appearance, behavior, and culture as allegedly unchangeable and rooted in biological inheritance, immutable throughout time and immune to changes in environment, intellectual development, or socialization. For

the Nazis, assimilation of a member of one race into another culture or ethnic group was impossible because the original inherited traits could not change. However, they could only degenerate through so-called race-mixing.

According to Nazi ideology, Jews were considered as Race and according to them, Jewish religion was also irrelevant. The Nazis endorsed a wide variety of negative stereotypes about Jews and Jewish behavior to an unchanging biologically determined heritage that drove the Jewish race. For them the biological Germans were only considered as the superior race. While on the other hand, it classified Jews as the priority enemy. The Nazi ideological concept of race targeted other groups for persecution, imprisonment, and annihilation. The Nazis believed that superior races had not just the right but the obligation to subdue and even exterminate inferior ones. They believed that this struggle of races was consistent with the law of nature. The Nazis pursued a strategic vision of a dominant German race ruling subject peoples, especially the Slavs and the so-called Asiatics whom they judged to be innately inferior. For purposes of propaganda, the Nazis often framed this strategic vision in terms of a crusade to save western civilization from these eastern or Asiatic barbarians and their Jewish leaders and organizers.²²

Hitler believed that maintaining the purity of Race was important because mixing with other races would over time led to degeneration of a race to the point where it lost its distinguishing characteristics and, in effect, lost the capacity to effectively defend itself, thus becoming doomed to extinction. The Nazis also claimed the idea of a qualitative hierarchy of races, in which all races were not equal. Hitler believed that Germans were members of a superior group of races that he called them 'Aryan'. The German "Aryan" race was gifted above all other races, Hitler asserted, with this biological superiority destining the Germans to rule a vast empire across Eastern Europe.²³ To survive, Hitler contended, Germany must break the encirclement of the country by its enemies and conquer vast territories in the east from the Slavs. The conquest of the east would provide Germany with the space required to vastly expand its population, with the

resources to feed that population, and with the means to realize the biological destiny of being a master race with the appropriate status of a world power.

Hitler and the Nazi party delineated their racial enemies in clear and indisputable terms. For Hitler and the Nazis, the Jews represented a priority enemy both within and outside Germany. Their allegedly racial and inferior genetic makeup generated the exploitative systems of capitalism and communism. In their drive to expand, the Jews promoted and used these systems of government and state organization, including constitutions, proclamations of equal rights, and international peace, to undermine the race-consciousness of superior races and to make possible the dilution of superior blood through assimilation and intermarriage.

The Holocaust

The Holocaust is an event central to our understanding of western civilization, the nation state, and modern bureaucratic society as well as human nature. It was the intentional mass murder of millions of innocent civilians which was clearly driven by a racist ideology which considered Jews as parasitic vermin worthy only of abolition, the Nazis implemented genocide on an unprecedented scale. They scheduled all of Europe's Jews for destruction whomsoever the sick and the healthy, the rich and the poor, the religiously orthodox and converts to Christianity, the aged and the young, even infants. About two out of every three Jews living in Europe before the Second World War were killed in the Holocaust. When the war ended in 1945 approximately six million European Jews were dead and more than one million of the victims were children.²⁴ However, this statistic is misleading, because most of those who survived inhabited in different territories of Europe but not occupied by Germany during the war. These include eastern areas of the Soviet Union, Great Britain, Bulgaria, and neutral states like Spain, Portugal, Switzerland, and Sweden. However, the remaining of Tens of thousands of Jews also survived in German-occupied Europe mostly in hiding or as prisoners in concentration camps until liberation.

In 1933, Hitler and Nazis reached to their high peak of power, they established a series of measures which aimed at persecuted Germany's Jewish citizens. As consequences, Jews were banned from most public places in Germany by the late 1938. During the war, the Nazis' anti-Jewish campaigns increased in scale and viciousness. In the incursion and occupation of Poland, German crowd shot thousands of Polish Jews, confined many to ghettos where they factually starved to death and began sending others to death camps in various parts of Poland, where they were either killed immediately or forced into slave labor. In 1941, when Germany invaded the Soviet Union, Nazi death squads machine-gunned tens of thousands of Jews in the western regions of Soviet Russia. In the beginning of 1942, at the Wannsee Conference near Berlin, the Nazi Party decided its last phase of what they called it the Final Solution of the Jewish problem and implied out plans for the systematic murder of all European Jews. In 1942 and 1943, Jews who lived in the western occupied countries including France and Belgium were banished by the thousands to the death camps escalating across Europe.²⁵ The huge death camps like Auschwitz in Poland were began to operate with merciless efficiency. The murder of Jews in German-occupied lands stopped only in last months of the war, as the German armies were retreating toward Berlin. By the time Hitler committed suicide in April 1945 after some 6 million Jews had died.

The Germans and their collaborators were inexorable in hunting down and killing Jews in the areas of Europe that they controlled. There has been so much written about what occurred during the era of the Holocaust and where, when, and how the Nazis carried out their murderous plans. To begin to comprehend the Nazis' actions, however, one must first consider and understand the theoretical underpinnings that led them to conceive of such plans in the first place. An examination of the doctrine of the Nazi ideology of race explains in part this relentless commitment to the physical eradication of the European Jews. Nazi ideology and the actions taken by the organization are almost universally

regarded as solemnly immoral. Those were the days when the combination of Hitler, Nazism and the Holocaust became the symbols of evil in the modern world. One of the most influential historians Sir Richard J. Evans stated that “the era exerts an almost universal appeal because its murderous racism stands as a warning to the whole of humanity.”²⁶

References

1. Gandhi, M.K. *Hind Swaraj*. Ahmedabad: Navjivan Publication House, 1938. Pg. 82
2. Gandhi, M.K. *Satyagraha in South Africa*. Ahmedabad: Navjivan Publication House, 1968. Pg. 109-10
3. Nagler, Michael N. *The Non-Violence Handbook: A Guide for Practical Action*. San Francisco: Berrett-Koehler Publishers, 2014. Pg 127
4. Prabhu, R.K. and U.R. Rao. *The Mind of Mahatma Gandhi*. Ahmedabad: Navjivan Trust, 1967. Pg.27
5. Gandhi, M.K. 'Pre requisites for Satyagraha'. Young India, 1 August 1925.
6. Gandhi. M.K. *Non Violent Resistance (Satyagraha)*. New York: Schocken Books, 1961. Pg. 37
7. Gandhi, M.K. 'Qualification for Satyagraha.' Young India. 8 August, 1929.
8. Gandhi. M. K. *The Collected Works of Mahatma Gandhi: Vol 48*. New Delhi: The Publications Divisions, Ministry of Information & Broadcasting, Govt. of India, 1958 to 1982. Pg 340
9. Carson, Clayborne, ed. *The Autobiography of Martin Luther King, Jr*. New York: Warner Books, 1961. Pg. 23-24
10. Paswan, Sanjay and Paramanshi Jaideva. *Encyclopedia of Dalits in India*. New Delhi: Kalpaz Publications, 2002. Pg 43.
11. Gandhi, M.K. *Satyagraha in South Africa*. Ahmedabad: Navjivan Trust, 1968. Pg 77
12. Ibid. pg 103
13. Johnson, Richard L.,ed. *Gandhi's Experiments with Truth: Essential writings By and About Mahatma Gandhi*. Lanham: Lexington Books, 2005. Pg 37
14. Dalton, Dennis. *Mahatma Gandhi: Nonviolent Power in Action*. New York: Columbia University Press, 2000. Pg 92
15. Mitchell, Otis. C. *Hitler over Germany*. Philadelphia: A publication of the Institute for the study of Human Issues, 1983. Pg 22
16. Thomas, D. Grant. *Stormtroopers and Crisis in the Nazi Movement: Activism, Ideology and Dissolution*. London: Routledge, 2004. Pg – 30-34.

17. Hitler, Adolf. *Mein Kampf*. Mumbai: Jaico Publishing House, 1988.pg 168
18. Evans, Richard, J. *The Coming of the Third Reich*; New York, Toronto: Prnguin, 2003. Pg 170
19. Kolb, Eberhard. *The Weimar Republic*. London; New York: Routledge Publications, 2005. Pg 224-225
20. Weinberg, Gerhard. *The Foreign Policy of Hitler's Germany Starting World War II*. Chicago, Illinois: University of Chicago Press, 1980. Pg. 197
21. Hitler, Adolf. *Mein Kampf*. Mumbai: Jaico Publishing House, 1988.pg 287
22. Ibid pg 293
23. Denis R. Alexander, Ronald L. Numbers. *Biology and Ideology from Descartes to Dawkins*. Chicago: University of Chicago Press, 2010. Pg. 209
24. Gray, Michael. *Teaching the Holocaust: Practical Approches for Ages*. New York: Routledge, 2015. Pg 11-13
25. Bauer, Yehuda; Rozett, Robert. *Encyclopedia of the Holocaust*. New York: Macmillian Library Reference, 1990. Pg. 1797
26. Evans, Richard J. *Cosmopolitan Islanders: British Historians and the European Continent*. Cambridge: Cambridge University Press, 2009. Pg 56

Apexa Munjal is a PhD scholar from Pacific University, Udaipur.
E-mail: apekshamunjal@gmail.com

Bharatiya Manyaprad
Volume 6, No.1, 2018, pp. 65-72
UGC List No. 47524

ISSN 2321-8444

The Mahabharata: A Glorious Literary Gift to the World from Bharata

Virali Patoliya & Vidya Rao

Indian or ancient Indian literature is culturally rich and spiritually satisfactory. The article discusses the greatest epic of the world and its influence all over the world. The Mahabharata is not just a myth or compilation of stories of great kings and queens, or not a religious sermon, it is much more than all these. It is the way of living, it is the way to get livelihood, and it is the decree to manage our lives, our families, our children, our professionals, and our societies. The epic consists of all the politics, romance, adventure and intrigue, these ingredients are more than enough that make for a great literary piece. The Mahabharata has a lot to say and to preach to the world. Its attractiveness can never wane because its allegories and lessons remain relevant to the mankind even today and definitely in future times.

The epic doesn't need any particular introduction as for 3000 years we have its various versions through songs, dances, stories, plays, novels, performances, films and tele serials. No need to mention that the Mahabharata is the longest epic with 200,000 verses. It is said that "Whatever is here is found

elsewhere, but whatever is not here is nowhere else.” The epic does not need any justification about its literary value, but a part of its literary value it has its social, moral, and personal values. The ideas of Mahabharata are the cultural heritage of India. Today not only Indians but people from foreign land also take reference from the epic for spiritual guidance, social decree, and regulation of the various relationships and for the management. It is without beginning and an end in relation to time.

The Mahabharata has the pride of being the longest epic in the world literature, 100,000 two lines stanzas (although the most recent critical edition edits this down to about 88,000) making it 8 times as long as Homer’s Iliad and Odyssey together and over 3 times as long as the Bible. According to the Narsimhan version, only about 4000 lines relate to the main story, the rest contain additional myths and teachings. In other words, the epic resembles a long journey with many side roads and detours.

Logic, Purpose and Philosophy

Even if considered as a religious text, Mahabharata allows to think logically on its incidents. Its purpose is not to bind people in the norms and make their minds stagnant. Though serving as a religious text, it never imposed its preaching on humankind. It just shows the dimensions. Thus, it is a dynamic text from centuries till date. India has experienced so many religious reformations and revolutions but because of the truth and morality, the epic still stands the test of time against all the odds. The idea and vision towards it has been changing through the course of time. Each character of the epic has a lot to edify. The story is a projection of life in a composite manner. The epic lends itself to an infinite number of interpretations, unlike any saga ever written -a civilizational singularity that will never cease to simultaneously fascinate us. Kunti’s decision to abandon Karna, King Pandu’s repentance and punishment, Draupadi’s marriage, Indra’s tricks to save Pandavas, curses of Karna, Shakuni’s ill will, Bhishma’s vows, Drona’s strong wish to take revenge from King Drupad, Yudhisthir’s gambling, Dhritrashtra’s over

ambitions for his son, and Pandava's sufferings though they are true; all these incidents lead to numerous interpretations according to the scenario of the society.

The logic in the epic is better understood by Anandavardhana's theory of Dhvanyaloka. He says that Santa (Peace) rasa is the dominant rasa of the Mahabharata. He also holds Santa rasa as a route for salvation. Abhinavagupt establishes the supremacy of Santa rasa by arguing that it is the way to Moksha (Freedom from the cycle of birth and death). If the purpose of the whole poem is the realization of Moksha, then Santa ought to be its dominant rasa. The logic of the whole poem culminating in the experience of Santa rasa can be better understood when we consider the concept of rasa according to Anandavardhana and Abhinavagupt. (Bandopadhyay, 2017)

The Mahabharata is more appealing today because the characters are not black and white, they are grey. They have the conflict with their own selves as they all knew what dharma is but did not follow it to fulfill their desires and ambitions. They have molded the norms and regulations according to their situations. The whole purpose behind the Mahabharata was the victory of good over evil. Like Ramayana where King Rama wanted to live according to dharma and be the exemplary for his subject and the society, the Mahabharata is showing the consequences of not living according to dharma. The purpose of the war suggests that why by even through unjust means Pandavas won, as Krishna said, "what they are doing is adharma; what we are doing is also adharma, but we are doing it with the intention of establishing dharma."

The most important thing in the chaos of our life is to act. If the monsoon fails after the peasant has tilled the soil and planted the seed, what fault is it of his? The smart man thus, uses his intelligence to evaluate the conditions of place and time, (Desakala) applying various means (Upaya) according to his strength and capacity (Sakti) and not forgetting an appeal to "good luck". This is how Draupadi plays the role of Shakti to her King Yudhishtira before war. This is well within the logic of her personality, the human projection of the

goddess, the active element in the creation but at the same time (within the logic) of philosophy (Woods, 2014, p. 89).

Unlike Ramayana the Mahabharata contains several incidents and arguments which throw a flood of light on the philosophical views. These philosophical incidents are scattered all over the vast epic. They are the Bhagavad Gita which contains the essence of the Upanishadic philosophy, the Anugita, the Moksha Dharma section of the shanti parva, the Sanat sujatiya in the Udyoga Parva and the Dharma Vyudha discourse in the Vana Parva (Kapoor, 2004, p. 324). Thus, philosophy of the epic is complex yet applicable today.

Principles

The story depicts the philosophy of conflict, power, reconciliation, and renunciation. The canvas is bigger than the incidents drawn on it. And thus, people can expand it, interpret it in their own way. The eighteen days war was more psychological than physical. The conflict was more internal than external. As Karna knew that he was on wrong side but due to gratitude towards Duryodhana he could not shift. Bhishma knew that he was with wrong people but due to his vows to remain connected with the throne made him fight from the side of Adharma. Gandhari could not bless her own son for victory as she too knew that it was entirely his fault. It is the war in which earth bathed with blood and Lord Krishna himself was cursed. By fighting from the wrong side, Bhishma, Dronacharya, Kripacharya and Karna knew that they were with Adharma. But for that moment to be with Duryodhana means to be with their state and to fight for state should be the only dharma of a warrior. So, they were doing their dharma by being with adharma.

In the Mahabharata, we find immense assumptions about various philosophical problems touching the nature and relations of God. In the epic there are long critiques and moralistic sermons with mythological anecdotes and illustrations on good conduct, Dharma and virtues such as truth, Ahimsa, honesty, righteousness etc. The doctrine of

virtue was a part and parcel of religion in India from the very beginning and hence we find virtue mixed up with religion. The word dharma is wide enough to include virtue, duty, religion and worship of God. The Path of virtue was a stepping stone to religion and philosophy. (Kapoor, 2004, pp. 326,328)

The principle or dharma is “the law of universe”. The authority makes us unaware about the law and that can create conflict. When you learn the law, you would reconcile and then only you can renounce. And renounce from the materialistic matters or pleasures are the ultimate truth which helps in the betterment of the soul. Today’s chaotic life needs some light on the path. There are so many questions one might have after having the contact with the epic. Such as why Karna had to suffer all through his life even though he did not make any mistake? Why Devavrata became Bhishm and then Bhishmpitamaha? Why Draupadi had to marry the five brothers (Pandavas)? What was the reason behind blindness of Dhritrashtra and the illness of Pandu? Why did Abhimanyu died even though the situation could have been turned down by his own maternal uncle Shri Krishna? The probable answer of these questions is the justice of God and the effect of the causes (deeds). The cycle of these causes and its effects has the most powerful cosmic energy and its précised judgment that works behind them.

Bhagavad Gita and its Principles

Bhagavad Gita is the jewel of India’s spiritual wisdom. It is beyond the religion. It does not describe or preach just religious matters but covers all the aspects of human life. It is the text which provides you the solutions of your each and every problem. It is the song sung by the Lord on the battlefield. Bhagavd Gita unravel the philosophy of life and the spiritual essence in the most practical and systematic way. The truth of Gita is varying from person to person. It would be wrong to reduce Gita to the level of a mere principled book in face of the numerous theistic and thoughtful doctrines taught therein. Nor does Gita teach us doctrines of unreasoned ecstasy divorced from the duties of practical life and the dictates of common sense or isolated knowledge divorced

from devotion and action. (Kapoor, 2004, p. 332) It depends on how the person sees the world or what he wants to. The main four moralities of the Gita are:

1. Be aware of your Dharma
2. Whatever you do, do it wholeheartedly
3. Do not expect the fruit of your labour
4. Offer whatever you get to the Divine

There are different possible ways to read Bhagavad Gita. It can be read as a work of literature or poetry, it can be read as a work in the realm of Indology and examined from the point of view of Oriental Studies, and it can otherwise be read as a work of philosophy or theology. (Theodor, 2013). The refusal of Arjuna on the battlefield to fight with his own people goes much deeper than just his reluctance to harm his old friends and kin. Rather he fears that by slaying them he will initiate a slide into moral disarray and finally cosmic disorder. Thus, Arjuna is caught in a dilemma. His duty as a warrior is to fight, but if he does so he undermines the moral foundations of that very duty. (Perrett, 1998, p. 12).

The Gita's popularity also owes to its dramatic context of conflict. The dialogue took place right between the battlefields, with Lord Krishna urging Arjuna to fight. The Gita is certainly not a text on the ethics of war. It does not discuss whether wars are justified or when they are. But if one is confronted with a war which is unavoidable, it teaches how to face it with equipoise. As Gandhi explained, the war which Arjuna faces is only a metaphor for situations of conflict between forces of good and evil inherent in the human condition. The Gita teaches that we have to face the conflicts and cannot run away from them in a cowardly manner. (Nadkarni, 2016)

Arjuna gets the wisdom in the middle of the battlefield. It is not necessary to leave your family and relations behind in search of the answers of sufferings. It does not say to close the eyes to see the truth but he said to Arjuna to open his eyes wide and see what is going on around him. This is how you can see the opportunities. By closing your eyes, sometimes you might miss them. Bhagavad Gita is the Pole star in the darkness of the sufferings. It leads us to the content and

peaceful life. According to it, the self-centeredness is epicenter of all the problems. It asks to detach ourselves from the surrounding but active enough to observe the activities which are going around without being affected. It gives us the strength to fight for the right and to choose wrong paths if necessary for the right ends. The Bhagavad Gita can purify you in a way, without getting involved in any ritualistic process. Just by reading one can relate his/her questions with that of Arjuna's and get answers of all of them.

Conclusion

Sarvapalli Radhakrishnan, the second President of India and a profound scholar, once commented that the ancient Greeks gave the world intellectual values, the Romans political values, and the Jews moral values. India's contribution he added is spiritual values. It is a generalization, but one with a good deal of truth. A civilization can be evaluated by the kind of human being it aims at, the highest ideal it holds up. Wherever we look in India's long history, we find the highest honour given to men and women dedicated to the realization of the supreme reality that most religions call God. (Easwaran, 2011, p. 12)

The historical and religious importance is not the only reason to read the epic. Quite simply, the Mahabharata is a powerful and amazing text that inspires awe and wonder. It presents sweeping visions of the cosmos and humanity and intriguing and frightening glimpses of divinity in an ancient narrative that is accessible, interesting and compelling for anyone willing to learn the basic themes of Indian culture. The Mahabharata definitely is one of those creations of human language and spirit that has traveled far beyond the place of its original creation and will eventually take its rightful place on the highest shelf of world literature beside Homer's epics, the Greek tragedies, the Bible, Shakespeare and similarly transcendent works.

Apart of it's all the ethical, moralistic, social, and cultural importance, the epic is the best example of the established poetry. Its literary value is much more than only religious text. Every religion has its own attitude. But there are some

fundamental and common principles which guides and temper the religious culture and habit. This is Hinduism. And thus, the text is the Sanatana Dharma, Manav Dharma. Some facts and some incidents are seemed to be immoral and ethical. But after probing into them carefully, one can see that the apparent aspects are nothing but camouflages- the real essence is hidden. This guide to the salvation will remain effective even in the ages to come.

References

- Bandopadhyay, A. C. (2017). *Mahabharata Now: Narration, Aesthetics and Ethics*. New Delhi: Routledge.
- Easwaran, E. (2011). *Essence of Bhagavad Gita: A Contemporary Guide to Yoga, Meditation and Indian Philosophy*. Canada: Nilgiri Press.
- Kapoor, S. (2004). *An Introduction to epic Philosophy: Epic Period, History, Literature, Pantheon, Philosophy, Traditions and Mythology*, Volume 2. Guwahati, Assam: Genesis Publishing Pvt Ltd.
- Nadkarni, M. (2016). *The Bhagavad-Gita for the modern Reader: History, Interpretations and Philosophy*. New York: Routledge.
- Perrett, R. W. (1998). *Hindu Ethics: A Philosophical Study*. Hawaii: University of Hawaii Press.
- Theodor, D. I. (2013). *Exploring the Bhagavad Gita: Philosophy, Structure and Meaning*. UK: Ashgate Publishing, Ltd.
- Woods, J. F. (2014). *Destiny and Human Initiative in Mahabharata*. New York: SUNY Press.

Ms Virali Patoliya, is a Ph. D. research scholar at Study Abroad Program and Diaspora and Migration Studies Centre, Gujarat University. Her area of interest includes Indian Culture, Indian Films, and Indian mythology. **E-mail- virali.patoliya8@gmail.com**

Prof. Vidya Rao, Ph. D, is Head of Department of English at Bhavan's Sheth R.A. College of Arts and Commerce and a visiting faculty at Diaspora and Migration research center of Gujarat University, Ahmedabad.

Bharatiya Manyaprad
Volume 6, No.1, 2018, pp. 73-84
UGC List No. 47524

ISSN 2321-8444

Indian Approach to Eco consciousness in Children's Literature: A Study of Ruskin Bond's Select Short Stories

Kavita Tyagi & Archana Pandey

Indian English writing has drawn the attention and appreciation from around the world. Indian writers have been rewarded for their path-breaking works in English. From pre-independence to present day Indian English writings have evolved and undergone a complete transformation. Traditional Indian norms led to the comparisons of east-west literature and the influence of the western thought and literature helped in the evolving Indian literature in a great way. Children's literature has been an integral part of Indian literature-English as well as Regional- Panchatantra and Jatak Tales are popular from ancient India time. The writers like Rudyard Kipling and R.K.Narayan too created works that went a long way in influencing and shaping the literature for children. One such popular present day writer is Ruskin Bond, depicting the boundless beauty and priceless bounty of the Garhwal Himalayas. His stories are written in a lucid and attractive style and influence the children's thoughts and

actions. In present day context his stories serve as a guide for the children, society and budding writers. He has written over 500 stories in simple and consistent style which are loved by readers of all age, especially children. The paper will discuss the select stories with reference to creating Eco consciousness among children.

The thought of ecocriticism and Eco consciousness is comparatively a recent school of thought which tries to study and evaluate literature with an ecological perspective. In the wake of large scale natural disasters such as the Nepal Earthquake, Floods in Chennai and more recently the Draughts in Maharashtra stress the growing consensus that social justice and environmental issues are closely linked. United Nations estimates predict that ignoring these climate changes would result in over 150 million environmental refugees and an ever-increasing rate of extinction of species. In the wake of these environmental concerns activists, scholars, conservationists and environmentalists argued that social, literary and environmental issues cannot be separated or studied in isolation. As none of the human studies exist in vacuum and all creative activities take place on earth, is a reason enough for literature and environmental issues to be studied together.

Literature is the most comprehensive study of man which evokes response from experts who create, appreciate and evaluate it. Literary criticism is an interpretation of art where a critic analysis and evaluates a work of art. M P Sinha says that literary criticism is a body of principles that defines literature and functions as guidelines for the analysis and evaluation of literary text. One of the prominent principles which was highlighted in the end of the twentieth century is ecocriticism which is a study of literature and environment from an interdisciplinary point of view where all sciences come together to analyze and brainstorm possible solution for the contemporary environmental issues.

Contemplating on these views, in the year 1978 William Rueckert first coined the term ecocriticism. Greg Garrard defines ecocriticism as, “the study of the relationship of the human and non-human, throughout human cultural history

and entailing critical analysis of the term ‘human’ itself” (5). Ecocriticism is also known as ‘ecopoetic’, ‘environmental literary criticism’, and ‘green cultural studies’. Cheryll Glotfelty in the introduction of her book *The Ecocriticism Reader: Landmarks in Literary Ecology* remarks that unlike the other discipline of Humanities literary studies remained indifferent to the environmental concerns, though she agrees to the fact that ecologically informed theories and criticism were existent throughout the sixties and seventies but these studies and criticism were not organized. She also stressed that ecocriticism was not recognized as a distinct critical school or movement.

As a newly born literary movement, ecocriticism experienced tremendous growth and development in the early years of its existence. In a short time since it first appeared as a movement, some of the initial concerns that marked its inaugural moments have already been answered. Given the genuine outburst of interest in the field, Glotfelty’s concern in 1996 was with the traditional failure of the literary profession to address “green” issues now seems to be a thing of the past. Glen Love, paraphrasing Glotfelty’s point, argued in his contribution to *The Ecocriticism Reader: Landmarks in Literary Ecology* that race, class, and gender are words which we see and hear everywhere at our professional meetings and in our current publications ... [but] the English profession has failed to respond in any significant way to the issues of the environment. Literary studies have beautifully portrayed nature and appreciated it, but have never studied it critically with reference to the impact of human activities on environment. On the other hand race, class and gender got overwhelming response which at times undermined the importance of environmental issues. Of late, the scholars realized that Literary and Environmental studies do not strictly adhere to place theory; it is an interest that is shared with all the social as well as applied sciences. The paper brings together literature and environment to create Eco consciousness among children.

Children’s literature has the power and capacity to mould and shape the thoughts of children. As children’s literature is

funny, creative, imaginative and informative, it brings to life the concepts that are dead and boring in the textbooks. Picture books are the best tools to explain and teach new concepts to children. These books along with short stories attract the attention of young minds and help in creating keen interest in the story or thought, which otherwise cannot be taught in the mundane environment of the classroom through regular textbooks. Teachers should encourage their students to read comics and short stories which have messages on humanity, environment and peace etc. The stories like *The Cherry Tree* by Ruskin Bond will help the students to learn about the importance of planting trees and taking care of them, at the same time teaching science with literature will awaken a sense to protect the environment. The activities related to preserving the nature can be taken up by the teachers and students can be encouraged to plant at least one tree, each year and look after it. They can be asked to prepare a report of the same and also mention why they have planted a particular tree.

A child's mind is a blank paper, it is we, teachers and parents, who develop and create interest among them for nature and its preservation. It has been rightly said that we do not inherit the world from our parents rather we borrow it from our children. To ensure that we pass on to our children a healthy world we need to preserve and protect the environment. Children should be given an opportunity and freedom to interact with nature and discover its varied facets. With the advancement in technology children are getting less of hands on interaction with nature and environment. It is here that the children's literature comes into play an important role of creating awareness and provides information of preserving and protecting the nature. Although most of the literature written for children does not make a deliberate attempt to teach environmentalism but a subtle message is conveyed in clear words which appeals to the young minds.

In an interview on writing children's literature Bond once said that growing up was always a difficult process for him, and that he gave up trying many years ago. He decided that

there was little point in becoming adult, if he could remain a child and still make a living. The sensitive writers with a great vision have always tried to colour the canvass of their writings with the primary and most cherished stage of human life. Literary world has given a number of outstanding writers who have taken great pleasure in depicting childhood. Ruskin Bond secures a place second to none among the array of children's writers. As describing him Marquand says, "He is the pioneer of modern children's literature in India." (19)

A child's perception and approach to life and world is not similar to that of an adult. A child loves to live in a dreamy world. He is rarely affected by the crude realities of the world; his understanding of life and world is not steered by logic or philosophy but by imagination. Children like to read literature which focuses on child or childlike characters; they connect to stories which perceive things from their point of view and imagination. Bond excels in describing true-to-life children whom we can encounter in every village or town in India. His world is not one which is filled with 'goblins and magicians' rather his world is a world which is filled with the magic of reality, where joy, faith, love and courage are the key ingredients. The Indian children identify themselves with the child protagonists in his writings. Bond has a deep understanding of children. The childhood always enchants and holds him in its magic spell; he believes that it is the most blissful period of one's life. Like Tagore, he salutes the innocence, enthusiasm, optimism and friendly attitude of children. In *Delhi is Not Far* Bond quotes Tagore to emphasize his view: "Every child comes with the message that God is not yet discouraged of man" (*Delhi is Not Far* 362). His life brightens up when he creates a world sparkled with the aura of children and their merriment. He has the ability to communicate the richness of childhood which renders his fiction a deep insight and universality. He cherishes his childhood memories and delves deep into his own life for the creation of his characters, particularly the children. His stories are centred in the backdrop of the Garhwal Himalayas which has been his home since his childhood. Any destruction and damage to the nature hurts him and he beautifully yet

painfully expresses his thoughts through his stories. His stories are an inspiration for children and convey a loud and clear message of preserving the nature for the survival of mankind. His stories are a brilliant blend of literature and nature and a powerful means to develop a thoughtful and caring attitude among children for the preservation of nature and environment.

As it has been mentioned earlier that the earth has been borrowed from our generations to come and to give them a greener tomorrow, we need to emphasize on the fact that the children should be aware of the importance of green earth. Literature plays an important role in doing so and Indian literature is replete with such stories.

We find Bond very close to the poets of the romantic era where they worshiped nature and were inspired by it. Through the story *The Last Truck Ride*, he gives out a message that nature is the best teacher, philosopher and guide. The truck driver Pritam Singh takes two rides from the limestone quarries carrying truckloads of lime stone to the depot. It was a usual day and he was making his first trip. He was in a habit of blowing his horn as he sped his way to the quarry. His cleaner, Nathu, a 13 year stout boy from the nearby village is forced to work because of failed potato crop. The mountains were rich in limestone and now they were scarred with quarries. Pritam Singh tells Nathu that the hills were once green with tree but now only a few old oak trees stood. As the truck takes a sharp turn for the quarry they see the hillside blossomed outwards, followed by a sharp crack of explosives. Rocks and earth are hurtled down the hillside, trees and shrubs were flung into the air. It was a frightening sight, not because the rocks were blown out but because the tree, shrubs and grass was thrown up in air. The sight of trees being flung into the air reminded Nathu of his own village. Nathu questions himself will it too be destroyed and impoverished of its green wealth, the walnut and pine trees? This very thought depressed him, he thought the mindless blowing will make the mountains desert. His thought was broken by the harsh blowing of the horn on reaching the quarry.

Pritam Singh was always in a hurry as he wanted to complete his second round soon and reach home early. As soon as the truck was loaded he started back with three labourers on his way to the depot. As Pritam was in a hurry he speeded his way down, Nathu was scared and asked Pritam not to drive at such a high speed but he did not listen to him and on a hairpin bend a stray mule appeared before the truck, to save the animal Pritam swung the steering wheel to the right and the truck went over the edge and hurtled forward, after hanging for a few seconds, bouncing over the rocks it rolled on its side. The labourers and Nathu jumped out. They then looked for Pritam Singh who with a few broken bones was saved but his truck has gone. Later he asks Nathu to work with some other truck driver to which Nathu refuses and says:

'I'll work on the land. It's better to grow thing on land than to blow them out of it'. They were silent for some time.

'Do you know something?' said Pritam finally. "But for the tree the truck would have ended up at the bottom of the hill and I wouldn't be here, all bandaged up talking to you. It was the tree that saved me. Remember that boy." (Last Truck Ride 488)

These lines carry the very essence of the story that nature is the protective force and we humans need to recognize the all-pervasive and guarding prevalence of nature. It also brings out the lessons we learn from nature. While reading the story one is reminded of Wordsworth's poem *The Tables Turned*, One impulse from the vernal wood/ May teach you more of man,/ Of moral evil and of good,/ Than all the sages can. (26-30). Though it seems that Nathu is the protagonist but it is the other way round, Pritam Singh who is the real protagonist. The story begins with innocence and ends with wisdom.

Similarly in *The Cherry Tree* the tree is the protagonist, it is an excellent example where the tree is used as a character. The story is about a boy Rakesh who lives with his grandfather, a retired Forest Manager. One day Rakesh plants a cherry seed left after eating the fruit. The seed germinates and grows into a tree. In the course of its growth it passes through several odd weathers, along with the tree Rakesh also grows, but the

tree outgrows him. In the story we find that Rakesh's moods and activities are determined by the sapling and the tree. The tree becomes a symbol of generosity and magnanimity. The bond between the tree and Rakesh is clearly and beautifully echoed in the following lines:

Rakesh and grandfather gazed at the tree as though it had performed a miracle. There was a pink blossom at the end of a branch.

The following year there were more blossoms. And suddenly the tree was taller than Rakesh, even though it was less than half his age. And then it was taller than grandfather, who was older than some of the oak trees.

In the cherry tree, bees came to feed on the nectar in the blossoms and broke them off. But the tree kept blossoming right through the spring and there were always more blossoms than birds. (Cherry Tree 605)

The above lines not only drive home the message of joy and pleasure by planting a tree but also tell the readers that one tree provides food and shelter to many birds and insects even though when it is young. The cherry tree also broadens the view of the reader that nature has the power to protect, nurture and give more than we ask from it. Children love the style in which this story is narrated and are inspired to plant trees and look after them.

In another story, The Leopard Ruskin Bond tries to bring home the point that humans should co-exist with nature. He says that even a wild and ferocious animal like a leopard has qualities which are to be admired. The entire flora and fauna is so accommodating that the presence of a human being is hardly taken as interference. Bond tells us about his encounter with the ferocious leopard not once but several times and the leopard does not harm the author. The author talks to us of the other fauna which recognize him as one of them. As the author went to the forest every day, he was being recognized by the denizens thus his presence did not disturb even the ferocious leopard. He says:

As I had come not to take anything from the forest, the birds and animals soon grew accustomed to my presence, or possibly they recognized my footsteps.

The langurs in the oak and rhododendron trees, who would first go leaping through the branches at my approach, now watched me with some curiosity as they munched the tender green shoots of oak. (Leopard 289)

The author's attitude comes in sharp contrast to that of a group of hunters, who are on the look-out for the leopard, to kill it. The hunters were frightened of the leopard and lacked confidence in them. This is brought out clearly in the story using very few words:

"There is a leopard about," they (the hunters) always told me.
"You should carry a gun." "I don't have one," I said

And they successfully killed the leopard.
"We told you there was a leopard!" they shouted in great good humour. "Isn't he a fine specimen?"

"Yes," I said. "He is a beautiful leopard." (Leopard 291)

The story is a fine example of satire. Use of words like 'specimen' and 'a beautiful leopard' to describe an animal speaks volumes in itself of his love for the fauna and his accommodating nature. It is apt to quote Wordsworth who says 'Nature never did betray the heart that loved her'. (Tintern Abbey 122). Though the protagonist is sad and also feels that he had betrayed the trust of the denizens in humans by not harming the leopard. The hunters were thus able to easily kill the leopard. The story is a fine example of coexistence.

In the story, *The Dust on the Mountains* the author gives a heart rendering description of the felling of the tree by man to construct roads for his convenience. The walnut tree is the first to go, a tree with which he had lived for last ten years and seen it grow, the author looked forward for its new buds, and the broad, green leaves in summer would turn into golden spears in September when the walnuts were ripe and ready to fall. He understood the tree very well as he had seen it grow just below his window. The other trees that would be missed by the author were the deodars and oaks. The deodars were so dense that they prevented the sunlight and once when a few of their branches were cut they grew even faster. He compares the cutting of the twenty oak trees to the death of

his brother in a road accident in Delhi. Thousands of trees have been cut- maple, deodar, and pine oak-those even which were not interference to road construction. It was the contractor who was benefitted from it and who sold the timber. The felling of the tree also rendered a number of birds and animals homeless. The blasting of the rocks with dynamite had frightened all the birds and animals even the bold langurs were not seen. The author says that since the road has been constructed the scene is different. As he says:

Other things to look forward to: trucks thundering past in the night; perhaps a tea and pakora shop round the corner; the grinding of gears, the music of the motor horns. Will the whistling thrush be heard above them? The explosions that continually disturb the silence of the mountains-as thousand-year-old rocks are dynamited-have frightened away all but the most intrepid of birds and animals. Even the bold langurs haven't shown their faces for over a fortnight. (Dust on the Mountains 495)

He further realizes that:

To retreat is to be a loser. But the trees are losers too; and when they fall they do so with certain dignity.

Never mind, men come and go; but the mountains remain. (496)

This story is a fine example of man's lust for his materialistic comforts. Bond goes to any extent to achieve his goals. He is not a preacher but in a subtle tone expresses his dissatisfaction on the human activities. He considers the cutting of tree to a 'murder', depriving the life dependent on it as homeless. But being optimist, in the end he feels, whatever men may do the mountains shall remain there.

Bond echoes the same thoughts in another story Dust on the Mountains where Bisnu, a young boy, from the remote Himalayan village, lived with his mother and sister. He comes to the hill town in search of work, as the crops failed due to poor rains. He remembers the year when his father had died, it had snowed heavily, but this year there was no snow. The forest fire had engulfed the oaks, deodars, maples, pines; trees that had taken hundreds of years to grow. Some campers had carelessly started the fire which spread to large areas. It

was summers and they were still waiting for the arrival of the monsoons. The apricot tree in the backyard which gave a good bloom did not bear much fruit this year. One morning he takes a bus to Mussorrie and as the bus move he looks out of the window seeing the barren mountains which were once green. Bisnu's doubts on the treeless mountains are answered by a fellow passenger. He says:

There were tree here once. But the contractor took the deodars for furniture and houses. And the pines were tapped to death for resin. And the oaks are stripped of their leaves to feed cattle- you can still see a few tree skeletons if you look hard- and the bushes that remained were finished off by the goats! (499)

This story is an example of human greed and carelessness towards the rich nature. Bond's stories remind us of human activities which damage the nature- knowingly or unknowingly. They also are a gentle reminder to humanity as to how we can leave a greener and a beautiful world for the coming generations.

Nature is nurturer, without which human life cannot exist. Nature provides shelter to humans as well as birds and animals. Bond while describing the ruthlessness of man comes close to the famous poet Robert Bridges, who in his poem *Nightangles* writes "Beautiful must be the mountains whence ye come/ and bright in the fruitful valleys the streams wherefrom/ ye learn the song(1-5) but the birds respond by saying Nay, barren are the mountains and spent are the streams;/ Our song is the voice of desire, that haunts our dreams, / A throe of the heart."(11-15) Man needs to understand the importance of nature so that our generations can listen to the soulful music of the birds and streams.

Ruskin Bond has beautifully and powerfully brought out the environmental issues and concerns in his stories. As all his stories have a child as the protagonist and they appeal to children. Human interference is causing huge damage to the nature. If children are given the opportunity to play and explore nature it will help in creating awareness for protecting nature. As a children's writer Bond has been successful in creating ecoconsciousness not only among children but

among all his readers also. I would like to conclude my thoughts with the famous lines by Robert Frost: "Woods are lovely dark and deep,/ but I have promises to keep,/ and miles to go before I sleep,/ and miles to go before I sleep." (13-16)

Works Cited

- Barry, Peter. *The Beginning Theories*, Manchester University Press, 2002.
- Bond, Ruskin. *Delhi is Not Far, The Best of Ruskin Bond*, New Delhi, Penguin Books India, 1995.
- Dust on the Mountains*, New Delhi, Penguin Books India, 2009.
- The Cherry Tree, Dust on the Mountains Collected Stories*, New Delhi Penguin Books India, 2009.
- The Last Truck Ride, Dust on the Mountains Collected Stories*, New Delhi, Penguin Books India, 2009.
- *The Leopard, Dust on the Mountains Collected Stories*, New Delhi, Penguin Books India, 2009.
- Garrad, Greg. *Ecocriticism*. London, Routledge, 2012.
- Glotfelty, Cheryl. and Harold Fromm. ed. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: University of Georgia Press, 1996.
- Marquand, Robert. *Christian Science Monitor*, 8/24/2000, Vol. 92 Issue 192.
- Wordsworth, William. *The Complete Poetical Works*. London: Macmillan and Co., 1888; Bartleby.com, 1999. www.bartleby.com/145/.
- Wordsworth, William. *The Tables Turned* poetryfoundation.org
- Bridges, Robert. Nightangles bartleby.com
- Frost, Robert. Stopping by Woods on a Snowy Evening poetry foundation.org

Dr. Kavita Tyagi is working as Associate Professor at the Dept. of English & Other Foreign Languages at Dr. Shakuntala Misra National Rehabilitation University, Lucknow

Archana Pande is a research scholar at UTU, Dehradun.

Bharatiya Manyaprad
Volume 6, No.1, 2018, pp. 85-91
UGC List No. 47524

ISSN 2321-8444

Sri Aurobindo's Integral Yoga & Kashmir Shaivism

Mahesh Kaul

Indic civilisation based on *Sanskrit* tradition is the continuity of the realised phenomenon of consciousness that is ever progressive and is comprehensive. It nurtures and nourishes the human development from lower truths to higher truths of the creation guided by the nature's mysterious ways that are based on cosmic laws. These laws are beyond the mundane mechanical systems that govern our day to day life. As the eternal existence of nature is based on the phenomena in which consciousness acts at the subtle level, it binds a minute atom to the gigantic mountain and depicts the integrality of the creative force. It is on such a canvas of cosmic domain that Sri Aurobindo developed his all-encompassing *Integral Yoga* that includes in its sphere of influence all the earthly materials be these human or the inanimate objects.

In his seminal work *the Life Divine* Sri Aurobindo elaborates his vision of the purpose of the creation and the objective of the life on earth. He says, "And if there is, as there must be in the nature of things, an ascending series in the scale of substance from Matter to Spirit, it must be marked by a progressive diminution of these capacities most

characteristic of the physical principle and a progressive increase of the opposite characteristics which will lead us to the formula of pure spiritual self-extension.”¹ His aim is establishing the divinity in human form and in more clear terms he wants to bring home the point that divine works through ascent in the human form as this body of gross matter is in the process of evolution not in the biological sense but in the sense of *super conscious sense*. He is pointing towards the life force that acts through nature of the God head who governs the cosmic creation. It is a process of identifying with the *Chiti Shakti* of the *Param Shiva or Maheshwara* that is the independent power or energy of the *Lord* of the cosmos. He reinforces this ascent and says, “This is to say that they must be marked by less and less bondage to the form, more and more subtlety and flexibility of substance and force, more and more interfusion, interpenetration, power of assimilation, power of interchange, power of variation, transmutation, unification.”² The thrust is to drive away from the duality of the form and emulate poise so that we are drawn towards the infinity, unity and indivisibility of the spirit.³ Sri Aurobindo’s realm of consciousness is based on recognising the physical form of humanity as an inherent tool for achieving the truth consciousness that is hidden in the *Lila* of the cosmos and is revealed when ascent of the mind is made possible by discipline of yoga. Yoga that is not mere practice of breathing exercises but being the participant of the Divine process as recognising the Lord in the heart where he is situated and is capable of making us participate in this process of evolution through his energy. Sri Aurobindo demystifies and decodes the life force and says”. In Matter Chit or Conscious-Force masses itself more and more to resist and stand out against other masses of the same conscious-Force; in substance of Spirit pure consciousness images itself freely in its sense of itself with an essential indivisibility and a constant unifying interchange as the basic formula even of

1 The Life Divine;pp:267

2 Ibid.

3 Ibid.

the most diversifying play of its own Force. Between these two poles there is the possibility of an infinite gradation.⁴

Kashmir Shaivism that is based on Pratibhigyan (Self Recognition) posits that when one is led out of the intoxication of the Self then Chit gives way to Chiti Shakti and it is the essence of Kashmiri Shaivism that it explains Chiti as Maya clouded like Sun when there is illusion due to the Malas (impurities). Chiti is Maya when it creates itself due to its independence. It is on these lines that Sri Aurobindo explains and develops based on his realisation that Chitti is hidden in Maya but Maya works in both in descent and ascent as Chiti Shakti.

Thus Sri Aurobindo's conception of Mind, Over Mind and Super Mind has basis in the self-recognition that is Pratibhijana of Kashmir Shaivism; also known as Trika Shaivism. Khemaraja an outstanding disciple of the Maheshwaracharya Abhinavagupta explains the reality of Maya as Chiti Shakti of Param Shiva in terms of three Shaktis that functions at the level of Mind, Over Mind and Super Mind. He terms them as Viakhari, Madhyama and Pashyanti. Not only that he reveals that Kashmir Shaivism moves beyond it and even reveals the Paravani.⁵ He explains that Chiti is Maheshwara Himself and hence the Maheshwari Shakti. His Aurobindo has also explained in his works while associating various hues with the Shakti that Maheshwari is the supreme creative force having white hue and it lasts depending upon the level of consciousness of the Sadhaka.

While going through the texts of Kashmir Shaivism from Tantraloka to *Pratibhigyanhridhiyam*, one sees a complete agreement of the Sri Aurobindo's thesis with the seminal works of *Kashmir Shaiv Darshana*. It is no exaggeration to say that Sri Aurobindo's *Integral Yoga* and his formulations of consciousness as revealed to him have roots in *Tantras* of *Kashmir* as revealed to *Kashmir Shaiva* masters.

4 Ibid.

5 Pratibhigyanhridhiyam;pp:40-58

Sri Aurobindo has termed the perfection of the *Mind* to be in communion and working in tandem with the *Purusha* of *Yoga* to be based on sacrifice of the ego like identifying the self with the material existence. When *ego* of any action is offered to the *Lord* in the yogic heart then barriers get demolished and new dimensions and horizons are developed that are operative in co-ordinates that can't be explained in the material space-and time. These barriers in *Kashmir Shaivism* are termed as *Malas* (impurities) in the *Self-Recognition (Pratibhigyan)* of *Kashmir Shaivism*. It is in this context *Kashmir Shaivism* in all its texts as collected from various *Agamas* as revealed by *Lord Maheshwara* Himself to *Paravati* says that when *Maya* leads to illusion due to *Malas*, it creates ego.

The *Maya* of *Advaitins* is illusion but *Kashmir Shaivism* argues if *Maya* is the *Chiti Shakti* of the *Lord*, who is a reality and indulges in creates through his union with *Her* then how come *Maya* is an illusion but it is a reality of creation. Sri Aurobindo's conception is superimposed in the *Kashmir Shaivism* and is the same that is independent association of *Chiti/Maya* which differentiates objects takes such names accordingly.⁶

Not only that *Kashmir Shaivism* transcends beyond this and situates *Maya* as the reality by associating it with *Shiva consciousness*. It says different from *Shiva* interms of independence means associated with *Shiva* as different is relative with some source and that is *Shiva* Himself. It is *Chiti*, it defines *Chiti* and hence, *Maya* that is different from *Shiva* but the same *Maya* when recognised as *Chiti* in union with *Shiva* is *Maheshwari* of *Maheshwara* indulging in the cosmic process of creation and dissolution. And the same has been incorporated by Sri Aurobindo in terms of involution and evolution into his *Integral Yoga* when ego in various forms is sacrificed in the fire of *Maya* to unveil the *Chiti* of *Maheshwara*.

To substantiate how *Kashmir Shaivism* and Sri Aurobindo's *Integral Yoga* are nothing but *Self-Recognition*

6 Ibid.

of *Trika Sidhanta* of *Kashmir*, it is proper to quote Sri Aurobindo, he says, "In sum, it may be safely affirmed that no solution offered can be anything but provisional until a supramental Truth-consciousness is reached by which the appearances of things are put in their place and their essence revealed and that in them which derives straight from the spiritual essence. In the meanwhile our only safety is to find a guiding law of spiritual experience-or else to liberate a light within that can lead us on the way until that greater direct Truth-consciousness is reached above us or born within us. For all else in us that is only outward, all that is not a spiritual sense or seeing, the constructions, representations or conclusions of the intellect, the suggestions or instigations of the life-force, the positive necessities of physical things are sometimes half-lights, sometimes false lights that can at best only serve for a while or serve a little and for the rest either detain or confuse us. The guiding law of spiritual experience can only come by an opening of human consciousness to the Divine Consciousness; there must be the power to receive in us the workings and command and dynamic presence of the *Divine Shakti* and surrender ourselves to her control; it is that surrender and that control which brings the guidance."⁷

When analysed in the continuity and progression; it can be easily concluded that Sri Aurobindo's *Integral Yoga* is the crystallisation of the internalisation of the *Shiva Agamas* and *Tantra* with a conscious sense of the dynamism of the working of Cosmic Divine through Human form and unveiling of *Chiti* hidden in *Maya* as the reality and not an illusion but a profound creative force that is hidden due to excess of *Malas* termed as ego by him. To further substantiate and reinforce the impact of *Tantra* as enshrined in Kashmir Shaivism, he says, 'The extreme solution insisted on by the world- shunning ascetic or the inward-turned ecstatic and self-oblivious mystic is evidently foreign to the purpose of an *Integral Yoga*-for if we are to realise the Divine in the world, it cannot be done by leaving aside the world-action and action

7 The Synthesis of Yoga; pp137-138

itself altogether. At a less high pitch it was laid down by the religious mind in ancient times that one should keep only such actions as are their nature part of the seeking, service or cult of the Divine and such others as are attached to these or, in addition, those that are indispensable to the ordinary setting of life but done in a religious spirit and according to the injunctions of traditional religion and scripture. But this is too formalist a rule for the fulfilment of the free spirit in works, and it is besides professedly no more than a provisional solution for tiding over the transition from life in the world to the life in the Beyond which still remains the sole ultimate purpose. An *Integral Yoga* must lean rather to the catholic injunction of *the Gita* that even the liberated soul, living in the Truth, should still do all the works of life so that the plan of the universal evolution under a secret divine leading may not languish or suffer. But if all works are to be done with the same forms and on the same lines as they are now done in the Ignorance, our gain is only inward and our life is in danger of becoming the dubious and ambiguous formula of an inner Light doing the works of an outer Twilight, the perfect Spirit expressing itself in a mould of imperfection foreign to its own divine nature. If no better can be done for a time- and during a long period of transition something like this does inevitably happen – then so it must remain till things are ready and the spirit within is powerful enough to impose its own forms on the life of the body and the world outside; but this can be accepted only as a transitional stage and not as our soul's ideal or the ultimate goal of the passage.”⁸

References

1. Aurobindo, Sri (2017). *The Life Divine*, Pondicherry, Sri Aurobindo Ashram, p.267.
2. Ibid, p.267
3. Ibid, 267
4. Ibid, 268
5. Khemraja, Rajanaka (2017). *Pratibhigyanhridayam*, New Delhi, Ishwar Ashram Trust, p.40-58
6. Ibid, p.40-58

7. Aurobindo, Sri (2010).The Synthesis of Yoga, Pondicherry, Sri Aurobindo Ashram,p.137-138
8. Ibid,137-138

Dr. Mahesh Kaul is M.B.A.,M.A.(Philosophy) ,Ph.D. and Post-Doctoral Fellow with the Indian Council of Philosophical Research(ICPR),New Delhi, working on Sri Aurobindo and Kashmir Shaivism. He has been working extensively on heritage, culture, tourism, northern frontier and Himalayas with the main thrust on preserving and conserving the comprehensive heritage of the Himalayas with a special emphasis on Sanskrit civilisation of India in Jammu and Kashmir. **Email:** kaulmahesh@rediffmail.com

Bharatiya Manyaprad
Volume 6, No.1, 2018, pp. 92-106
UGC List No. 47524

ISSN 2321-8444

Political Thinking in Ancient India: Western Myths and Contemporary Challenges

Sanjeev Kumar Sharma and Ansuiya Nain

In India, Political Science has been taught and learned since ancient times as a discipline of statecraft. Even before the western political thinking, Indian philosophers and writers have been discussing the various dimensions of ruling a state and debating on the duties and functions of different functionaries of state. While in Greek society Plato was trying to visualize, through his 'Academy', a systematic political arrangement for the society, many centuries ago in India, political thinking had fully evolved and a planned rule was in existence. Concepts considered to be modern like governance, justice, punishment and education were fully developed and existed in the ancient Indian society. Even after the existence of such amount of Indian political thinking, discourse on the study of politics, by nature, has always been West-oriented and largely based on western interpretations. In our higher educational institutions and universities for many years, the first topic taught in the classes was that political science has started from the Greeks. One of the most prominent political theorists announces that political theory is a part of

philosophical scientific thinking that has begun with ancient Greeks. He mentions India only once to say that it is a peripheral civilization which gave birth to Gautam Buddha, another prominent theorist, clearly mentions that political thinking has begun from Greeks itself. Mentioning about Plato's famous sentence, 'Philosophy is a child of astonishment', he writes that for the first time, it was only Greeks who viewed this visible world with astonishment and started incorporating the observations and reflections of this universe, in the light of rationality. Similar efforts made by India, in this field have been out and out dismissed and Barker termed it as religious ritualism. It's ironical that our country's social scientists had also simply and naturally accepted this mentality and surrendered without any further questioning or enquiry. Need of the hour is that the community of Indian political scientists must make a call from the national as well as international arena that Indian political thinking has originated many centuries before the western political thinking. Therefore, attempts to revitalize Indian thinking and give it a rebirth and study them accordingly can definitely provide path-breaking and unaccomplished levels of research in the discipline of Political Science.

Organisation of men into institutions of social nature is the first milestone of evolution of any civilisation. The social nature of individual has been compelling him to form associations and organise the activity and interaction with fellow human beings in some or the other regulated (or maybe unregulated) manner. This has given birth to the institutions of yesteryears as well as contemporary times. Sociological studies have essentially laid emphasis on the evolution of institution of family in order to organise social interaction and defining the boundaries of relationship between a male and a female. Scholars of Political Science have also agreed upon family being the origin of the institution of state, to the extent that Greek philosophers had announced state to be a union of families or extension of families. Most of the theories of the origin of the state have depended upon the evolution of the state as a mega institution either from family, kinship, society or matriarchal or patriarchal orders or from the

concentration of power in some socially, economically or numerically strong group of people. The believers of the divine inception of the state have also been acceding to the idea of the state being run by a representative of God. This incarnation of God is also to be conducting his role in an institutionalised form. Therefore, the apparent legitimacy to the authority of the state visibly emanates from the social institutions and the natural corollary of this argument is the evolution of the state and its organs in any of the forms essentially and firstly in the oldest civilisation of the world, that is *Bharat* (India). This argument would necessarily pave the way for exploring the traces of the early nature of state, its functions and functionaries, its various organs and a growing and sustained debate on the formal and informal intercourse of the state with other institutions and organisations of society on Indian soil first.

It has been observed that there is a serious lack of any systematic work in the field of studying ancient Indian treatises from the angle of Political Science. Political theorists have, due to various reasons best known unto them, generally not delved into the field of ancient Indian political thinking and therefore, this area of research has largely remained uncultivated and unexplored. This apathy towards the study of ancient political ideas has emanated from so many known assumptions, such as- Indians did not have any idea of political system and institutions before they started being graduated in modern western educational system; ancient Greeks were the originators of political thinking based on reason and inquiry; ancient Indian treatises are largely mythical religious texts created for the purpose of performance of rituals; the chronology of the subject matter of most of these works is extremely exhaustive and interwoven with various aspects of human life; political content of these literary masterpieces is confusing and scattered; and so on.¹ Therefore there seems to be prevalent a presupposed West-orientedness in the community of political science in India in respect of formulation of text books, research orientation, new fields of study and analysis. etc.²

It may be found noteworthy that some rigorous analytical attempts and in-depth study would indicate that writers, philosophers, thinkers, poets, historians, *rishis* and others in ancient India have delved into minute and logical examination of the issues related to overall development and growth of individual, society and state.³ Some of the Western writers have also contested the idea of western origin of democracy in the same vein. Chase-Dunn argues that “the point to make is that democracy is not a European invention and neither has it been a European monopoly. The European civilizational claim that democracy was an invention of the classical Greek city-states is full of contradictions. The economics of most of the Greek city-states was based on slavery, while the politics of nomadic fore-agers, which are elsewhere on Earth the ancestors of all peoples, were egalitarian systems in which all adults participated in making the important collective decisions. Greek ideas and institutions are only part of the story of the struggle for autonomy and popular control.”⁴ Thus, it has very well been argued that a close study of the texts of ancient India is essentially required to understand their comprehensive view on state, politics, sovereignty, rights and duties and, of course, public administration besides the overwhelmingly amazing idea of welfare state.⁵

We may not tend to accept the existing academic belief pervading in the field of study of political science propounded and seconded by towering scholars and philosophers of the world, who have consistently been emphasising upon their pronouncement of Political Science beginning with the Greeks.

Theorists of Political Science have regularly insisted on the claim that philosophy is the child of astonishment and it was only the Greeks who for the first time started viewing the visible world with astonishment and incorporating the observations and reflections of this universe in the light of rationality.

The students of Political Science are generally, taught the primary maxim- ‘Political Science begins with the Greek.’ But this altogether neglects the Indian contribution to the field

of knowledge. Indian writings of pre-historical period have never been given due importance in the narration of philosophical chronology.⁶

This view has naturally found many followers in the field of academia in the West as well as in India, the oldest civilisation of the world. Before Independence, interestingly a series of Indian scholars, haven been graduated in higher educational institutions of the West, seriously and scientifically attempted to dispel the prevalent notion of the Indian socio-political understanding of the mundane world been shrouded in mystery.

On other consequence of the dominance of western paradigms has been the neglect of the study of Indian classical texts. Such neglect has had academic consequences at institutional level. Both in the realm of research and course-contents, the social sciences hardly have anything about the classical texts which have dealt with society and polity in the classical intellectual tradition of India.⁷

In fact, the inadequacy of several western conceptual schemata and theoretical formulations in the context of understanding Indian social reality necessitates a more careful and deeper analysis. However, the discontent arising out of it may provide the possibility of a major breakthrough in the growth of knowledge in the social sciences in India.⁸

In this background a good number of researches were produced by scholars, majority of them being Indian while some were westerners also. The most prominent among them was path-breaking work of K.P. Jayaswal. His work has been considered as a pioneering study on the political thinking in ancient India and it was described as a storehouse of most valuable academic and research information for further studies in the field of ancient Indian political thinking. Some other note worthy works were done by D.R. Bhandarkar, Narendra Nath Law, Pramarth Nath Banerjee, N.C. Bhattacharya, U.N. Ghoshal, etc. But unfortunately two seemingly significant trends have followed these studies: One : terming all these wonderful researches into incipient attempts to glorify the Indian past and to legitimise the demand for self rule, concomitantly looking forward for

political Independence; and Two, as a result of attaining political Independence in August 1947, the Indian academic community assiduously disconnecting all the links with Indian past with so called modernised eyes tucked in the envisaged future. But, it may also be ascertained that political compulsions of the ruling dispensation at the centre and most of the provinces in post-Independent India had compelled the academic fraternity to be led, guided, moulded, influenced and patronised by political ascendance of left thinking in academic decision making and therefore, stray attempts at analysing the Indian past and politico-social institutions of the yore were essentially directed by the ideological orientations of materialistic interpretation of history. This has resulted in curious explanations of the historical phenomenon into providing a scenario of conflict between the thesis and the anti-thesis. It was in this light that the conflicts between *Dharmic* traditions and variations of rational discourse were established as clashes between *Shaiva* and the *Shakta*, the *Vaishnava* and *Shakta*, *Bhramins* and *Shramanas*, *Aryans* and *Non-Aryans*, *Aryans* and *Dravidians*, and so on. These ideologically loaded explanations of history were grounded in deliberate painting of the knowledge of political and administrative institutions and process prevalent in ancient Indian treatises to be depicted as mythology or lacking scientific historic evidence. Therefore, the chronological order and historical datings of the events and the ideas were considered to be more prominent than any initiation of discussion and analysis of the evolution of political institutions in ancient India. Secondly, the so-called nationalist tradition of analysing the ancient Indian political thinking also got loose shunted. It is only the development of past few decades that we have been witnessing a revival in interest and scholarship on ancient Indian concepts and theories of politics and governance.

In Ancient India, the different branches of knowledge were grouped under four heads, namely Philosophy, the Vedas, Economics, and Politics.⁹ Of these Politics was regarded as a very important-if not the most important-subject of study.

The Mahabharat says, “When the Science of Politics is neglected, the three Vedas as well as all virtues decline.”¹⁰

The method of study pursued in ancient times was somewhat different from that generally adopted at the present day. Politics was treated more as an art than as a science; in other words, guidance in the practice of actual administration, rather than the construction of a complete and consistent system of political theories, was the object mainly aimed at in the study of the subject. Chanakya, for instance, defines Politics as “the science which treats of what is right in public policy and what is not, and of power and weakness” According to the Shukraniti, a knowledge of the science “enables rulers to gain victories over their foes, to please their subjects, and to be proficient in statecraft.” the Mode of treatment was thus more practical than theoretical; and one result of this was that the conclusions were expressed in the form not of scientific principles but of moral precepts.

Our sources of information regarding the systems of administration which prevailed in India in the ancient times and the political ideas and ideals which moulded and shaped those systems are various. Briefly speaking, they are: the Vedas, the Hindu Epics, the Smritis, the Puranas, the religious books of the Buddhists and the Jainas, historical and dramatic literature, accounts of foreign travelers, epigraphic records, the lastly a few treatises which deal specially with Politics.¹¹

The past few decades have seen a revival in interest and scholarship on ancient Indian concepts and theories of politics and governance. In this period there has been a paradigm shift in research in the field of ancient Indian studies. Increasing attention has come to be paid to the importance of exploring and analysing the precepts found in ancient Indian literature within the framework of modern contexts. Research during the past few decades indicates the strong relevance of our ancient political and public administration knowledge for modern governance.

India, perhaps more than any other region in the world, has an invaluable history of glorious ancient empires with efficient public administration amongst contradicting realities in a land of vast diversities. The extensive and rich

literature of the ancient Indian period is a storehouse of knowledge on the ancient theories of politics and governance. Social scientists and analysts have extensively documented and researched the literature of ancient India, but often without linking it to modern contexts and relevance.¹²

This visible shift in the paradigm of political analysis may also be attributed to change of political guards at central level in a journalistic manner but the academic world is seeing increased attention being paid to the intellectual significance of exploring the arenas of political thinking in Indian tradition. A very many factors have been considered to be responsible for apparent neglect and shameful ignorance of our own intellectual contours in the field of political science. Some of them may be enumerated as the lack of so called recorded history, confusions in chronological order, amalgamation of history, myth, poetry, philosophy in one work and so on. The questions of providing substantiative historical evidences and distinguishing between literary and *Dharmic* works were also difficult to be addressed. In addition to that, missing of most of the original manuscripts, thanks to incessant invasions, and the resultant destruction of the centres of knowledge and above all subservience of more than thousand years, all this has substantially damaged our ability to produce systematic, chronological and discipline wise demarcated body text of political thinking.

From the perspective of the social sciences, the study of ancient Indian texts raises several issues. The categorization of knowledge into well-defines formalized disciplines having institutionalized mechanisms for creation, communication and diffusion in the present form is basically a western model.¹³

It is quite ironical that before the dawn of twentieth century, India and the world didn't have any opportunity to glance through even the most quoted work of Kautilya, Arthashastra, and now we all know that publication of Kautilya's Arthashastra in 1909 significantly transformed the coastlines of political thinking throughout the world. It is in this backdrop that the fundamental induction sentences

about the trajectory of political thinking in India and the West appear to be faulty and full of inconsistencies.

The economic and administrative injunctions of great master Kautilya had also stood the test of time, although the Mauryas remained no more in power. The descriptions of Greek writers, Smritis and also of epigraphic records tell us the potentialities of his laws and their practical utility. India, even today, can learn much from these laws and the ways of their implementation.¹⁴

The knowledge increased by the acquisition of Kautilya's Arthashastra provided some great avenues of having a different perspective and a better understanding of Rajadharma of Shantiparva, Rajadharma of Manu and Rajadharma ideas of Shukra, Kamandaka and others.

In our zeal for scientific and technological development of free India, we are so much engrossed in Western ideas and devices to solve our day-to-day socio-economic problems that we are tending to ignore our past heritage of which the Indian society can be proud of and the solutions of our problems which are germane in this soil due of their natural approaches and easy accesses.¹⁵

Academic fraternity having a substantial amount of control over leadership of institutionalised learning in India either disapproved the orientations of exploring administrative and political structures and process in Indian past with adjectives as parochial, fundamental or otherwise; or ridiculed the efforts by providing alternative narration in terms of conflicts and clashes, thereby thwarting serious scientific analytical enquiry. They have been conveniently ignoring and neglecting the abundance of the variety of political ideas, diversity of institutions, co-existence of apparently contradictory viewpoints, assimilation of diverse perspectives and overarching centrality of the welfare of all succinctly explained in the following shloka.

सर्वे भवन्तु सुखिनः सर्वे सन्तु निरामयाः ।
सर्वे भद्राणि पश्यन्तु मा कश्चिदुःखभाग्भवेत् ॥

Unaffected by these sinister attempts, significant number of scholars in contemporary India have engrossed their minds

in acquiring a broader perspective of the Indian traditional intellectual wisdom. By default they have gained repudiation of the prevalent notion of ignorance of Indian past. As a result institutions of higher education and research in contemporary India are witnessing sustained efforts in the direction of exploding western myths about the existence of democracy, good governance, representation, republican form of government, oath taking ceremonies, hierarchy in administration, organisation of departments, systems of taxation, forms of personnel administration, structures of criminal justice administration and overall welfare of the people apparently visible in many ancient Indian treatises. Some of the scholars have termed this welfaristic concept of Indian political structures as *Yogakshema* “योगक्षेमं वहाम्यहम्”. This idea of *Yogakshema* is a natural inception of ultimate sensitivity towards the population of the state which has been frequently termed as *Lok* in Sanskrit treatises and the overall welfare of this *Lok* is the only and sole goal of the political leadership which Bhavbhuti says “आराध्यनाम लोकस्य ” or the famous saying of Kautilya in the following shloka “प्रजा हिते हितं राज्ञः प्रजानाम् च सुखे सुखम्” ।

In the light of the above shloka one may find it interesting to note that the ancient Indian tradition of thinking politically was not at all based on structural arrangements or over formalised institutional procedures. Rather the co-mixture of social, cultural, intellectual and *Dharmic* streams of understanding in a given society was predominantly addressing two main issues. One, exploring the ultimate truth; and two, keeping balance with the contemporary reality. That is why Indian thinkers have never laid much emphasis on the organisation of institutional or mechanical structures. Rather, they have constantly been emphasising upon providing self-regulatory indications of *Dharma* to the variety of individuals with variety of responsibilities.

Present day scholars of political science usually wonder, for example, at the absence of any substantiative amount of literature on rights and functions of individuals at positions of power, authority and decision making as well as the rights

of the ordinary individuals. But a serious look at Indian literature in Sanskrit and other languages of yesteryears would reveal that the idea of rights as entitlements from the state or legal authority and structures was never encouraged and appreciated by Indian mind. Rather, it was visualised that each institution and individual may be expected to perform a large varieties of roles and duties in the span of their existence and fulfilment of these responsibilities and duties as *Dharma* with utmost care and commitment was, in fact, the pre-requisite of everybody having whatever he is best suitable for. So, that debate on rights or human rights of contemporary times must appreciate the underlined idea of over-reaching supremacy of human beings besides acknowledging the essential existence of all other living creatures in consonance with the rules of the nature. By this way, every individual has to necessarily adhere to his *Dharma* in variety of duties he is expected to perform and to observe maximum possible respect to the laws of nature and also to understand that the sheer existence of the human beings on this earth is possible in peaceful co-existence with other living creatures. Therefore, unlike West, the rights have never been demanded from the state but the duties have to be performed as *Dharma* in the manner explained in the following shloka.

गृहीत इव केशेषु मृत्युना धर्ममाचरेत् ।

To quote another example, the traces of democracy not only as a form of government but also as a set of rules or moral and religious principles have been easily pin-pointed to have origins in the West. Debates on democracy have rested upon the models of democratic governance in *polis* state of early Greek society or the later avatar of British Parliamentary Democracy. But sincere discussions by scholars have found abundant reference and context provided in Arthashastra tradition, Nitisar tradition and Rajadharma tradition of ancient Indian thinkers indicating the prevalence of democratic functioning and working of the political institutions and authorities and depicting their extraordinary sensitivity towards their populace with an overriding desire of welfare of all. We find sufficient evidences of responsiveness of the government, ensuring the efficiency of administration

attempting at overall (physical as well as the spiritual) development of the individual having good quality of life, ethical upwardness along with economic affluence and essential sensitivity of the governing elite towards the populace etc. in the epics and other works also.

These evidences give us a fair picture of the democratic tradition in ancient India. Works on various aspects of Public Administration in ancient India have also been in continuity, conducting researches on its various dimensions and some of them have come out with findings and recommendations of great contemporary relevance. For example, the present time debate on tax terrorism has directed most of our finance ministers to first approach the ancient Indian taxation system before carving out the new tax reform regime. As has been observed that the systems following the respect of taxation and revenue collection in ancient India are still very much relevant and if adopted, may necessarily provide the contemporary fiscal administration with a humanitarian face that is unfortunately missing and its absence could lead to a massive tax evasion thereby generating huge black money. We have also found the existence of republics in ancient India even before 6 century B.C. and their continuation before being submerged into a great Indian armed revolution against the tyranny of Dhananand of Magadh empire in 4 century B.C. led by Chandragupta Maurya and guided by Chanakya. The rise of Chandra Gupta Maurya in Pataliputra Kingdom as a Chakravartin king is considered to be paving way for deviation from the republican form of government to monarchical form of government in ancient India.

Although it has to be underlined that the Indian form of monarchy is considerably different from the western idea of monarchy. Right from Aristotle, the great Greek philosopher, we have been made to understand that in monarchical form of government the king had concentration of all the powers and authorities of various organs of the state and was easily susceptible to become a tyrant. This is why the majority of the pictures and impressions of the kings in the West, we have received through different sources, has been an image of an autocrat who has unbridled control over legislative, executive

and judicial spheres of political life. The Roman political thought had to deal with the relationship between the Church and the state and had tried to demarcate the boundaries of the power of the state and the Church. These discussions have influenced the body literature of political thought of many western societies and philosophers for quite some time. We also have a narrative of violent clashes between the state authority and the temporal authority. But the case of Indian tradition had been completely different. In the history of more than five thousand years, we have never witnessed any clash between political leadership and the leadership responsible for ensuring the prevalence of *Dharma*. Their relationship has always been mutually completing each other and by default complementary. The *Dharmic* leadership never intervened in the functioning of the state but constantly reminded the individuals in authority about their *Dharma*. The state authority restrained from exhibiting authoritative preponderance over individuals and institutions involved in learning so much so that the Gurukulas were exempt from any kind of taxation.

In this background we may find that Indian tradition, surprisingly, does not have instances of kings getting converted into tyrants because of moral and ethical '*Maryada*' prescribed by *Dharma*. In that sense the Indian monarchy was not susceptible to become tyranny as the king was not the sole authority to take final decisions in any matter of whatsoever nature. The king is only one part of the seven elements of the state i.e. Saptang. So, he cannot have simultaneous control of all the executive, legislative and judicial powers. Somehow these distinguishing dimensions of kingship in ancient India have not been highlighted by academic and political elite of contemporary India.

The norms, beliefs and traditions of India's political thought have been carefully nursed and nourished in the schools of Artha, Niti and Dharmashastra and incidentally in the great Epics, the Ramayana and the Mahabharata.¹⁶

The above description and analysis evidently lead us to believe that more and more serious, systematic, organised and compassionate analysis of different dimensions of

political life and thinking in ancient Indian literature could give us great insights for a large number of contemporary socio-political challenges. Therefore, the takeaway of this present academic endeavour is highlighting and underlining the fact that India had a long continuous and connected trajectory of political thinking in its past, which has significant contemporary relevance.

The authors of the present paper thankfully acknowledge the financial assistance provided by the ICSSR for conducting the major research project entitled Understanding Rajadharma in the context of Good Governance : A Study of Ancient Sanskrit Literature with Contemporary Perspective. Professor Sanjeev Kumar Sharma is the Principal Investigator and Ms Ansuiya Nain is Research Assistant in this ICSSR funded project.

References

1. Sankhdher, M.M., *Democratic Politics and Governance in India*, Deep and Deep Publications, New Delhi, 2003, pp.102-108
2. Sharma, Sanjeev Kumar, Spheres of Public Governance in Ancient India: Reflections on *Abhignanshakuntalam* of Kalidasa, *Journal of Political Studies*, Vol. II, No.1, March 2008, pp.6-16
3. Sharma, Sanjeev Kumar, Ancient Indian Democracy-Studies, Research and Some Modern Myths, *Indian Journal of Politics*, Vol. XXXIX, No.3, July-September, 2005, pp.155-166
4. Chase-Dunn, Christopher and Boswell, Terry. *Global Democracy: A World Systems Perspective*, Institute for Research on World Systems, University of California, Riverside, Proto Sociology, Vol.20, 2004, pp.15-29
5. Sharma, Sanjeev Kumar, *Ancient Indian Democracy-Studies, Research and Some Modern Myths*, op.cit., p.162
6. Sharma, Sanjeev Kumar, Research in Political Science on Indian Aspect', *Bharatiya Shiksha Shodh Patrika*, Vol.14, No.2, July-December, 1995, pp.115-119 ; See also, Mehta, V.R., *Foundations of Indian Political Thought*, Manohar Publishers & Distributors, New Delhi, 1992 (Reprint 1999), pp.23-35
7. Singhi, N.K., *Some issues in the Conceptual Articulation of Indian Intellectual Tradition: with special Reference to the Arthashastra*, published in Daya Krishna (ed) *India's Intellectual Traditions:*

- Attempts at conceptual reconstructions, Indian Council of Philosophical Research, New Delhi, 1987 (edition 2003), p.
8. Ibid, p.
 9. Chanakya says, "Anviksiki (Philosophy), Trayi (the Vedas), Vartta (Economics), and Dandniti (the Science of Government) are the four sciences." Arthasastra, Bk. I. ch. I. The Mahabharata, the Kamandaki, words. According to the school of the Manavas there are only three sciences – the Vedas, Economics and Politics; the school of Brishaspati reduces the sciences to two, namely, Economics and Politics, while that of Usanas regards the Science of Government as the only science, all other branches of knowledge being dependent on it.
 10. "Majjet tyayi dandanitau hatayam sarve dharmah praksayeyuh" *Mahabharara*, Santi Parva, Sec.63, sl.28.
 11. Public Administration in Ancient India, Pramath Nath Banerjea, Uppal Publishing House, New Delhi, 1985, pp.1-2
 12. Sharma, Sanjeev Kumar, *Taxation and Revenue Collection in Ancient India: Reflections on Mahabharata, Manusmriti, Arthashastra and Shukranitisar*, Cambridge Scholars Publishing, UK, 2016, p. 15
 13. Singhi, N.K., *Some issues in the Conceptual Articulation of Indian Intellectual Tradition: with special Reference to the Arthashastra*, op. cit., p.
 14. Nigam, Shyamsunder, *Economic Organization in Ancient India (200B.C.-200 A.D.)*, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi, 1972, pp.1-3
 15. Ibid, p.
 16. Upadhyaya, Geeta, Political Thought in Sanskrit Kavya, Chaukhambha Orientalia, Varanasi, 1979, p.6, See also, Kapur, Suvir, Republican trends in Politico-Religious Organizations in Buddhist and Jain Literature, Published in Sanjeev Kumar Sharma (ed.), *Political Thinking in Indian Literature*, Bhartiya Vidhya Bhavan, Ahmedabad, 2017, pp.62-70

Professor Sanjeev Kumar Sharma is Professor and Head of Department of Political Science at Chaudhary Charan Singh University, Meerut Uttar Pradesh -250005 (India). **E-mail: sanjeevaji@gmail.com**

Ms. Ansuiya Nain is Research Assistant at Department of Political Science of Chaudhary Charan Singh University, Meerut, Uttar Pradesh -250005 (India)

Taxation System in Ancient India

Pooja Kishore

Introduction

Tax is a mandatory liability for every citizen of the country. There are two types of tax in India i.e direct and indirect tax. Taxation in India is rooted from the period of Manu Smriti and Arthasastra. Present Indian tax system is based on this ancient tax system which was based on the theory of maximum social welfare. In India, the system of direct taxation as it is known today has been in force in one form or another even from ancient times. Variety of tax measures are referred in both Manu Smriti and Arthasastra. The wise sage advised that taxes should be related to the subject. He, however, cautioned the king against excessive taxation; a king should neither impose high rate of tax nor exempt all from tax.¹

According to Manu Smriti

The king should arrange the collection of taxes in such a manner that the tax payer didnot feel the pinch of paying taxes. He laid down traders and artisians should pay 1/5th of their profits in silver and gold, while the agriculturists were to pay 1/6th, 1/8th and 1/10th of their produce depending upon their circumstances.

Kautilya has also described in great detail the system of tax administration in the Mauryan Empire. It is remarkable that the present-day tax system is similar to the system taxation of vogue about 2300 years ago.

Arthasastra mentioned that each tax was specific and there was no scope for arbitrariness. Tax collector determined the schedule of each payment and its time, manner and quality being all pre-determined. The land revenue was fixed at 1/6th share of the produce, import and export duties were determined on ad-valorem basis. The import duties on foreign goods were roughly 20% of their value. Similarly tolls, road cess, ferry charges and other levies were all fixed.

Kautilya also laid down that during war or emergencies like famine or floods etc the taxation system should be made more string out and the king could also raise war loans. The land revenue could be raised from 1/6th to 1/4th during the emergencies. The people engaged in commerce were to pay big donations to war efforts.²

Literature Review

In ancient times, tax was also known as 'Shukla' Duty i.e. king's share received from buyer and seller. Tax on goods were levied on various goods right from the veda period. The vedic period was the period in Indian history during which the Vedas, the oldest scripture of Hinduism were composed. The time span of the period is uncertain though is thought to span from 1700BCE to about 500BCE. Fair taxation guidelines are described in 7.127 to 7.137 of Manu Smriti. In ancient times, indirect tax were also imposed. An indirect tax is a tax collected by an intermediary (example a retail store) from the person who bears the ultimate economic burden of the tax (say to customers). An indirect tax may increase the price of a good so that consumers are actually paying more for the products.³

Manu Smriti also has the reference of a variety of tax measures. Manu stated that the king could levy taxes on its subject which had the sanction of sastras ascertaining legality. He advised that tax should not however cause hardship to the citizen for whom it was meant and from whom it had

been collected. The reference of a well-planned and systematic approach to levy and collect taxes for the state exchequer is found from Kautilya's Arthashastra. During this period, collection of land revenue formed an important source of revenue in the form of water taxes, octroi duties, toll taxes and customs duties. Taxes were also collected on the forest produce and from activities of mining of metals etc. When Chanakya aphorized in the Arthashastra KASHAMOOLO DANDA he made the important point that treasury and its inflows are the sources of a word 'DANDA ' which translated to the sceptre , is the manifest form of a government's identity consciousness and conscience.

According to the Arthashastra of Kautilya the lands were under the control of the crown and there were various sorts of taxation on the land.

Different types of taxes in ancient time

SITA- comprising all kinds of crops that are brought by superintendent of agriculture.

BHAGA- bhaga was the tax on the crops which was 1/6th of what was produced.

BALI- Aryans were the first person known to have evolved a system of taxation under their ruler called the Rajan in the RIGVEDA it is mentioned that the Rajan used to receive his revenues in the form of Bali. The most primary source of revenue in vedic period was Bali. Taxation known as Bali meaning offering in prevedic period and later 'rajkar' was regarded as one of the important sources of revenue to the state Kara.

VIVITA- a levy on pasture lands devoting a royal due realized for the use of pastures by (vivotadhyaksa). The tithe or a part of produce as a royal tax which is mentioned in all DHARAMASASTRAS is justified on the ground that the king is the real owner of land.⁵

RAJJU- rajju or cess payable for settlement.

CHORA RAJJU- chow-kidari or police cess.

UYAAJI- a short of sale tax.

ATYAYA- penalty for violation of state monopoly.

UTSANGA- celebration tax.

SENABHAKTA- war tax.

YATRAVETANA- A tax levied on pilgrims.

VARTANAM- a tax levied on importers who willing to sell their goods in India.

DVARODYA- a tax levied on Indian nationals willing to import foreign goods into India.

Mauryan empire was actively interested in trade with foreign countries. Kautilya describes that goods are imported from countries like China, Ceylon (Srilanka) and others and a levy known as a vartanam was collected on goods imported. This levy was collected from their goods, whereas Indian traders who wish to import foreign goods has to pay DVARODYA tax on imports. in addition to this ferry fees of all kind were levied to increase tax collection. During Mauryan empire direct tax collection was very well organized. A large part of tax was collected from dancers, singers, musicians proportional to their income even sale purchase of building was also subject to tax. A Yatravetana tax was also collected from all possible sources as taxation were spent on social services such as laying of roads, setting up of educational institutions, setting up of new villages and on any activities beneficial to the community.⁶

Conclusion

To conclude we can say that the ancient history of taxation shows that reforms to local taxation are politically challenging and therefore emphasize that this is one area of public policy that would benefit greatly from a period of cross party agreement and order to create an enduring, stable settlement needed for empire. On the other hand, the instrument of taxation is of great significance on increasing the level of economics activity, reducing income inequality, promoting economic growth. Tax payment reduce the gap between have and have nots. As it helps in mobilizing the

surplus income from the haves and reinvesting them for public welfare, it helps these surplus funds to reach the have nots. it's based on the theory of maximum social welfare.⁷

“It was only for the good for his subject that the collected taxes from them, just as the sun draws moisture from the Earth to give it back a thousand folds” -By Kalidas in *Raghuvansham Mahakavyam* eulogizing King Dalip.⁸

References

1. Nigam , Shayamsunder, *Economic Oraganziation In Ancient India*, Mushiram Manoharlal Publishers Pvt Ltd , New Delhi,1975.
2. Manu Smriti(Manu)p.137-138
3. Alterkar , A.S, *State and Government in Ancient India*, Motilal Banarasidas Publishers Pvt Ltd, Delhi, 2005.
4. PAAI. *Public Administration in Ancient India*, P.180
5. Prakash Om, *Social and Economic History of India*, Pvt. Ltd, Ansari Road, New Delhi, 1986.
6. Sarkar, K.R, *Public Finance in Ancient India*, Abhinav Publication ,New Delhi,1978.
7. AIPTI *Ancient Indian Politically Thoughts and Institutions*, Pp.171ff
8. Raghvansh,Manu Smriti.

Pooja Kishore is Research Scholar in Ch. Charan Singh University, Meerut and also a Research Fellow in the ICSSR Project .
E-mail: poojakishore19@gmail.com

Bharatiya Manyaprad
Volume 6, No.1, 2018, pp. 112-122
UGC List No. 47524

ISSN 2321-8444

Voices of Indian Women as Playwrights in Wider Perspective

Jagruti J. Patel

Drama the second earliest form of literature after poetry whether in India or in any other country has its origin in religious plays. The western view depicts that it was originated in Ancient Greece, later was developed by the University Wits, nurtured and taken to its highest peak by the Elizabethan dramatists like Christopher Marlow and Shakespeare. In context to English literature the genre helped spread the morals of Christianity through the ancient Mystery and Miracle plays. In India Bharat Muni the father of Natya Shastra hailed it as the fifth Veda. The form had been used since ages and minimum for 2500 years, as a very effective tool for social and political changes. That is one of the reasons for why like English we Indians had traditional performances of Ramlila and Bhavai. It is a means to represent the history, culture and traditions of a nation.

A thorough survey of the panoramic history of Indian literature from the ancient times to the present, presents a continuous progress against the background of regional and religious diversity. Indian English literature is believed to be born during 19th century and has created a permanent mark

on the world literature. It becomes a very significant aspect of Indian Renaissance. Indian literature from its birth has flourished in all forms like story, poetry, novel, drama etc. In spite of being a highly popular and celebrated genre of literature, drama in contemporary India is still a plant of poor growth in comparison to other forms of literature. It's a form in which the contemporary Indian writers could not compete the Western dramatists. In spite of having a strong background of the legendary Indian dramatists like Kalidas, Bhavbhuti, Bhas, Dandi and others. Indian dramatists cannot successfully till this fertile land. One of the reasons is that every written drama cannot be performed because of economical and social reasons. Secondly despite the script it needs lot of other preparations to be performed and thirdly inadequate interest of people to participate.

Thus, Indian theatre has a long and rich tradition. Yet ironically most of the times it remains a male domain. It may be because women treated as subordinate were not allowed to write and perform or male writers, critics and scholars deliberately avoided mentioning the contribution of women. There may be plenty of reasons why women were denied to contribute in this popular literary canon called drama. Age old customs, traditional boundaries, cultural restrictions, poverty, illiteracy, dominating patriarchal society, suppressed existence etc. are some of the reasons for why women did not enter this sphere. Men are for the field and women for the hearth. Men owe head and women, heart. They did not lack abilities and insights but they were prohibited to access this genre. They were seen acting on the stage remained unheard as dramatists. It may be because consciously or unconsciously male writers fear the excellence and persistence women writers might have exhibited in writing plays. As Vrinda Nabar rightly puts, "Though women are not muzzled nor excluded they seem to be carefully socialized in such a way that their creative efforts will flow along the accepted channels. Writing itself is valorized, so that paradoxically to qualify as a writer a woman must enter in to the realm of apparently unsexed universal values that actually reinforce patriarchal system of social interaction".

Earlier the primary purpose of drama was to entertain and amuse. But later the genre becomes a means of exposing the harsh realities of day today life. It now not only focuses on entertainment but also educating the audience/readers. It not only portrays human follies, social taboos and political evils but also protest against these wrongs. Especially since women took up writing plays it became the tool of self-revelation and self-expression. It is noteworthy here to point out here that unlike male dramatists who aim at evincing society and history, female playwrights use this medium to express themselves, to unfold their inner anguish. They are more interested in presenting their own views, unveiling their dismal existence and thereby asserting their individual identities. It becomes a tool to advocate their rights in order to acquire the freedom and liberty they have been historically denied since ages. The way women writers have expressed themselves is totally opposed to the mode of representation of male language and discourse. As Helen Cixous writes, "We should write as we dream. We should all do it for ourselves; it's very healthy because it's the only place where we never lie. We should try and write as our dreams teach us; shamelessly, fearlessly and by facing what is inside every human being- sheer violence, disgust, terror, shit, invention and poetry", public art demands more from the writer: for women the demand may get doubled because they have also to deal with the assumption that they are less capable of public and artistic responsibilities.

Since Indian women stepped in to this field they started using this form as a means of self-expression and self-assertion. They embraced the genre to represent themselves. They seem to be not much concerned about exhibiting the culture and history they belong to. Rather they are quite artistic and vigilant in voicing their views and ideas that mark their separate identity on the map of the literary globe. Their march is the march towards self-respect and equality. For them writing drama is a journey from being nothing to being authentic, from imposed foolishness to awakened intelligence.

Though very little, but Indian women playwrights have their significant share in the rise of the form of Indian English drama. The study of Indian English Women Playwrights makes a very significant and incisive reading of the feminist theatre/drama and goes on to critically appreciate the evolution of female dramatists in the Indian context. Before English became lingua franca of India and before Gandhiji promoted English teaching and learning the early plays written by women were in regional languages like Gujarati, Marathi, Hindi, and Bengali etc. As such women in India were mostly illiterate till independence. Therefore, it's absurd to expect them to write in English. To mention some very distinguished Indian women dramatists writing in English and other regional languages are: Varsha Adalja, Dhiruben Patel, Mamta.G. Sagar, Usha Ganguli, Manjit Pal Kaur, Swarnakumari Devi, Malatibai Bedekar, Muktabai Dikshit etc.

All of them have rendered valuable contribution in writing plays in their respective regional languages. Varsha Adalja and Dhiruben Patel write in Gujarati. Varsha Adalja is basically a novelist based in Mumbai. But she is also a playwright, short story writer and a columnist. "Mandodari", "Sharada", "Aparadhi" and "My Name is Shraddha Kothari" are some very popular plays written by her. She is even awarded the Gujarati Sahitya Academi Award for "Mandodari" in 1997. The play is originally written in Gujarati and later translated into English. The play presents the inner war and dilemma every woman suffers from. Mandodari the immortal historical character becomes the mouth piece of a woman who becomes the victim of her husband's dissolute lust, contempt and raging thirst for power, who has to be a part of the fierce war her husband fights to satisfy his ego.

Dhiruben Patel an accomplished Gujarati writer is very popular for her play, Bhavni Bhavai. Gujarati theatre has its root in the Bhavai tradition. Travelling groups used to perform short plays from one place to another in the style of Bhavai. Usha Ganguli is an established name in Bangali theatre. Her rich narrative of feminine consciousness is effectively expressed in her plays. She has written plays like "Lok Katha",

“Mahabhoj”, “Beti Ayee”, ‘Court Martial”, “Holi”, “Mukti”, “Rudali” and ‘Himmat Ma”. She also runs a theatre group called Rangakumaree. Other prominent Bengali women playwrights are, Swarnakumari Devi and Nabaneeta Dev Sen. Mridula Garg, Tripurari Sharma and Kusum Kumari write in Hindi. “Ek Aur Ajanabi”(1978), “Jadoo Ka Kaleen” (1995), and “Teen Quiden” are some noteworthy plays written by Mridula Garg. Kusum Kumari’s “Sunno Shefali” translated as “Listen Shefali” presents some very sensitive social issues like caste system, untouchability and exploitation of the Dalits. Tripurari Sharma has been very active in this field since 1979. She is an associate professor of acting at the National School of Drama, New Delhi. Her widely acclaimed drama “San Sattavan Ka Qissa: Azizum Nisa” translated as “A Tale from the Year 1857: Azizum Nisa” dramatizes the story of a woman from Kanpur and her readiness to sacrifice her life in order to fight against the Britishers during the Sipahi Revolt.

From 1890 women writers like Kashibai Phadke, Hirabai Pednekar, Tara Vanarase, Sushma Deshpande, Malatibai Bedekar, Muktabai Dikshit have firm footing in the realm of Marathi drama. “Pardah” by Malatibai was awarded first prize in the Natyamahotsav of the Mumbai Sahitya Sangh. Muktabai is a compulsive writer. Including her much celebrated play “Jugar” she wrote two more plays- “Avaliya” and “Sansar”. It is believed that Punjabi drama has its root in the late British period. Though male writers have made significant contribution in Punjabi theatre and dramas a very few women writers can make a successful entry in to this field. However, with the magnificent achievements of the legendary Sheila Bhatia who produced 50 plays, Rani Balbir Kaur, Manjit Pal Kaur and Neelam Manjitsingh Chaudhari female playwrights in Punjabi can make a substantial mark on the map of Indian Women Dramatists. Manjit Pal Kaur’s “Sundran” is a play about the legend of Puran Bhagat. Neelam’s dramas are rich in presenting folk forms. “Heer Ranjha”, “Nagamandala”, “Yerma”, “Fida” are plays exploring the themes of human passions and emotions. “Fida” is based upon Euripedes ‘Hippolytus and it mirrors the Punjabi folk tale of Luna.

In spite of having remarkable actors like Chindodi Leela, R. Nagaratnama, Arundhati Rao and dynamic directors like Prema Karanth, Kannada theatre has a very meagre input by women dramatists. Mamata G. Sagar has contributed a little with her play “Mayye Bhara Manave bhara” translated as “The Swing of Desire”. Like female writers in Kannada a very little space is occupied by women in writing Tamil dramas. C.S.Lakshmi who is known for her creative writings and cultural studies wrote “Aatraik Kadaththal” translated as “Crossing the River”. It symbolically presents a woman’s terrifying cry for freedom from s oppressive social notions. V. Padma is an active feminist and has written “Pani-t-Thee’ (Frozen Fire). The play is based upon Ambaa the mythological character of Mahabharata. It is a brilliant re-visioning of the myth that exhibits the theme of transforming boundaries of identities.

Telugu dramas are richer than any dramas of other regional languages. And it is surprising that some early plays by women playwrights are still extant. For example, Balapapamba’s “Akkamahadevicharitra (1567-870), Ranga Jumma’s “Mannarudasavilasam” and Trikonda Venkalamamba’s “Gollakalapam”. Presently Volga is a popular feminist Telugu writer who has written novels, short stories, poems and screen plays. Her well appreciated play “Vallu Aruguru” meaning “The six of them” is based upon the characters created by the Telugu legendary novelist G.V.Chalam. Vinodini is another eminent writer writing in Telugu. Her street play “Daaham” (Thirst) responds to the exploitation and sufferings of Dalits. Persisting oppression of the Dalits must be stopped is the clear message she conveys through this play.

In spite of the rich traditional background of male playwrights like Monshi Navab Ali Nafees Kanpuri, Talib Banarasi, Agha Hasan Kashmiri, Mehadi Hasan Ahsan Lucknowi it must be admitted that the participation of women folks in Urdu theatre was very restricted. Out of the very few female dramatists Rasheed Jahan captures our attention. She was an active social reformer and a prolific writer. Her play “Aurat” explores the unbearable torture and pain caused to women by the rigid society and the tormenting religious norms. Jameela Nishat another distinctive author writes plays and

poetry in Dakhni Urdu. Though a short street plays her 'Purdah' raises some very sensitive social and cultural issues that smother women's existence. The play was a hit when performed at 'Akka' Women's Theatre Festival at Ranganyana, Mysore in 2003. Thus, dramas written, produced, directed by women do not intend to leave the audience/ readers with a pleasurable equanimity. On the contrary its purpose is to disturb the equilibrium, to roil the set social code and to offer an altogether new of perception.

The most exciting new possibilities in both writing and performing dramas are produced by some very prolific Indian women playwrights writing in English. They have developed appropriate modes of dramatic expressions to embody the undefying feature of recognition and transformation. These phenomenal female writers are Bharati Sarabhai, Mahaswetadevi, Uma Permeswaran, Dina Mehta, Manjula Padmanabhan and Poile Sengupta. Annie Zaidi, Swar Thounaojam, Manjima Chatterjee are some of the rising talents in this area. The plays written by these female playwrights deal with issues of urban cosmopolitan society and the sufferings, strength, failures and struggles of the middle class, educated women of 21st century. Bharti Sarabhai is considered to be the first Indian woman playwright who wrote plays in English. "Well of The People" (1943) and "Two Women" (1952) are plays set in the pre and post-independence period. Both the plays differ from each other in mood n themes. "Two Women" is a story of a group of women, their friendship and the ups and downs in their lives. The play breaks a new ground and presents a fresh and just way to understand the female psyche. "The Well of People"

Mahaswetadevi well known for her versatility has written short stories, novels and dramas and is hailed as the most magnificent Indian woman dramatist. "Mother of 1084", "Aajir", "Bayen", "Urvashi and Johny" are some of her most renowned plays. "Mother of 1084" is about the dismal effects of the Naxalite movement in various parts of West Bengal. Sujata the protagonist is a weary mother waiting for her son who is actually killed in the police firing. Symbolically the title is given after her as she is known in the refugee camps as

the mother of corpse number-1084. "Aajir" discusses Indian milieu in the post independence era. It presents the issues of bonded labour, slavery and illiteracy. In spite of the so called earnest efforts of the Government poor working class people remain uneducated and backward and have to suffer from the corrupt social and political system.

Uma Parmeswaran born in Madras in 1938 and immigrated to Canada in 1966 is an established writer of poems, short stories, novels and dramas. Her "Rootless but Green are the Boulevard Trees" is a three act play set in Winnipeg in the later seventies. It's about an Indian immigrant family that is on verge of falling apart due to a clash between values and ambitions. "Sons Must Die and Other Plays" deals with the rehabilitation and evolution of the Indo-Canadian community. It presents the demands and experiences of motherhood, bhakti and transplantation.

Among the upcoming Indian women English playwrights Annie Zaidi tops the list. Born in 1978 Annie is a dramatist of natural talent and potential. Her "So Many Socks" performed at Prithavi Theatre in 2012 was nominated in several categories for the prestigious META Awards."Name Place"Animal Thing was short listed for the Hindu Metroplus Playwright Award in 2009.Her redio play "Jam" was the regional winner for the BBC's International Writing Competition,2011.Not only a writer she is also a director of some short movies like "Ek Red Colour Ki Love Story" and "Ek Bahut Chhoti si Love Story".

Manjima Chatterjee is a teacher and teaches Theatre at the Shiv Nadar School at Noida."Limbo", which is short listed for Hindu Metroplus Playwright Award, "Baby Shower" and "Two Men on a Tree" are the three plays to her credit. Her "mountain of bones" was awarded the Hindu Metroplus Platwright Award in 2013.

Born in Pune in October 1928 Dina Mehta has completed her BA in English literature from Elphinston College, Bombay. She started her career as a journalist and later plunged in to writing.

Her entire fame as a writer rests on her brilliant success as a playwright. She is one of the most renowned Parsi

diasporic writers for whom it is popularly said that the Parsis are to “deal in broken mirrors some of whose fragments have been lost”.

“The Myth Maker” her first full length play is about the Hindi film industry and the unofficial talk about communism in Mumbai. The play won an award from the Sultan Padamsee Play writing Competition in 1968. “Tiger Tiger” is a play about the life story of Tipu Sultan and it was given first prize by the second Sultan Padamsee play writing competition, 1978. The play that earns her the highest reputation as a playwright is “Brides are not for Burning”. The play was awarded first prize in a worldwide competition sponsored by the BBC in 1979. “Getting Away with a Murder” was short listed for seven specially commended radio plays by the BBC World Play writing Competition. “When One plus one Makes Nine” based on the theme of family planning won an all India Competition and was even telecasted by Doordarshan. “Sister like You” was short listed for the British Council new International Play writing Competition Award in 1996. Such much acclaimed plays bring her immense popularity and place her on the highest social and literary level.

Manjula Padmanabhan was born in 1953 in Delhi and grew up in Sweden, Pakistan and Thailand. Some of her plays are made in to short television films n serials. A TV film is made after her play “Lights Out” by Nissar and Amal Allana. It was published in an anthology of plays, ‘Body Blows-Women, Violence and Survival: Three Plays’ in 2000. Her most famous play “Harvest” was made in to the movie namely “Deham “by Nihalani. Harvest” is the play that exalted her to the peak. It earned her fame not only in Indian theatre but also in the World Theatre. It won the Alexander S. Onassis International Cultural Competition Prize for Theatrical Plays in 1997 in Greece. It was first published by Kali for Women in India and was first performed in Greece in 1990 in La MaMa Theatre. Her “The Mating Game Show” was performed in New York in 2004 by South Asian League of Artists in America (SALAAM).

Ambika Gopalakrishanan popularly known as Poile Sengupta was born in 1948 in Kerala. Tamil Brahmin by birth and a lady with a versatile personality she has been a college

lecturer, an educational consultant, a consultant editor and even a language skills consultant. She was conferred upon an award of Senior Fellowship in the field of literature.

Her first full length play “Mangalam” was a hit on the stage and has won an award from The Hindu Madras Players Play Scripts Competition in 1993. That was the turning point and since then her pen knows no pause. “Inner Laws “is a humorous play presenting the age old cold war between a mother-in-law and a daughter-in-law. The play was successfully performed at My Theatre Festival, Chennai in 2014. “Keats was a Tuber” (1990) was short listed for the British Council International Playwriting awards. Some other plays to her credit are: “A Pretty Business” (1995), “Collages” (1998), “Alipha” (2001), and “Thus Spake Shoorpankha, so Said Shakuni” (2001). She is a founder of the Theatre club-amateur Theatre Group in Bangalore. Internationally acknowledged as a prolific writer she has even served as one of the members of the jury at Trinity College, London at an International Competition of Plays for young People.

It is rightly said that women dramatists can see more and plunge more deeply into the realm of female psyche. As writers all the three women dramatists Dina Mehta, Manjula Padmanabhan and Poile Sengupta through their plays make an earnest effort to voice the much suppressed cry of women folks. As responsible representatives of society they have deep sense of social commitment. Their plays showcases a host of issues concerning women like rape, violence, child abuse, abortion, dowry, sexual exploitation, mental and psychological torture, patriarchal dominance etc. These feminist writers instead of reevaluating women’s role in the present social structure have tried to introduce a whole new pattern of society that would be more comfortable and less traditional for women to live in. Their plays attempt to redefine the traditionally established man-woman relationship.

It is commonly believed that a person of literature/art should represent the contemporary society with all its hues and colours with a purpose to point at certain misapprehensions and evils and bring out what is right and just. The three eminent women playwrights I have taken up

for my study seem to be quite aware of their social responsibilities and accountability and through their eye-opening dramas they thrive to reveal how situations and events of everyday life can be the source to create social and cultural awareness.

References

Primary Sources:

Print sources:

- Mehta Dina. *Brides are not for Burning*. Manimekala Publishing House. Madurai-625001.2016.
- Mehta Dina, *Getting Away with a Murder*. Body Blows: women, Violence and Survival-Three Plays. Seagull Books, Culcutta.2000.
- Sengupta Poile, *Mangalam*. Body Blows: *Women, Violence and Survival-Three Plays*. Seagull Books, Culcutta.2000
- Padmanabhan Manjula, *Harvest*. Kali for Women, New Delhi.110016.1997.

Secondary sources:

Print Sources:

- Kamble.R.D and Bedre.R.T, ed. *Socio-Realism in Indian English Drama*.Sahityayan Publishers, Kanpur.208006.2013.
- Balakrishnan Anita, "Transforming Spirit of Indian Women Writers". Authorspress, New delhi.110016.2012.
- Bhesaniya. Mukesh.G, *Critical Essays on Indian Writing in English*" Prism Books, Jaipur.302003.2012.
- Nabar Vrinda, *Caste as Woman*". Penguin Books, New Delhi.110017.1995.
- David Hilda, *Shifted Voices: Indian Women English Playwrights writing themselves into Existence*", IJELLH, International journal of English Language, Literature and Humanities. Volume -2, Issue-3, July 2014. ISSN 2321-7065.
- Das Ranjan Pinaki, "A Theatre of Their Own: Indian Women Playwrights and Directors in Perspective". IOSR Journal of Humanities and Social Sciences. Volume-7, Issue- 11, November-2014. ISSN: 2279-0837.

Web Sources:

- https://en.wikipedia.org/wiki/Poile_Sengupta
- <http://vishwanathanbite.blogspot.in/2011/09/indian-English-drama-https://library.yerson.ca/asianheritage/authors/parameswaran/>

Prof. Jagruti J. Patel is faculty of English at Smt. J.P.Shroff Arts College, Valsad. **Email: jagujay@rediffmail.com**

Bharatiya Manyaprad
Volume 6, No.1, 2018, pp. 123-137
UGC List No. 47524

ISSN 2321-8444

Indian Response to Past Against the Grand Narratives in Postcolonial Literature

Abha Shukla Kaushik

The introduction of English language in the Indian literary scene has changed the face of almost every genre, ranging from drama, thriller, romance, tragedy to non-fiction and poetry. Indian writing in English has developed into a plethora of interconnecting genres which carry with them the simplicity of Indian lifestyle and the complexity of Indian beliefs in an adopted language, i.e., English. The language had been introduced to the country by the British after they settled here and declared India as one of its colonies.

In the latter half of the eighteenth century, European scholars became interested in India and its ancient past and began studying and writing on Indian culture and history. On the one hand, the reasons behind this were practical: soon after the East India Company's conquest of Bengal in 1757, the British administrators started learning Sanskrit and Persian to gain knowledge about the conquered people, their history, habits and laws, in order to better govern the acquired territories. On the other hand, there were also scholars with

genuine interest in Indian culture, who expanded their study beyond mere administrative requirements and into classical Indian literature/s, philosophy and religion thus developing the scholarly fields known as Indology and Orientalism.

In the nineteenth century, this interest in Orientalism spread across the universities of Europe, and scholars with no direct contact with India were also attracted to this field of study. Colonial masters also engaged imperial historians who attempted recreations of India's past and narrated several accounts of India's past with a specific object of justifying British rule in India.

As a result, Indians became passive objects of study, to be spoken for and represented in Western texts written mainly for Western audiences. The separation of the Orientalist Western knower-decision-maker and the Indian subject resulted in creation of a binary with masculine, rational, pragmatic and materialistic west at one end and the feminine-sentimental and mystical-spiritual India at the other.

This writing with a specific agenda resulted in a change in attitude towards the hitherto revered sources of knowledge, Sanskrit texts and Brahmins, losing their attraction and in the era of liberal ideas and politics in Europe, these texts were seen by liberal critics and reformers to explain India's lack of historical change, civilization and good government. Compared to modern Europe, India's culture was presented and viewed as stagnant, its political institutions undemocratic, and it was conveyed that rational thought and individualism were not valued in India as they were in Europe. Knowledge and theories based on assumptions formed by the imperial forces were actually designed to support and justify the propriety of colonial subjugation.

The Indians under imperialism were forced to learn their history written by their masters as metanarratives to suit the requirements of the colonizers. The colonial historians wrote the history of the colonized people in a manner that could serve the interests of the colonial masters. The best example is the much publicized notion of 'Whiteman's burden'. As an answer to this claim, in colonies the local fiction writers

especially novelists started to use history in fiction to rouse the nationalistic feelings among their brothers and to revive the glory of their own history, culture and heritage which obviously according to them was far better than the colonial masters' and thus pleading their countrymen to realize the truth and strive for independence.

As the pressure increased, it became difficult for the British to maintain the colonies and they decided to unburden themselves. Hence, decolonization began, three phases of which can easily be identified. First phase started with the declaration of American Independence in 1776 followed by the second phase consisting of the creation of dominions of nations of Canada, Australia, New Zealand and South Africa (the settler nations) in 1867 and lastly the third phase which happened in the decades immediately following the end of second world war (the settled colonies).

Overturning colonialism, however, is not just about handing back the land to the dispossessed people or returning political power or signing of declaration of Independence and lowering and raising of flags. The change has to be in the minds and it is the mind that needs to be decolonized.

This started with the emergence of new forms of textual analysis notable for their interdisciplinarity including insights from feminism, philosophy, psychology, politics, anthropology, and literary theory which has made post colonialism multidisciplinary. One approach of textual analysis is a re-reading of canonical literary texts to examine if past texts perpetuated or questioned the latent assumptions of colonialism, like '*Heart of Darkness*' by Joseph Conrad. Second approach enquired into the representation of colonized by 'reading against the grain' in the words of Said, to discover moments of resistance. (*The Tempest*, Shakespeare) Third approach is perhaps engendered by the new theory which is the result of reading of the new literatures from countries with a history of colonialism. These texts are primarily concerned with the margins writing back to the center. (*The Empire Writes Back*:

Theory and Practice in Post-Colonial Literatures, Bill Ashcroft, Gareth Griffiths and Helen Tiffin)

According to Nilufer E. Bharucha “most decolonized societies go through two stages – in the first, the focus is on the assertion of political sovereignty. In the second stage, with political sovereignty having become a ‘given’ and established fact, decolonized societies generally turn to “the charting of cultural territory” (357). The charting of cultural territory involves a repossession of history and its politicization, a remapping at the level of the art, culture and literature. This involves offering resistance to the dominating class.

Thus novels written in the second stage of decolonization in India generally offer resistance to the hegemony of master narratives or grand narratives produced either by the colonial masters or by the dominant classes of native society.

The postmodern/ postcolonial Indian English writers are the generations, whether in India or in the diaspora, born under an Indian sun and they speak with a confident individualistic voice which is no more imitative of the British model or apologetic about writing in English, borrowing from tradition and history and rewriting the epics, fables, and legends from the Indian tradition. They attempt to capture the ethos and sensibilities of India as they go back to the rich heritage of India contemplating over their ancient past to nourish the literary art. Authors today are striving to interpret and rewrite old stories so that they can become more conceivable and relevant for the current audiences. They employ strategies and tradition in their portrayal of India and foreground the country by showcasing her literary heritage, philosophy, myths, tradition and culture to an international English-speaking audience. This urge of rewriting in the Postcolonial/postmodern Indian English novelists, demands an analysis of those complex psychological forces that drive them to flout their separate identity i.e. ‘otherness’.

The first reason is that even after achieving their independence the native writers feel the urge to glorify their native culture “as the incongruity of the superimposed structures comes home to the colonial mind, the need for re-

opening a dialogue with the forgotten past assumes a compelling urgency” (Roy, 384).

Secondly, in order to avoid the threat of being swallowed by the forces of faceless globalization the present writer has to be both local as well as global at the same time. Thus postcolonial Indian English novelist essentially needs to be cosmopolitan and eclectic, globally popular and multicultural, yet drawing strongly on native sources. Be it Salman Rushdie’s tales of fabulous mansions where uncles, aunts, father, mother, nephews, nieces, co-exist or Amitav Ghosh’s ramblings on the lineage of great grandmothers – they are not merely authentic touches of local history but the need of the hour. The documentation of details of eastern existence from chutney and pickle making in *Midnight’s Children* or jamdani weaving in *The Circle of Reason* or to Parsi food habits in *Such A Long Journey* stems from the liberated colonial consciousness.

The first thing that was noticeable in the literature from these once colonized countries was the challenging and refashioning of the language of the colonizer through strategies like inserting untranslatable words, not following standard syntax, using structures derived from other languages, incorporating creolized versions, etc., challenging the old order and world view in the process .

The Postmodern/Postcolonial Indian English writings deal with rewriting under the following three distinct heads – (1) Political / Ideological Discourse, (2) Feminist Discourse and (3) Ethno-Religious/ Minority / Dalit Discourse

II

“[o]ne of the most striking trends in the Indian novel in English has been its tendency to reclaim the nation’s histories.” (Walder, 103) In the colonial past, Orientalist knowledge and the assumed superiority of the British or Western culture were used to justify British conquest and rule of India, and they were also evident in British histories of India, which were, in fact, premised on the assumption of the superiority of the British administration. In late nineteenth

and early twentieth century, many historians were British administrators affected by notions of India as a land of unchanging, static society, despotic rulers and supine villages, which led them to believe that the British administration was changing Indian society for the better.

In this imperial history-writing, the British were credited with “bringing to the subcontinent political unity, modern educational institutions, modern industries, modern nationalism, a rule of law, and so forth.” (Chakrabarty, 11)

In addition to democracy, even Indian nationhood and nationalism were seen to be achievements of the British conquest and administration of India in British colonial historiography. India was seen to be fragmented, her people divided and in the consequent absence of a real Indian nation, nationalism to be the work of small elite minorities and any unity in India an achievement of the British.

Indian nationalist historians rose to contest British interpretations of India’s historical development in the late nineteenth century and opined that an entity articulated in terms of Indian nationhood had existed for centuries and their task was to write its history. They strove to assert “that the Golden Age in India had existed prior to the coming of the British and that the ancient past of India was a particularly glorious period of her history.” (Thapar, 17) Nationalist historians also sought to stress the political unity of India since ancient times and saw the origins of a modern nation in the ancient India.

An attempt to analyze the relationship between history and fiction in postmodern era can be seen in the literature of this period. In the process of establishing the right of the novelist to present his version of history through fiction, there has been a forging of history – fiction nexus as an innate quality of the postmodern novels. Historical fiction became an important tool in the hands of these writers who strove to reform and recreate cultural memory through literature. “In the hands of novelists the past takes different shapes and for different reasons. History can be romanticized, sensationalized, interrogated, and problematized” (Dhar, 27).

Basically Indian English writers found the necessity to rewrite their past against the grand narratives of historians where certain events and classes were neither given enough importance nor were mentioned. To them rewriting history is also a way of dissenting all forms of oppression and marginalization of the common man. It is an act of questioning the hegemony of the so called superior classes and a corrective measure by erasing the manipulated and distorted versions of the privileged classes.

Indian novelists in English have done some questioning and contesting of their own in the realm of historical fiction. They have the advantage that history-writing in novels is not bound by the same restricting Western conventions as in historiographical discourse. Many of the Indian English novels are concerned with national politics and history, with which the protagonists' individual lives are intertwined. (*Midnight's Children, Shadow Lines and Family Matters*). The novel in English seemed to offer an arena in which the conventions of historiography – and perhaps also Europe's dominant status as the subject of all histories – could be questioned and challenged and offered a possibility of foregrounding India and offering an Indian alternative to European discourses in the process. Shashi Tharoor's *The Great Indian Novel* is part of this postmodern questioning of the verities and conventions of representing history in fiction and historiography. Primarily, *The Great Indian Novel* is a story of a nation and a nation-state, an articulation of an idea of India, presented in this fictional form to an audience of English-speaking readers inside and out of India's borders.

III

In India, myths have traditionally been seen to be more important and have more explanatory power than history, “because they faithfully contain history, because they are contemporary and, unlike history, are amenable to intervention, myths are the essence of a culture” (Nandy, 59). Therefore Indians were traditionally preoccupied with

myths, philosophy and literary and religious writing rather than history. Mythology has been an inevitable source and subject of study in literature down the ages. Regardless of the criticisms and accusations directed towards myths questioning their authenticity and validity, writers have been practicing reinterpretation of mythical stories. The main reason for this unquenchable interest of the writers in mythology is to figure out the meaning of their present in relation to their ancient past. In this context it is interesting to note that the contemporary, history and mythology blend together becoming a sequential chain of events wherein it becomes difficult to distinguish one from the other, especially with reference to India. Hence one can discern similar patterns of social structuring along caste lines, rituals, festivals, attitudes and architectural patterns over areas spread over vast geographical landscape. The ancient Indian epics are a case in example, stories from which can be found to be popular cutting across various cultural and geographical boundaries. Mythical characters from these epics have become archetypes and serve as reference points even in contemporary literature. As Sunil Khilnani says there are “shared narrative structures embodied in epics, myths and folk stories, and the family resemblance in styles of art, architecture and religious motifs – if not ritual practices – testify to a civilizational bond”. (155)

The Great Indian Novel by Shashi Tharoor demonstrates, that while the events of the *Mahabharata* took place in the remote past, they still have a contemporary relevance. The figures of the epic are archetypes that can be rediscovered in twentieth-century Indian history. It is almost as if history repeats itself, for even though the historical contexts change, the basic structures remain the same or at least occur repeatedly.

By using the *Mahabharata* as a vehicle for telling the (hi)story of the Indian nation in the twentieth century, Tharoor reaches for a cultural form and content that are shared and that thus unify “almost the whole of Bharat”.

Tharoor does not accept the mythology as such either, but questions it: for example, Tharoor himself says that “the Ekalavya story (where the boy cuts off his thumb at Drona’s request) *had* to be changed to make a twentieth century point.” (Tharoor, 7) In *The Great Indian Novel*, Ekalavya refuses to cut off his thumb since this would endanger his own and his mother’s future. Another enlightening example of rewriting tradition is the watered-down version of the sati of Madri as an inoffensive coincidence. Thus, “through a multilayered treatment, he questions the ethics of tradition” thereby retaining the relevant parts and questioning those parts of the great text that seem outdated or otherwise out of place in the twentieth-century context. Thus both Indian tradition and Western modernity are contested.

For the past few decades, the practice of retelling of mythology in literature, especially in Indian Writing in English has undergone remarkable changes catering to the expectations of the modern readers. There have been novel attempts to write stories that re-read a long-established set of codes, unlocking it with a new cryptographic-historical key, unearthing the “truth” from a cobweb of lies. This process has been given the name of demythologization and re-mythologization. Amish Tripathi, has deconstructed the old-age myth of Shiva and provided it a new perspective in his Shiva Trilogy. In a way Amish has broken the conventional treatment of the myths by the early Indian writers. Amish states that he wants to imagine Shiva as a human being who walked on this earth eventually rising into a god. It is based on the construction of the existence of Indian mythical God Shiva as the legendary figure in 1900 BC. That is the premise of the Shiva Trilogy, which interprets the rich mythological heritage of ancient India, blending fiction with historical fact. He has also taken Vedic concepts from the scripture and presented in this novel in the form of science. His narrative strategy mixes linear and cyclical, so there is a sense of continuity and discontinuity of the previous mythical narrative.

IV

Re-presenting and reinterpretation of history implies deconstruction and decolonization of 'the mind' in terms of de-learning and re-learning of the past events. It provides a scope for looking at the older texts with fresh understanding and for appreciating 'silenced perspectives' such as the stories of the subaltern and the marginalized. For the women writers rewriting history means substantiating their growing status in twenty first century by deconstructing all the old scriptures of patriarchal dominance which were the source of their inferior status. Adrienne Rich's powerful pronouncement about women's writing describing it as Re-vision fits the very cause of Indian women writers of postmodern period and their need to retell history in their works. Re-vision "the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction – is for us [women] more than a chapter in critical history: it is an act of survival (Rich, 18)

This 're-visioning' of old stories especially the mythological tales has resulted in their being retold from the gynocentric perspectives and the traditional figures of patriarchal mythology have been re-invented demolishing the cultural stereotypes popularized and patronized by the patriarchal set up. Such re-visionist mythmaking has been one of the strategies of emancipation employed effectively in the cause of women's liberation. Interestingly these women writers do not reject tradition; they simply tweak it by looking at the other side of the coin. These women writers who are indulging in this act of re-writing and re-interpreting have given a refreshing twist to the old stories.

Gita Hariharan attempts to rewrite myth in her novel *When Dreams Travel*, in which she subverts the western versions of *The Arabian Nights*. By re-writing Shahrzad's story from a feminist angle, Hariharan imposes on the reader a sort of re-thinking of the hatred for women so blatantly evident in the translations of the medieval Arab anthologies. By re-writing these stories from a different perspective, Hariharan is not only "answering back" to a misogynous literary tradition but she is also deconstructing and eroding

the sexist impact of the original. One can discern a similar tendency of revisionist myth making in her first novel *The Thousand Faces of Night* wherein the grandmother's discourse glorifies the strong rebellious and angry women like Amba and Draupadi in the epic *Mahabharata*. Irawati Karve also provides the readers with new insights into the *Mahabharata* by delving into the human aspect of the epic. She dissects the various characters of the epic keeping in mind their much celebrated strengths but focuses instead on their weaknesses thus exposing a human side of these deified characters.

Chitra Banerjee Divakaruni's *The Palace of Illusions* is a retelling of *Mahabharata* from the point of view of Draupadi enabling the reader to enter the old text from a new critical direction resulting in a 'transcreation' of sorts by presenting a totally new perspective on the age old narrative. Shashi Deshpande too tries to give a new flesh and blood personality to the hitherto silent and supposedly minor characters of Amba in *Mahabharata* and Sita in *Ramayana* in her short stories by giving them a voice to talk about their feelings. Kavita Kane is another writer who has given life to the barely present characters like *Sita's Sister* and *Karna's Wife* in her novels by these names. The very fact that she chooses to call them not by their names but as someone related to other more important characters in the epics is indicative of the treatment meted out to them in the grand narratives.

V

The postmodern Indian English Novelists were not totally blind to the subaltern issues and there is a long line of writers starting from Mulk Raj Anand to Bhabani Bhattacharya, Arundhati Roy, and Aravind Adiga who use the dalit minority as their main characters. These characters do question and oppose the hegemony of the upper classes and dogmatic traditions and make an effort to rewrite the myth and history. Ekalavya, the tribal youth in the *Mahabharata*, has emerged as a poignant metaphor for the injustice meted out to the downtrodden by the savarnas. In Shashi Tharoor's *The Great Indian Novel* Ekalavya is portrayed as a defiant and aggressive

character. After proving his worth to the Guru and the princes, Ekalavya is asked by Drona to chop off his right thumb and offer it to him as his guru-dakshina. In the *Mahabharata*, Ekalavya complies with the guru's demand, but Tharoor's Ekalavya does not do so. He raises his voice against discrimination and power politics and refuses to concede to the irrational and prejudiced demand of his Brahmin guru. In Hindi literature Acharya Chatursen attempts to give the point of view of Ravana the villain of Ramayana, and makes him a hero in '*Vayam Rakshami*'.

Dalit writers had a forceful attempt in constructing the social history of "ahistorical" people, whose struggles were not recorded in the so-called history texts. In words of dalit writers, they have to dig more to unravel the past as well as to bury the constructed history of the dominant social groups. In the process of writing their own history, they thoroughly interrogated the existing histories of dominant caste/class groups in their literary writings. Their novels are much more realistic and political in nature to overturn the hierarchy. Their literature focuses on the questions of otherness, difference, marginality, canon and the categories of aesthetics. If long entrenched social discrimination separates history from its original twin, fiction, Dalit literature seeks to revert to the primal unity between fiction and history. In order to voice the protest of the marginalized, the Dalit literature often follows the subversive historiographic path of personalizing history.

One such powerful autobiography has been written by Narendra Jadhav for the Dalits' urge to rewrite the Indian history and myth. Narendra Jadhav's '*Untouchables: My Family's Triumphant Escape from India's Caste System*' offers a powerful narration of the plight of the untouchables in free India. It is a worthwhile chronicle of a historic battle against oppression. Jadhav's *Untouchables* is a manifold personalized saga of the social transformation of Dalits in India. At one level, it is a loving tribute from a son to his father, at another, it gives an intelligent appraisal of the caste system in India and traces the story of the awakening of Dalits. At yet

another level, it is reflective of the aspirations of millions of Dalits in India.

Damu's story differs from those Indian Dalit autobiographies which revisit and relate the horrors of untouchability without going beyond, whereas Narendra Jadhav represents a part of an awakened and educated Dalit community, focusing on his community's past, which is not found in written histories. In the process of unearthing the hidden histories of a Dalit community, *Untouchables* focuses on the Dalit people's struggle to find a way out of their suffocated lives under the caste ridden social system.

One can say that as long as rewriting strategies in postmodern and postcolonial literature draw our attention to the potential of debunking the hegemonies of privileged classes, they do have a value and continue to attract the attention of the critics and the readers alike. These rewritings not only tickle the imagination of the writer but are also instrumental in forcing the readers to examine and bring about certain paradigm shifts.

Works Cited

- Bharucha, Nilufer, E. "The Charting of Cultural Territory: Second Generation Post-colonial Indian English Fiction". *The Postmodern Indian English Novel: Interrogating the 1980 and 1990s*. Viney Kirpal. Ed. New Delhi, Allied publishers Ltd. 1996. Print
- Chakrabarty, Dipesh. Subaltern Studies and postcolonial historiography, www.muse.jhu.edu
- Dhar, T. N., *History-Fiction Interface in Indian English Novel*. Mulk Raj Anand, Nayantara Sahgal, Salman Rushdie, Shashi Tharoor, O.V. Vijayan. New Delhi: Prestige Books. 1999. Print.
- Khilnani, Sunil. *The Idea of India*. New York: Farrar, Straus, Giroux. 1997, Print.
- Nandy, Ashis,. *The Intimate Enemy. Loss and Recovery of Self under Colonialism*. New Delhi: Oxford University Press. 1983. Print.
- Rich, Adrienne, *When We Dead Awaken: Writing as Re-Vision* Author(s): Rich Source: *College English*, Vol. 34, No. 1, Women, Writing and Teaching. October, 1972. Print.
- Roy, Anjali. "Postmodernism Goes Native: Decentering Narrative in Recent Indian Fiction". *The Postmodern Indian English Novel*. Ed. Viney Kirpal. New Delhi: Allied, 1996. Print.

Thapar, Romila. *A History of India*. Volume 1. Harmondsworth: Penguin. 1984, Print

Tharoor, Shashi. *The Great Indian Novel*. New York: Arcade Publishing. 1993, Print.

Walder, Dennis. *Post-Colonial Literatures in English. History, Language, Theory*. Oxford: Blackwell Publishers. 1998. Print.

About the author: Dr. Abha Shukla Kaushik is working as Associate Professor in Dept. of English at AKPG College, Hapur (UP). She is the Editor of reputed academic magazine. Email: abhakaushik@gmail.com

Bharatiya Manyaprad
Volume 6, No.1, 2018, pp. 137-140
UGC List No. 47524

ISSN 2321-8444

Book Review

Kashmir Shaivism: The Secret Supreme, the book is revealed by SWAMI LAKSHMANJOO and edited by John Hughes, Published by Universal Shaiva Fellowship, Loss Angeles, California90230(USA) and in India it is published by Kashmir Shaiva Institute (Ishwar Ashram Trust), Sarita Vihar-New Delhi, Year: 2016, Pages 152, Price Rs 500/-.

Reviewed by Deepanshi Mishra

The writer of the book does not need any kind of introduction as he lived as a great saint and philosopher and gave enlightenment by his sermons and preaching. This book contains his some of the teachings on Saivism particularly Kashmir Saivism and other intellectual and spiritual teachings. By the centuries great philosopher saint Swami Lakshmanjoo, presents a systematic unfolding of the Tantric teachings of the ancient tradition of Kashmir Shaivism. Swami Lakshmanjoo was born in Srinagar, Kashmir on May 9, 1907. He was the last and the greatest of the saints and practices of Kashmir Shaivism. He had a deep understanding of the philosophy and practice of Kashmir Shaivism. This profound tradition, long enshrouded in secrecy, is so rich and detailed in its descriptions of what it reveals as the ascent of

individuals consciousness to universal God consciousness that it has been characterized as a mystical geography of awareness. Within the pages of this book is found the key of the oral tradition which unlocks its venture into this wonders landscape.

In the book, *Kashmir Shaivism: The Secret Supreme*, the writer's monumental task revealed and guiding the reader through the tangle of monistic Shaivism's mystical geography. Writer emphasizes on the importance of practically realizing the reality of these preaching. The text is skillfully divided into nineteen chapters; the presentation is systematic and cumulative which is clear and concise. Swami Lakshmanjoo has given the zest which he considered as the most important part of Abhinavgupt's *Tantraloka*. The book consists of 36 tattvas (elements), the 50 letters of the Sanskrit alphabet, the seven states of consciousness, the difference between Shaivism and Vedanta, and the uniqueness of Kundalini in Kashmir Shaivism. The book contains the detailed study of Sixfold path of the Universe, theories of alphabets and reflections, the explanations of the means, the theories of speech, the three major impurities, the seven states and process of the seven perceivers, five great acts of lord Siva including his grace, five states of the individual subjective body, the birth of the tantras, and Kashmir Saivism.

Reading this book is like to reach nearer to the Supreme Soul and get some close relationship with the spirituality and the Almighty.

Deepanshi Mishra is Project Assistant with ICSSR major research project. Email: mishradeepanshi@gmail.com

Jammu, Kashmir and Ladakh: Kashmir, Parvez Dewan, Manas Publications. 2013 Pages: 723 Price: INR 1450/=

Reviewed by: Kavita Joshi

Parvez Dewan has been one of the most outstanding keen observers of the beautiful Himalayan State of Northernmost

India Jammu and Kashmir. This region always has been an attentive and attractive area to the World. And who better than its land-child Parvez Dewan to spread views and vision on Kashmir with share breadth! If the world would go through to Mr. Dewan, an ultimate dossier on this region thanks to his administering and adventuring roaming around the valleys peaks and rivers, it's quite ominous that people around the world certainly discover the deepest information about this wonderful land.

Mr. Dewan was an Indian Administrative Officer of Jammu and Kashmir Cadre. In 2011, he was the Secretary of the Ministry of Overseas Indian Affairs and Chairman of the Overseas Indian Facilitation Centre (OIFC). In 2012, he became the Tourism Secretary of India. He went on to have pre mature retirement from the job after having dwelled this secretariat post till October 2014, in order to concentrate on his writer identity; an identity which widely regarded as 'a Jammu and Kashmir specialist'. One could say, India had most vibrantly used one of his experienced son by choosing him as the foreign and tourism secretary in his outgoing days.

Once upon a time back in 2002-2003, when he was Kashmir's Divisional Commissioner, he planned to publish an 'encyclopedia' kind of book on this fabled region. Which eventually was published in 2004 under a book of series, superscripted as 'Jammu, Kashmir and Ladakh'. As a profound scholar and with huge experience under his belt, Dewan has a passion about each and every part of Kashmir, especially of Ladakh. So, the magical and pragmatic trinity of 'Jammu, Kashmir and Ladakh' is been sketched wonderfully here in this series of three volumes. Kashmir contains the first volume, Ladakh second and both the volume was published in 2004. The third one was on Jammu, which was published in 2007.

A librettist himself, Dewan has written this book with all the harmonic rhythm of Kashmir one can have. Readers would definitely understand, it's not all about the history of Kashmir, but more than that. Kashmir, which known as the 'heaven' of the planet for its natural beauty, is been adopted here. Kashmir, the ultimate headlines-friendly place due to

its political tension in the border, is also in the manuscript here. Though, politics is not directly chaptered in, but by reading the history of Kashmir part (V1), readers will get the essence of tension anyway! It's like a guide to know about Kashmir. Beside history, travel, trekking, culture, society, religion, nature and wildlife — almost everything is been covered in different chapters. Most importantly its mammoth referencing touches almost all frequently asked question!

Kavita Joshi is a research scholar in Department of Political Science, Chaudhary Charan Singh University, Meerut and is also working as Research Assistant in ICSSR sponsored Major Research Project on Jammu, Kashmir and Ladakh Region.

Bharatiya Manyaprad

International Journal of Indian Studies

Vol. 5 No.1

Annual

July 2017

Executive Editor

Sanjeev Kumar Sharma

FORM-IV

1. Place of Publication : Bharatiya Vidya Bhavan,
Ahmedabad Kendra
2. Periodicity : Annual
3. Printer's Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
4. Publishers' Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
5. Editor's Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
6. Name and Address of the:
Individuals who own the
Newspaper and partners/
Shareholders holding more
than one percent of the
Capital Nil

I, Neerja A Gupta, hereby declare that the particulars are true to my knowledge and belief.

Sd.
(Neerja A Gupta)

Bharatiya Manyaprad
International Journal of Indian Studies

Vol. 5 No.1

Annual

2017

Contents

Editorial v

Invited Articles

1. Indian Ness
A.K. Srivastava 9
2. Art and Aesthetics: A Global Perspective
of Swami Vivekananda
Santi Nath Chattopadhyay 14
3. Yoga: Answer to All Ailments
Jagat Motwani 31

Research Articles

1. Revisiting Portuguese Colonization in India
Susheel Kumar Sharma 43
2. Why Transcendentalism Failed in the West:
Hinduism and the Obliteration of the Self
KBS Krishna 735

3.	Native Modernity in Literature: A Socio-Cultural Perspective Kavita Tyagi	857
4.	Indian Mind in Mythology Virali Patoliya	100
5.	Doctrines of Good Governance from <i>Shukraniti</i> and Contemporary Relevance Pawan Kumar Sharma	106
6.	Primary Role of Bhakti in Indian Politics in Fight for Freedom Sanjeev Kumar Sharma	115
7.	Contextual Presence of English in India Paavan Pandit	129
8.	Reconceptualizing of Domestic Violence in India: with Special Reference to Domestic Violence Against Men and Their Victimization by Law Satyavan Kumar Naik	142
9.	Status of Women in Vishnav Texts Neerja A Gupta	163
10.	Mapping The Ganges: A Comparative Study of the Poetry Of Keki N. Daruwalla, Arvind K. Mehrotra and Susheel K. Sharma Nikunja Kishore Das	173
11.	Indian Philosophy and Spiritual Management System Dilip Charan	193

Book Review

1.	Indian Struggle for Freedom: Three Strategists Chittaranjan Dadubhai Desai	206
2.	Chanakya in You: Adventures of a Modern Kingmaker, Radhakrishnan Pillai Hiral Ravia	207
3.	The Encyclopedia of the Indian Diaspora, Editor Brij V. Lal Bhavesh S. Sharma	208

Editorial

Meaningfully completing this volume of journal *Bharatiya Manyaprad*, it becomes mandatory to monitor the transaction of knowledge on Indian wisdom and knowledge systems it has contributed. In last five years *Bharatiya Manyaprad* has reached far and wide to almost all the major countries of the world and also to major institutes and individuals in India. To a young attempt this outreach implies strength in a competitive world. The journal still publishes articles by invitation. *Bharatiya Manyaprad* is now enlisted in University Grants Commission's list of research journals and can be accessed at <http://www.bharatiyamanyaprad.com>.

After the factual deliberations, I move to some pragmatic dialogue. Should I begin with same question as being posed in Rigveda X. 121:

कस्मै देवाय हविषा विधेम ॥

To which god shall we offer oblations? The doubt is intellectual! This refrain occurs nine times. The famous Nâsadîya sûkta, Rigveda, X. 129 brings forth many questions prior to creation. A dilemma which many have to face while struggling to bring vacuum to some design is perpetual. How do vacuums come to images, images to shapes, shapes to cultures, cultures to countries and countries to civilizations? How nothingness is the origin of life? How we all are left with the same question:

नासदासीन्नो सदासीत्तदानीं नासीद्रज्जा नो व्योमा परो यत् ।

किमावरीवः कुह कस्य शर्मन्मम्सः किमासीद्गहनं गभीरम् ॥ Rigveda X.129.III

Then even nothingness was not, nor was existence, There no air then, nor the heavens beyond it. What covered it? Where was it? In who's keeping? Was there then cosmic water, in depths

unfathomed? Shastras try to answer, but intellect seeks further. Revisiting and rereading lead to research. Same question is approached in many ways and we still end confessing : he, who surveys it all from highest heaven,he knows - or maybe even he does not know

इयं विसृष्टिर्यत आबभूव यदि वा दधे यदि वा न ।

यो अस्याध्यक्षः परमं व्योमन्त्सो अङ्ग वेद यदि वा न वेद Rigveda X. 129. 7||

Whence all creation had its origin, he, whether he fashioned it or whether he did not. How do we fashion our thoughts is the problem. A spark of this flame, it was believed, is to be found in the conversation of Yājñavalkya with his philosophical wife Maitreyī; and the beggar Raikva, who sitting under his cart scraped off the scab of leprosy, had likewise become the mouthpiece of the supernatural.

According to the Vedas, the Saptarishis were favored and protected by the Gods. Amongst these seven sages were two known Ayurvedic founders; Bharadwaj and Kashyapa. According to the Charaka Samhita, these are the same rishis of the Vedas who went to the Himalayan Mountains to attain the knowledge of Ayurveda. The Atharva Veda does mention a council of rishis assembled with Indra as noted in the following verse:

“Let me receive the brilliance
and the wisdom of those seated here together;
and among these people assembled here
may me the most illustrious, Indra!”
-Atharva Veda (7.12.3)

Today I repeat this for each one who designs the vacuum into shape and let each one becomes illustrious because shastra gives the Mahavâkyas:

तत्त्वमसि, अहं ब्रह्मास्मि,
प्रज्ञानं ब्रह्म, खल्विदं ब्रह्म ॥

Sanjeev Kumar Sharma

Invited Articles

Indian Ness

A.K. Srivastava

India, having a beautiful Indus valley, had been the most ancient civilization with great thinkers, great culture, spiritual knowledge, high moral values and innovations. India had the credit of having the most ancient University, named; *Takshila*, perhaps the first in the entire world. Respect for women was such that this country had thousands of *Devis* whom even males worshiped. Nobody ever heard of any rape, as there was the concept of mother, daughter and sister. The cultural heritage, knowledge, spirituality, innovation, moral values and meditation were India's Indian Ness.

In 18th and 19th century, when the ancient Indian knowledge of Vedas first reached western Universities, the intellectual elite there were deeply impressed and wanted more of it. Prominent personalities like Voltaire, Mark Twain, Schopenhauer, the Schlegel brothers, Paul Daussen and many others spoke in glowing terms about India's heritage.

In early 20th century, scientists like Heisenberg, Schroeslinger, Pauli, Oppenheimer and Einstein, in their research work, were inspired by Vedanta. India was a country of innovations. Indians had thorough knowledge of philosophy and of all other sciences. Great *Rishis* were there. Their inventions have been recognized by the entire world. In

many fields of science they were the pioneers. I mention here few of them. Rishi Aryabhata, a master astronomer and mathematician, gave Zero to the world without which there would not have been mathematics. Albert Einstein fully recognized it. At the age of 23, Rishi Aryabhata had written a book on Astronomy. He found Earth as round, rotating on air axis, orbiting the Sun and in suspension in the air. Rishi Bhaskaracharya gave Algebra and he was the first to discover gravitational force of Earth, 500 years before Newton found so. Acharya Charak invented Ayurveda which is now becoming very popular. Acharya Sushruta was pioneer in micro-surgery. Acharya Patanjali gave Yoga which is now growing in the entire world in one or the other form. We now have the World Yoga Day. Acharya Bharadwaj gave Aviation science. Acharya Kapil is the father of Cosmology. Space knowledge to Indian Rishis was perfect. If one reads Hanuman Chalisa there is mention of exact distance between Sun and Earth. It says *Yug Sahastra Yojan Par Bhanu*. That means, to reach Sun from Earth one will have to cover $yug \times sahastra \times yojan$. Yug is 12000 miles, Sahastra is 1000 and Yojan is 8 miles. That multiplication comes to 7,60,00000 miles equal to 15,36,000000 km. NASA has not disputed it.

Even Lord Macaulay of Britain, who widely travelled India before framing laws for it, had, in his address to British Parliament on 2.2.1835, recognized the great Indian culture, great moral values and caliber of Indians, but he had said that if India was to be conquered, its spiritual and cultural heritage had to be broken, its old educational system had to be replaced and their self esteem had to be demolished.

It is a matter of fact that India started losing its Indian Ness from the time of invasion of the Moguls. Then the British rule did the greater damage. We started thinking that all that was foreign and English was good and greater than our own which gradually affected our self esteem. Foreign education and foreign goods became very attractive. Being a 'foreign return' used to be a matter of pride. To belittle or to impress upon the natives, the foreign returns started using British slang in their conversations. With western influence, money chase became our dharma and we forgot karma theory. We

started losing our moral values even in day-to-day dealings and the families started breaking. Our cultural degradation has gone down so much that now there is no concept of mother-daughter-sister, no courtesy while driving, no commitment in marriages, no responsibility towards parents, no respect for elders, no refinement in language, no dedication in employment, no prudence in spending, no patience and no tolerance. We feel proud in telling others that our children are doing very well in foreign countries. National pride is missing. Many of us have literally adopted the ancient Charvaka philosophy (which was not then accepted) that there is no God or Ideal and no goal to be achieved in life other than a so-called happy living in complete sensuousness, unrestrained even by any sentimental scruples, ethical or moral. They think that the only bliss of living in this world is the joy of eating and indulging- and this is the only goal that needs to be considered and endeavored for in life. They, with ego of 'I', have become self imposed arrogates. Very few of us remember or stick to our ancient culture and read *Vedas, Upanishads and Puranas*, which are store of great knowledge. Indians are no more proud to be Indians. Spirituality is on constant decay. Indians are no longer innovative. They have lost power of imagination. They have become world's biggest copyists.

In the world, our country is very much behind in making innovations. If Indians have made innovations in the previous century, they did so not on the soil of India but on the soil of other countries, being citizens of those countries. It is a matter of deep concern.

The education system adopted after the advent of the British has mostly been the cause of that decay. The pattern was only to produce *babus*. The system has been continuously promoting cramming and copying. No originality and lesser clarity of concepts. The students have no goals. They try to become engineer first and then think what to do in life to earn fabulous money. The Universities are only producing clones of westerners. With '*Google Guru*' handy, cut and paste has become a fashion in producing research papers. Basic study or thinking is hardly to be seen. In our examination

system, be it in schools and colleges or in engineering, management or medical colleges, crammed up answers are awarded full marks. The Examiner is not bothered whether the Examinee has clear concept of the subject. He only sees whether the Examinee has answered the subject in the same words in which the subject was taught to him. Coaching Institutes are thus flourishing. In this scenario, neither the Faculty develops nor the students. Indian IITs and IIMs have now no world rankings. Some time back, Jairam Ramesh (the then HRD State Minister) had remarked that at world level, Indian students were good but the Faculty was average. There was a great hue and cry from the Faculty without first assessing the merits of the statement.

In public sector Research Institutions, there is great nepotism in selection of researchers. In promotions, political maneuvers take place which frustrate the real researchers. The only choice with genuine researchers is to go abroad and settle down there for their pursuits. Many have succeeded. Research in Indian Universities is no better. Though good research is being done in private sector, but the focus there is entirely commercial and money making. That does not make India great in the field of research.

Indian Software engineers have done marvels but that is restricted to money making alone, reason being that from the very beginning they have been so indoctrinated. What is the package; has become the governing factor for choosing a discipline. Going to Faculty is the last choice.

Therefore, if India wants to become super power or super nation it will have to change its education system to make it research oriented. Education is not the learning of facts but the training of mind to think. We need thinkers. Our ancient knowledge in science, mathematics, and environment should be taught integrating it with the present technological requirements. School's curriculum should also include history of India's brilliant spiritual, moral and cultural past to boost the Indian morale and pride. It is not that the youth will not be accepting the ancient Indian culture. I remember that when '*Ramayan*' serial was there on a TV channel there

used to be no traffic on roads during the serial timings and younger had become more respectful to elders.

In schools and colleges, emphasis should be on clarity of concepts and not on cramming. Crammed up answers should be discouraged. Questions should be so framed that only those students who have clear concepts of the subject can answer correctly. I, as paper setter on the subject of law of crimes for a University long back in the year 1977, had framed two questions- 1. In what circumstances a person can be convicted for stealing his own goods? 2. In what circumstances a husband can be convicted for rape on his wife? As Head Examiner, I received three hundred copies to evaluate. I am sorry to say that none of the examinees had answered those two questions, though if their concepts on law of crimes had been clear their answers could have been in five lines getting full marks. The necessary conclusion in my mind was that the examinees were not clear in their concepts on law of crimes. I wondered as to what was the purpose of such teaching, exam and award of degrees.

Now, since the lectures of brilliant teachers are available on websites, the Faculty in the IITs, other Engineering Colleges/Institutes and IIMs should act as guides to their students. Orientation of the students should be such that they make deep study of the original books, then listen to the lectures, make imaginations and come out with their doubts or with their own ideas on the subject before the Faculty for guidance. Blessings and Knowledge of the Guru is very important. The study should be research oriented and not only job oriented. That will pave way for advancement of the subject as well as for innovations.

Innovations stop if hunger for learning and imagination are not there and the focus is only on minting money.

A.K. Srivastava, Justice, is Former Judge of Allahabad and Delhi High Courts. He is Secretary General of Retired Judges of Supreme Court and High Courts of India. He is also the Chairman of Planning Committee of the World Chief Justice Conference held every year by CMS. E-mail: juticeceak@yahoo.co.in

Art and Aesthetics: A Global Perspective of Swami Vivekananda

Santi Nath Chattopadhyay

Art and Aesthetics: A Spiritual Exploration

In evaluating the spiritual significant of Art and Aesthetics, firstly we should examine Vivekananda's Philosophy of Creative Man which is to develop the 'Stage of perfection' as Human Freedom. It may be examined as 'the merging of the individual and the spiritual source'. This, in the observation of Swami Vivekananda, is the foundation of Global Philosophy. The idea of merging of the individuality and Universality is the unfoldment of the creative unity in different states of individual and collective existence of man in this world. Fundamental object of this process is to make man free from his outer and inner limits that finally lead to the development of unity in his collective state of existence as social freedom in the background of expounding 'The Universal Spiritual Source' in manifesting the transcendental value of absolute unity. V.S. Kostynchenko explains this process thus: "The concept of Moksha also undergoes a characteristic change; Vivekananda treats it not as individual but as a collective 'liberation', attained at the definite stage of

evolution of society. This enabled Vivekananda to raise the question of the need not only of 'inner' but also of 'outer', not only individual but also social premises for achieving the ideal set by him. These included also the creation of minimum of material conditions making it possible for the masses to avoid hunger, poverty and disease and thereby assist the awakening spiritual interests in them."¹

Thus, considering Vivekananda's idea of Human Freedom in this background, it is found that this can be developed in the collective or social life of man in this world in different stages that lead to the development of social freedom of man in and through social unity and equality. These are to be understood from the transcendental perspective as suggested by Vivekananda.

Man, in social unity through unconditional love and service of mankind, from the transcendental background from the Upanishads to the Vedantic ideas and to the time of Vivekananda, gradually realizes his pure being as 'Man' which is the realization of universality in the finite existence of the individual. In this process, man gradually tries to realize his highest stage of life that leads to the Human Freedom as Spiritual Freedom in unity in man, God and World.

After the explanation of the meaning and significance of spiritual freedom, it may be stated that man in the evolution of his real nature towards the development of his highest existence as Infinite, Vivekananda evaluated the proper significance of religion as the realization of divinity in man as his proper spirituality which is the manifestation of infiniteness in the finite existence as individual. This is the development of consciousness by one's sincere effort and self-dedication into this super process towards the realization of one's perfection in life.

Though the individual existence of man is finite, limited and material, still the real understanding of his existence as Man that does not lie in his finiteness and it exists in the realization of 'Infinite I' in him. This, according to Vivekananda, is the self-realization of man through a concrete evaluation of his divine nature behind apparent material existence in the world by an effort and activity. Man,

according to Vivekananda, exists in physical, mental and spiritual orders of pursuing towards unrestricted processes and attitude towards 'Infinite Self' beyond all the finite restrictions. Vivekananda observes that "To realize the infinity of self is to attain 'freedom' which is the Hindu word for 'Salvation'"²

Upanishads refer to two souls in man, the lower and the higher or real soul. The lower soul is 'ego' expressed through different material limitations in the world but, the real soul is 'Atman' of pure and infinite being of man. In this context of *Upanishads*, Vivekananda explains the two stages of human life, - one is associated with material 'ego' as lower soul and the other transcends this lower state of existence and develops the higher order of human existence as 'Man' which is the realization of divinity or perfection within him in leading to the realization of the universal order of existence. In the observation of Vivekananda, it may be stated that "The inexorable law of science proves that the soul is individual and must have perfection within itself, the attainment of which means freedom, ... the realization of individual infinity. Nature! God! Religion! It is all one".³

So, the uniqueness of man, according to Vivekananda, does not lie in man's confinement to the lower order of human life as 'ego', but it is the inauguration of Unity or Oneness in man as the invocation of his integrality or infinity in him through which he can realize his creative spirit of non-duality between himself and reality as a whole. Vivekananda emphasizes, "I am Existence Absolute, Bliss Absolute, Knowledge Absolute, I am He".⁴

This realization of non-duality with the whole universe, according to Vivekananda, is the realization of *Atman* or Soul, beyond all limitation and changes of body and mind. This creative and constructive process towards the development of the higher state of life, Vivekananda points out, proves the real significance of the real nature of man, where he gradually tries to realize his perfection in him through the renunciation of all imperfections or finiteness of life. Vivekananda evaluates, "... the proof of evolution is simply this: you find a series of bodies from the lowest to the highest rising in a

gradually ascending scale... our struggle for the higher life shows that we have been degraded from a high state. It must be so, only it may vary as to details. I always cling to the idea set forth with one voice by Christ, Buddha and the Vedanta, that we must all come to perfection in time, but only by giving up this imperfection... we must go to the Reality. Renunciation will take us to it".⁵

Renunciation as the transcendence of imperfections as evils due to 'separate self' or 'ego' and that urges man to develop a real goodness in him through the realization of his perfect nature as divine state as God, which, in the observation of Swami Vivekananda, is a 'joyful state of existence'. This 'joyful state' is the understanding of the Brahman or Absolute as the highest human value as Absolute Bliss or Joy which is manifested in human life in different degrees through the process of renunciation. In this humanistic process man develops the new order of his creative aesthetic value through constructive artistic 'shape and form' that is examined by Swami Vivekananda thus: "When we have grasped the truth, things which we gave up at first will take new shape and form, will appear to us in a new light, and become deified".⁶

Art and Aesthetics: An Unfoldment of Creative Ideals

In the background of the philosophy of creative Man and *Human Freedom* with spiritual expansion of non-duality as 'joyful state' of existence, if we examine Aesthetics as a philosophy of Creative Art, we observe its potential reality in our life and its existence may be explained as one of the supreme value in triadic forms of Truth, Beauty and Goodness as *Satyam*, *Shivam* and *Sundaram* in harmony or integration. So the aesthetic idea of integration stands as a form with expressions in leading to the development of its creative states as artistic or intrinsic values or ideas in different experiential programmes.

So, if we examine Aesthetics as the creative philosophy of Art as expression of values, we may enter into the *World of Art* which may be divided into three major groups: i. *Verbal* that includes prose, poetry and plays; ii. *Visual*, that includes painting, sculpture and architecture; and iii. *Performing*, that

includes music, dance and drama. All these forms of Art manifest the values of Aesthetics in creative and constructive ways.

Now in the context of this analysis of Art and Aesthetics, if we explain our life and existence, we may enter into the problem of distinguishing between 'The Judgement of Fact' and 'The Judgement of Values'. Former judgement merely describes a fact like 'The girl has two hands and two legs' – where predicates describe the objective characters of girl. But when we say 'The girl is beautiful', we express the value judgement when we do not simply describe the existent fact 'girl' in given situation, but also express human attitudes towards her.

So, 'Beauty', expressed through the judgement of value or ideal with both fact as objectivity and its worth, expressing human attitude as subjectivity. These ideas of subjectivity and objectivity of artistic value as beauty is related to the controversial philosophical problems, where philosophers are divided into two camps. Some are of the opinion that value is a quality inherent in objects and so its locus is in the environment and thus not in the mind of man which evaluates or appreciates it. These philosophers hold that artistic value is something objective in the things or facts in the environment, which is evaluated or appreciated by man. Plato, Kant, Moore, Hartman and others believe in objectivity. But other thinkers maintain that artistic value is associated with evaluation or appreciation, so it is subjective and is related to human mind with relation to the particular training, tradition and heredity. The Europeans are habituated to see artistic value of beauty in golden hair. The Indians see it in black hair and Chinese observe it in limping ladies with crippled feet.

In this context we may refer to the idea of Lotze who observes. "What we mean by value in the world lies in the feeling of satisfaction or pleasure which we experience from it". Freud accepts both art and play as imaginative expressions and wish fulfilment. Spinoza thinks, "... things are good because man desires them".

Again Perry, the Neo-Realist, Pragmatists, Logical Positivists also believe in subjectivity.

So, artistic value, in the context of the evaluation of these observations, leads to the development of a third possible view which negates the partial approaches of these philosophers to the value as subjective or objective. It points out that value exists neither exclusively in objects, nor exclusively in mind of man, but it is both subjective and objective as it exists both in the environment and in the human mind as a special reaction to the environment. Alexander believes it in this combined process and for this he suggests value is subjectively – conditioned objective state. In the observation of Langfeld, it may be noted that artistic value as “Beauty is neither totally dependent upon the person who experiences, nor upon the things experienced; it is neither subjective nor objective, neither the result of the purely intellectual activity, nor a value inherent in the object, but a relation between two variables – the human organism and the object”. In relation to this experience we may refer to the fact that the aesthetic judgement, dealing with the artistic value, is both a reaction of human mind to the environment. So the subjective – objective view of artistic value, expressed through the aesthetic judgement, deals with both facts and the principles for evaluation of these facts.

Thus fact and evaluation of fact, expressing the combined subjective-objective nature of value, suggests other possible alternative of evolving its creative nature through a synthesis of its extrinsic and intrinsic characters. The extrinsic value stands not for its own sake but it acts as a means to an end. Value in this sense, is conditional or instrumental, fulfilling some physical or objective conditions. For an example ‘B’ is valueable for ‘C’; where value of ‘B’ is extrinsic as it is a means to ‘C’. But the problem of the real nature of value, does not lie with this passive, objective or conditional process. Aesthetics on the other hand, becomes true and living in life and existence when it elevates the human life through its creative approach. Value in this creative process, stands as an end in itself or ideal, which is purely intrinsic in nature and is to be manifested through the creative life and activities in different

degrees towards a creative synthesis or unity as *Absolute Value*.

It expresses, the infinite nature of Reality, to be realized more and more in pure form which is to be taken as *Sachidananda* or pure existence, consciousness and bliss. He is transcendent, because his absolute nature cannot be fully exhausted in the finite procedure of the human life and world. But this procedure towards his infiniteness, urges man to realize his infinite nature and to overcome the limitation of his finite existence. In the observation of Vivekananda, "Man is man so long as he is struggling to rise above nature, this nature is both internal and external."⁷

This process of transcendence of limitation or restriction of 'both external and internal' nature leads man to realize and to develop the highest state of his life with an inauguration of the aesthetic feeling of '*Non-duality*' or '*Advaita*'. Vivekananda evaluates this process, " ... Personal God is as much an entity for himself as we are for ourselves, and no more. As men we need God, as Gods we need none. This is why Sri Ramakrishna constantly saw the Divine Mother ever present with him, more real than anything around him; but in *Samadhi* all went but self. Personal God comes nearer and nearer until he melts away and there is no personal God and no more "I", all is merged in the self".⁸ This infinite state of existence, may be evaluated as an expansion of creative aesthetic essence of man, when he realizes *Absolute Artistic Value* as '*Saccidananda*' in expounding his infinite nature.

In the context of Swami Vivekananda's evaluation, it may be stated that the *Absolute Value*, both in Arts and Aesthetics is to be explored in a creative sense which is highest unity in itself as it is unity both in form and in matter, manifesting value in coherence and harmony. Thus aesthetic value in different artistic expressions as varieties or matters in finite life and activities, finally leads to a creative form of unity in different gradations towards *Supreme Unity* as *Absolute Whole* or *Truth*. Taylor evaluates this process, "the Absolute whole is thus the concrete individual reality in which our ideals have actual existence. As all our ideas themselves

are but so many expressions of our place in the system of relation to the rest of it, so the system itself is their concrete harmonious embodiment”⁹.

Aesthetic value, in this creative process, expresses unity in life, which may be evaluated as the creative humanistic approach to *Truth* as harmony of values of *Truth*, *Beauty* and *Goodness*. In this way we may examine the nature of aesthetic & artistic values in a more creative humanistic and social sense as they become more real; true and faithful in our social existence through its creative harmonious expressions of ideals as *Truth* as the satisfaction of intellect, *Good* as the satisfaction of will and *Beauty* as the satisfaction of feeling.

Cognition, affection and volition are intimately related to each other and thus form a creative organic unity of the expression of aesthetic or artistic ideals or value of unity of *Truth*, *Beauty* and *Goodness* in our life and social existence. For this Keats unites *Truth* with *Beauty* and *Beauty* with *Truth*. Herbert identifies *Good* with *Beauty*. Symmetry, proportion and harmony constitute *Beauty* and asymmetry, disproportion and disharmony express ugliness. Wollaston relates *Good* to *Truth* and accepts a right action is confirmation of *Truth* and wrong action is falsehood.

So Value, both in Art and Aesthetics in a humanistic sense, is to be taken as a creative, human or socio-cultural value as unity in form of ideals of *Truth*, *Beauty* and *Goodness* and unity in expressions or matters of existence in individual or collective or social life when value or ideal manifests harmony of form with matters as unity in plurality or variety in human existence.

Art and Aesthetics: A Humanistic Process of Creating Constructive Socio-Cultural Values

In the background of Vivekananda's humanistic analysis, it may be stated that value as aesthetic and artistic ideal, being creative human value, synthesizes both subjective and objective analysis of value in a more disciplined sense, which, in his observation, is *nature in developments in human personality situation*.

This humanistic process is not to be compared to the other worldly idea of Plato, nor is it apriori process of Kant, nor again it is Hartmann's repetition of Platonism, interpreting his other worldly notion of ideas as subsistent merely, due to phenomenological trends of his time; nor it is a product of immediate intuition. So all these thoughts from Plato to Alexander, interpret the idea of value in varied senses of objective reality, but it, as an empirical emergence in human personality situation, is to be understood in *transcendent – experiential prospects* as promoting integral process. *Value* in this process, as absolute or transcendent ideal, manifesting eternally the unity of Truth, Beauty and Goodness in an integral form, inspiring man's creative infinite power to acquire this higher state of unity in existence. So, it is an intrinsic value as infinite, absolute or transcendent ideal, is actively related to human process of thoughts, feeling and willing through which it can be expressed and realized in different degrees. Man as a self-conscious being, has both the sense of limitation and the sense of perfection and so he becomes creative in a self-transcending process towards the perfect realization of *Supreme Value in Harmony*.

The realization of this state of value in creative humanistic or socio-cultural process is observed by Tagore, a great contemporary Indian thinker, as "Innermost Beauty nearer to man.",¹⁰ which is '*Mangala*', or *Goodness*. This is the realization of infinite self as harmony through different creative activities. Hegel, an Eudaemonist, interprets this process as a process of achieving highest Good through self-sacrifice. His dictum 'Die to live' is to overcome our poor, narrow, individual self or private interest and to realize more wider, social and *Universal Self*. This, in the observation of Swamiji, is a humanistic process of developing universality in individual through the creative activities in self-sacrifice, realizing the highest good as *Human Truth* in integrality of *Truth, Beauty and Goodness*.

This type of integrality is not a static identity but is a dynamic manifestation in different states, developing harmonious relation with all. This idea as prevalent among men of both the East and the West, is similar to the idea or

Maitri of Buddha who “... Preached *Maitri* – the relationship of harmony – not only with human being but with all creations”.

This integral process is a process of harmonizing the created objective nature as ‘creation’ with the proper appreciation as the evaluation of the creative nature in human situation, manifesting the intrinsic nature of value as universality which is the creative revelation of transcendent ideal as an end with dynamic expressions in different degrees in different states of individual and collective or social existence in the development of unity in all.

So, the universality of aesthetic or artistic value, developing unity, may finally be characterized as *disinterestedness*, and that is free from any private or limited interest of contemplator. As value is contemplated for its own sake, it is an end in itself and is not a means to an end and so it is an intrinsic value by itself which is universal in nature. Individual or narrow private interest is at the root of extrinsic value, creating contradictions or disharmonies due to contradiction of interests. So value as intrinsic universality is independent of these contradictions and is expressed through the disinterested ways of life and activities, developing harmony. It is a creative humanistic or socio-culture process of developing ideal with expression as the developing of intrinsic value or ideal, manifesting the human nature as creative personality through his different creative activities. This may be evaluated as the creative potentiality in man, that can be explained as the creative *disinterestedness* in love as ideal as existing in human nature, directing the means or method that guides him to love others and thus to sacrifice any poor or private interest for the realization of his infinite nature as the innermost beauty of Man, the Universal.

This type of humanistic or socio-cultural development of universality from *transcendent – experiential perspective*, overcoming limitations or contradictions of confronted facts or interests with the realization of infiniteness, may be evaluated as the creative development of humanity as the advancement of *Human Freedom* in unity and universality. This outlook of *Human Freedom* is self-manifesting idea as

it expresses the highest ideal as an end of life and it is also self-creating idea as it develops harmoniously the individual and social existence through the humanistic process of love and service, unfolding creative universality in man in different states.

This, in the observation of Karl Marx, is the expression of creative potentiality of man as his consciousness that makes him careful about freedom from exploitations and engages¹² him for different creative works for making him a free man.

In the background of this analysis, it may be noted that this creative development of human personality as free man, is the self-transcendence of contradictions through the self-manifestations of potential universality as the inner beauty of man extending the interrelatedness with all. This finally cultivates the universality of Aesthetic Beauty as creative human value in socio-cultural form for preparing an international and intercultural programme for elevating its existence in all men in all nations. With this humanistic analysis of creative aesthetic value or ideal with artistic expressions or activities, we may refer to the human outlook of Dr. Radhakrishnan, a contemporary Indian thinker, and it may be said in his words, "... all our activities are to be utilized for the purpose of producing a better life, a creative life, in which every man will have more amplitude of existence, more richness of being, more fervour of friendship".¹³ Here lies the importance and significance of Vivekananda's vision of art and aesthetics which expounds the creative potency in man with an expansion of interrelatedness with all, which, in the observation of Dr. Radhakrishnan, is the manifestation of 'more richness of being', in developing 'more fervour of friendship'.

Art and Aesthetics: A Global Prospect of Expanding Intercultural World Order

In the light of Dr. Radhakrishnan's observation "...The purpose of producing better life, a creative life ..." we may look after Swamiji who explains 'creative life' means the synthesis of aesthetic idea with artistic expressions as the traditional and prospective programme of unfolding the creative states of human personality for the comprehensive

development of *Human Freedom*. It may finally be evaluated by Chelishev, in the following way. In his words it may be stated thus: "In his desire to elevate man", Vivekananda puts forward "the idea that the highest divine substance – *Brahman* – is personified in millions ordinary living people and therefore the worship of God is tantamount to serving man. He called for the all round development of the human personality as the assertion of man's right to happiness in this world and fostering in the ordinary man, a sense of his own dignity".¹⁴ So, 'all round development of human personality' in this context, signifies the proper meaning of freedom, manifesting the social state of human existence 'as the assertion of man's right to happiness in this world', with the realization of his creative potency or divine nature, expressing 'a sense of his own dignity'.

So, "... the assertion of man's right to happiness in this world", expands the creative, divine and global nature or aesthetic idea, artistic expression of human existence, expounds 'his own dignity'. This, Swamiji observes, is a humanistic process of expanding *Human Freedom* in realizing his creative and global or international nature that, he emphasizes the collective existence of man in cultivating collective on *Universal Good*. This process may be noted, should be the basis of Globalization which is purely intercultural.

The intercultural process as suggested by Swami Vivekananda, receives the direct support of two modern social scientists-Maciver and Page who accept the contributions of all communities and states which, according to them, are very much needed for the harmonious and intercultural development of civilization. They point out, "The great community brings us opportunity, stability, economy, the constant stimulus of a richer, more varied culture. But living in the smaller community we find nearer, more intimate satisfaction".¹⁵ So both of them "... are essential to the full life process."¹⁶ "The full life process", as evaluated by Vivekananda, is to expand *Human Freedom*, creative and global in cultivating *Universal Good* as synthetic contributions of the greater and smaller communities, that

lead to the development of *Intercultural World Order* through creative aesthetic and artistic *Harmony*.

In this *Intercultural World Order* as 'full life process', Karl Marx finally puts emphasis upon the introduction of '*stateless society*'.¹⁷

Mahatma Gandhi talked about the total development of man as '*Sarvyodaya*'¹⁸ on the basis of non-violence – '*Ahimsa*' and close attachment to Truth – '*Satyagraha*'.

Rabindranath Tagore stressed upon 'inauguration of Humanity',¹⁹ which, in the observation of Swami Vivekananda, is the development of shudras with their qualities and actions as '*Shudrahood*' in harmony with qualities and actions of other communities in a society.²⁰

The total humanistic development, viewed by different thinkers, may be examined as transcendent – experiential process of self-transcending material contradictions with the experiential process of manifesting potent universality in freedom in harmony and peace.

This creative and humanistic programme of harmoniously developing individuals, communities and states, means "Opening and Expanding intercultural, intercommunity and intercountry dialogues particularly between developed and developing countries through the introduction of extensive humanistic programme of removing illiteracy, poverty and inequalities of various forms ..." ²¹ So the comprehensive development of man and society is to be closely associated with "intercultural relation in his continuously growing spirit to inspire one with a broad humanist process".²²

This intercultural method and process should be the foundation of modern civilization in present violent world, in expanding the creative essence of Man with introducing his constructive spiritual and global philosophy of Aesthetics as the cultivation of collective and *Universal Good* as artistic value.

In this context, it may be noted that the emphasis upon collective existence, in the observation of Swami Vivekananda, is humanistic, socio-cultural which he interprets as spiritual in nature, which he founds upon his philosophy of *Spiritual Humanism*. This philosophy of man in the context of the

West, may be examined as the evaluation of the 'Greatness' in human nature which is evolved throughout the ages as *Western Humanism*. So the ideas of humanity and 'Greatness' of man in Western Philosophy may be examined as 'Perfection' and 'Divinity', that may be observed by Swamiji as the creative manifestations of Arts and Aesthetics. In this state of the significance or Eastern or Indian Aesthetics and uniqueness of Vivekananda in this context, may be evaluated as the manifestation of 'humanity' and 'divinity' as the expansion of creative Universality in human existence. So Man, in this background, is purely spiritual. This Spiritual Philosophy of Man, in different forms of *Humanism*, Vivekananda emphasizes the Theory of Creative Man, where he is active and universal. So Swamiji's Theory of Creative Man is to be treated as '*Sristisheel Manavbad*'. In this state, Vivekananda points out that 'Divinity' means the spiritual synthesis of several human qualities and a state which in every chapters of material and social evolution, manifests values of 'Truth' or 'Unity'.

So the Global Aesthetics as Swamiji observes, is treated as creative as the *Global Philosophy of Art*, reconciliation and harmony among several contradictions and differences in human existence that may lead to the development of a plan of introducing peaceful, tolerant and integrated Society.

It may be noted thus: "...the meaning and nature of Vivekananda's philosophy of the religion of man as the harmonious development of man with the harmonization of human values, finally stand on Humanism, containing the unity of Men and World."²³ Thus Vivekananda's Philosophy of Creative Man develops the intercultural relation and understanding as '... the unity of men and world' is the fundamental basis of *Peace* and *Harmony*. The expansion of *Harmony* leads to the development of Vivekananda's Theory of Creative Aesthetics with constructive processes as the expansions of artistic value of *Harmony* among differences in cultures or communities in leading to *Intercultural World Order*. Here lies the importance and significance of Indian Art, as visualized by Swami Vivekananda.

This viewpoint of Swami Vivekananda about Indian art, evaluated by Dr. Sengupta, “Indian Art is thus always the spontaneous unfolding of one’s own creative impulse in making history without merely following it. This is the global message of Swami Vivekananda regarding the conquest of Indian Art.”²⁴

In this creative process of human life and existence in realizing aesthetic or artistic value or ideal, Swami Vivekananda’s ‘global message’ of ‘Indian Art’, will become a reality. The importance of this humanistic process of art lies in the harmonious development of human personality in a transcendent – experiential process when man can realize the truth as human effort to realize a perfect condition which is man’s potentiality to be infinite by overcoming all restrictions and limitations. So the creative essence of man is the realization of infiniteness or universality as the transcendental value of unity with its experiential process in harmony of values in men and communities through a proper reconciliation of contradictions due to limitations or finiteness in human existence.

Thus it may be noted that it is a process of manifesting human freedom in the cultivation of universality as the expression of natural potency of man. Its significance lies in the self-transcendence of finiteness as material contradictions or evils with the self-manifestation of potentiality in the harmonious development of human existence as good. This idea of goodness as the integrated development of man through the expansion of creative Aesthetics with the reconciliation of evils in human existence that prepares a proper ground for developing constructive Indian Art as the harmonization of values, present in different men, cultures and communities with cultivating the global value of Universal Good as an intercultural prospect of expanding Creative Aesthetics with constructive process of developing Art.

So finally it may be concluded that Swami Vivekananda’s vision of Art and Aesthetics is global, as it is a prospect of cultivating universal value as Universal Good through the expansion of creative art and aesthetics. So it may be noted

that Swami Vivekananda's global vision of Art and Aesthetics, stands on His Philosophy of Creative Man which transcends different limitations in one hand and expands intercultural relation and understanding in other, through a proper intercommunication in harmonizing several human values with a prospect of developing universality in Art and Aesthetics in promoting the spirit of cultivating Universal Good in Harmony. It may thus be evaluated as "the global message of Swami Vivekananda regarding the conquest of Indian Art"²⁵

References

1. V.S. Kostynchenko, Conception of Neo-Vedantism, Swami Vivekananda Studies in Soviet Union, The Ramakrishna Mission Institute of Culture, Calcutta, 1987, p. 200
2. Complete works of Swami Vivekananda, Birth Centenary Edition, Cal, 1963, Vol. III, p 82
3. Divine love, Complete works of Swami Vivekananda, birth Centenary Edition, Cal, 1963, Vol. – VI, p. – 77
4. Ibid, Vol III, p 100
5. Ibid, Vol III, p 32
6. Ibid, 33
7. Ibid. Vol II, pp 64-65
8. Ibid. Vol II, p. 55
9. Taylor, A.E., Elements of Metaphysics, University Paperbacks, Methuen, London, p. 394
10. Rabindranath Tagore, Sahitya, Rabindrarachanavali (Cent Edn.), Volume XIII, Calcutta 1368 B.S. p. 756
11. C F Andrews (ed). Thoughts from Tagore, India, 1920, p. 105
12. S Ryazanskaya (ed), Karl Marx and Fredaric Engles – The German Ideology, Moscow, 1964, pp. 44-45
13. S. Radhakrishnan, The Creative Life, Orient Paperbacks, India, 1975, p. 11
14. Dr. E. Chelischev, Swami Vivekananda – The Great Indian Humanist, Democrat and Patriot, Swami Vivekananda Studies in Voviet Union, The Ramakrishna Mission Institute of Culture, Calcutta, 1987, pp 208-9.
15. Mac Iver R.M. & Page Charles H, Society, Macmillan & Co., London, 1962, p. 5
16. Ibid, p. 5
17. Marx, Karl & Engels, Fredaric, Selected Works (one vol.)

18. Gandhi, Mohan Das, Karamchand, My Religion, Nava Ranjan, Ahmedabad, India, 1958
19. Tagore, Rabindranath, The Religion of Man, Unwin Books, London, 1970
20. Chattopadhyay, Santi Nath, The Spiritual Man : Vivekananda's Vision of Religion of Humanity, Minerva, India, 1993, p. 119
21. Resolution, unanimously adopted at the concluding session of 'World Peace' Thinkers' Meet.' 3-7th January, 2001, Kolkata, India. 'Culture and Quest' on 'Meet', 2001
22. Objectives and Activities of ISISAR, 'ISISAR : Its Peace Project', 'Culture and Quest' on Peace conference, 2002, Kolkata, India
23. Chattopadhyay, Snati Nath, The Spiritual Man : Vivekananda's Vision of the Religion of Humanity, Minerva, Kolkata, 1993, p. 120
24. Sengupta, Dr. Pradip Kumar, 'Swami Vivekananda on the Global Message of Indian Art', Santi Nath Chattopadhyay (Ed), Swami Vivekananda : His Global Vision, Punthi Pustak, Cal. 2001, p. 276
25. Ibid, p. 276

Dr. Santi Nath Chattopadhyay, (Mouat Gold Medalist), Ph.D., D.Litt, President & Executive-Director, ISISAR (International Society for Intercultural Studies and Research), Kolkata, India, Editor, 'Culture and Quest', & 'Kristi O Anvesa', Vice-President, WCPA (World Constitution and Parliament Association), IPPNO (International Philosophers for Peace and for Prevention of Nuclear Omniscide), USA, Member of Presidium, Peace Committee International. Organizer of 'Intercultural World Peace Movement' in promoting 'Federation of Earth Movement'. E-mail: cal.isisar@gmail.com

Yoga: Answer to All Ailments

Jagat Motwani

Yoga is not a religion, nor a religious thing. It was introduced by Vedic *Rishis* and *Munis* who realized its health-related – physical, emotional, psycho-social and psychiatric – benefits during millennia-long ancient times. It is rightly said “Necessity is the mother of invention.” It is a blessing in disguise that advanced medicine was not available in ancient times which would have nipped Yoga in the bud. Rishis developed Yoga, as remedy of several ailments, not of only body, but also of mind, psyche and soul. Yoga is a broad-based answer to varied kinds of suffering of body as well of soul. Both body and soul suffer together and enjoy life together. The line between the two is too thin to separate body pains from psychic sufferings. Rishis understood it very well. Hence, Yoga addresses the sufferings not only of body, as commonly understood, but also of mind, psycho and soul. Yoga meditation helps in bringing *Atma* closer to *Paramatma*. Yoga helps man/ woman to be one with self. It helps in controlling body and mind from slipping away from self, the abode of God.

Yoga is a broad-based effort to diminish the distance between self and the inner-self, the abode of God. Yoga helps in reestablishing one’s relationship with God. Yoga helps in controlling mind and soul from drifting away from self. Yoga

addresses not only the problems of the mind and the soul, but also the comprehensive needs of man, as evidenced by the following various kinds of Yoga:

- ♦ Jnâna (Gyan, knowledge) Yoga.
- ♦ Karma Yoga means desirable activity without which man is useless.
- ♦ Bhakti Yoga, Yoga of love and devotion. Without love, one would not love life.
- ♦ Râja-Yoga is a *melâp* (comprehensive compound) of about eight actions and qualities to realize peace and tranquility of mind and soul.
- ♦ Hatha Yoga

Jnâna (Gyan, knowledge) Yoga

The fountain of knowledge is deep rooted within self, flooded with the wealth of wisdom, one would feel proud of. All knowledge – botanical, scientific, technological, warfare, social, psychological, political, cosmic, etc – is already within self which comes out whenever man makes adequate and appropriate effort. Only some gifted persons discover the knowledge within self and share it with mankind. These are called discoveries or inventions, not creations. Man has discovered lot, not yet all. There is still lot hidden within self. Man would need millennia years to unearth all the knowledge hidden within.

Swami Vivekananda has vividly explained all yogas, with more emphasis on *Karma* Yoga and Jnâna (Gyan, knowledge) Yoga. Both yogas are connected too closely to separate them. The knowledge without karma becomes useless if not used to serve self, family, community and mankind. It has significant bearing on not only own life, but connecting self to serve the mankind. Without Karma (activity) man is useless. Bhagvad Gita emphasizes *Karma*, the right Karma, detached from *moha* for self or for the kith and kin. Lord Krishna, while on Mahabharata *krukhetra*, helped drowning Arjuna to come out from the deep well of *moha* (attachments with kith and kin) and do *Karma* in the interest of the society and mankind.

Swami Vivekananda, in the booklet “Karma Yoga and Bhakti Yoga (p.1) explains the mission of *Karma* Yoga:

“The word Karma is derived from the Sanskrit *Kri*, to do; all action is Karma. ... But in Karma Yoga we have simply to do with the word karma as meaning work. The goal of mankind is knowledge; that is the one ideal placed before us by Eastern philosophy. Pleasure is not the goal of man, but knowledge.”

*Hatha Yoga*¹ is an easy-to-learn basic form of yoga that has become very popular in the United States. Hatha Yoga is the foundation of all Yoga styles. It incorporates *Asanas* (postures), *Pranayama* (regulated breathing), meditation (*Dharana*&*Dhyana*) and kundalini (*Laya Yoga*) into a complete system that can be used to achieve enlightenment or self-realization. It has become very popular in America as source of exercise and stress management. The ideal way to practice the *Hatha Yoga* poses (*asanas*) is to approach the practice session in a calm, meditative mood. Sit quietly for a few moments, then begin the series, slowly, with control and grace, being inwardly aware as the body performs the various poses selected for the practice session. Do not overdo the *asanas* or try to compete with others. Take it easy and enjoy.

Ancient Rishis and Munis are also known as Yogi. Later, due to sophisticated knowledge of various kinds of illnesses, Yoga has come to be recognized as the ‘science and art’ of non-medicinal preventive approach to some illnesses. For example:

- ♦ Asthma can be prevented, reduced and even cured by some respiratory Yoga. Several years back, I was hospitalized for a few days because of asthma attacks. Now, it has been reduced to almost zero, due to regular morning breathing exercises (Yoga).
- ♦ Old-age aches and pains due to Arthritis can be reduced or even cured by regular exercises (Yoga) by relaxing and mobilizing joints of limbs.

Yoga, if started in early childhood or young age, would prevent several old age sufferings. Medical, repertory and orthopedic doctors will be able to explain better the benefits of Yoga.

Origin of Yoga is in the millennia-old Vedas. If translated into English, Yoga means ‘exercise’ and if in Urdu (Persian-Arabic), it is *kasrat* or *varzash*. Yoga is a science and art of physical health and mental and psychological hygiene. Yoga

is a wholesome system of exercises, designed to prevent various kinds of ailments, particularly orthopedic, respiratory and emotional. Yoga prevents rigidity of limbs and joints, cause for arthritis. It also teaches respiratory exercises to cure or prevent further asthma. Yoga rejuvenates the body, mind and psyche, prevents illnesses and prolongs healthy life. There is nothing of religion in it.

Moksha-nirvâna Yoga helps in achieving freedom from attachments, the common cause of emotional distress affecting mobility. Significant use of *Moksha Yoga* was historically done by Lord Krishna to relieve Arjuna from the *moha*-web which might have immobilized him to fight on *kurukshetra* for truth. Swami Vivekananda and several other philosophers have talked a lot on '*moksha*' (*nirvana*). It is a quite common emotional or sentimental ailment.

Swami Vivekananda has talked about all kinds of Yoga, including Hath and Raj Yoga. Surprisingly, all this about Yoga, and much more is given in all other sacred scriptures, in different way and in different languages.

The scientific advantage of 'Surya Namaskar' needs to be understood. Looking at the rising sun through pouring water improves eyesight. There is no religion in it. The sun is globally beneficial to all irrespective of their religious orientations.

In conclusion, Yoga is irreligious and secular, beneficially affecting every man and woman, irrespective of their ethnic and religious orientation.

Prior to the UN declaration of June 21 as 'International Day of Yoga,' formal and informal groups of yoga teachers and enthusiasts have celebrated 'World Yoga Day' on various other dates. It was in a conference organized at 'The Art of Living International Centre' that a proposal for observing 21 June as the 'World Yoga Day' was made.

The first international day of Yoga was observed world over on June 21, 2015. About 35985 people, including Indian Prime Minister Narendra Modi and a large number of dignitaries from 84 nations, performed 21 Yoga asanas (postures) for 35 minutes at Rajpath in New Delhi. The day devoted to Yoga was observed by millions across the world.

The event at Rajpath established two Guinness world records awarded to 'Ministry of Ayush' received by Ayush Minister Shripad Yesso Naik.



Yoga at a school at Chinawal, India

It is so far historically the largest event, involving over 84 participating nations. It is believed that it will remain largest for centuries to come. When proposing the date, the PM Modi had said that the date was the longest day of the year in the northern hemisphere, having special significance in many parts of the world. However, June 21 also coincides with the death anniversary of Dr. Keshav Baliram Hegdewar, the founder of the Hindu Nationalist organisation the Rashtriya Swayamsevak Sangh (RSS) which is incidentally the ideological godfather of the ruling BJP party.

Yoga Culture in America²

Prime Minister, Narendra Modi, during his address to UN General Assembly in September 2014, had asked world leaders to adopt an international Yoga day, saying “Yoga embodies unity of mind and body; thought and action; restraint and fulfillment; harmony between man and nature; a holistic approach to health and well being.”

For the last several years, Yoga and meditation are becoming more acceptable in America. Americans have witnessed increase in Yoga-related studios, meditation centers and vegetarian restaurants, all of which have roots in Bharat. Several New Age gurus, who travel across the globe and the best-selling author Deepak Chopra have significantly enhanced the popularity Bharatiya meditation, philosophy and Yoga in America. Yoga was first introduced to America by Swami Vivekananda who came to USA in 1893 to address the World Parliament of Religions in Chicago. He made a lasting impact on the delegates and lectured at major universities and retreats during his stay of about four years. He started the Vedantic centre in New York in 1896 and taught Raja Yoga classes. He focused on the religious aspect of yoga, which dealt with how to use meditation to become closer to God. Paramahansa Yogananda came as India's delegate to the International Congress of Religious Leaders in Boston. He established Self-Realization Fellowship in Los Angeles. Today, there are seven SRF centers in California where Yogananda's meditation and Kriya Yoga techniques are taught on regular basis. Again, his Kriya yoga technique is for self-realization to reach God within. Maharishi Mahesh Yogi brought Yoga to the United States in 1959 in the form of Transcendental Meditation (TM). TM offered tangible Yoga and became popular in reducing stress and fatigue. During 1960s and 1970s, TM became most widely practiced self-development program in the United States. Yogi Bhajan came to California in 1969 and started teaching Kundalini Yoga, the 'Yoga of Awareness.' He was an inspiring teacher and developed a large following. Several of his followers became yoga teachers and some opened their yoga studios in various parts of the world, popularizing Yoga for health and fitness. Thus began Yoga evolution from spiritual to physical during the 1970s and 1980s. B.K.S. Iyengar, as considered one of the foremost Yoga teachers in the world, was the founder of "Iyengar Yoga." He was author of many books on Yoga and was often referred to as "the father of modern Yoga." His book 'Light on Yoga' is called the Bible of Yoga and has been the source book for yoga students. Iyengar brought yoga to the west in the 70s and

started hundreds of Yoga centers, teaching Iyengar Yoga which focuses on the correct alignment of the body within each yoga pose, making use of straps, wooden blocks, and other objects as aids in achieving the correct postures. He was awarded the Padma Shri in 1991, the Padma Bhushan in 2002 and the Padma Vibhushan in 2014. Sri Sri Ravi Shankar established the international Art of Living Foundation in 1981, which is claimed to be operating in 140 countries. He has been promoting the Sudarshan Kriya, a rhythmic breathing Yoga exercise. Choudhary has earned fame and fortune by teaching Yoga to Americans by opening heated Yoga studios. His style of Yoga is practiced in a room that has been preheated to a temperature of 105 deg F. Bikram Yoga is the 26 postures Sequence selected and developed by Bikram Choudhary from Hatha Yoga and is taught in 500 certified yoga studios all over the world. Swami Ramdev is the most celebrated Yoga teacher and has following which runs into millions. He has revolutionized people's thinking about yoga exercises.



Yoga event at Times Square, New York



Rajpath Delhi crowd celebrating Yoga Day



PM Modi doing Yoga on 21st June



Rajpath crowd, doing Yoga on 21st June



Yoga on 21st June Controversies

End Notes

1. Wikipedia.
2. Mr. Inder Singh, Chairman of GOPIO, has vividly described how Yoga received popularity in America.

Dr. Jagat Motwani, is important representative member of Indian Diaspora. Dr. Motwani has been pioneer and a motivator for initiating Diaspora studies in India. He has penned number of books about Indian heritage and Indian Diaspora. He is a researcher by heart. E-mail: jagatmotwani@gmail.com

Research Articles

Revisiting Portuguese Colonization in India

Susheel Kumar Sharma

“[The discovery of India] profoundly agitated the hearts and



minds of the people of Europe. The rude multitude were stirred by an uncontrollable lust of riches and spirit of adventure; and the cultivated by the sense of renewed faith and hope in the divine deliverance of the world, at the moment when Christendom was almost sinking into the

old despair of human destiny and duty that marked the decline of Imperial Rome. For all men the sphere of human intelligence and sympathy was permanently and indefinitely enlarged. The Spanish and Portuguese discoveries of the Indies were, for Europe indeed, nothing less than the revelation of a new moral world, and the definite emancipation of the human soul from the ghostly trammels

of its obsequious bondage to secular and religious dogmatism through all the dark centuries of the middle ages.” (Birdwood 256-257)

The discovery of a new sea route rounding Africa from Western Europe to India in 1498 left an indelible impact not



only on the European life but also on the Indian polity, economy and social life. For Europeans the discovery meant that the Portuguese would not need to cross the highly disputed Mediterranean nor the dangerous Arabian Peninsula and that the entire voyage could be made by sea. This resulted in the proclamation of the King Manuel of Portugal as the ‘Lord of the Navigation, Conquest and Commerce of Ethiopia, Arabia, Persia and India’ and he soon became “the wealthiest ruler of

Europe” (Saraiva 334) and earned for himself the sobriquet of “the Spice King”. The import of this appellation can be gauged from the following remark of George Birdwood that amplifies the power relation between spices and the rulers: “...the history of modern Europe, and emphatically of England, is the history of the quest of the aromatic gum resins and balsams, and condiments and spices, of India, Further [sic] India, and the Indian Archipelago” (101)

A new era of global imperialism started taking shape in the form of the Portuguese expansion on the Western Ghats in India from the present day Kozhikode (or Calicut, the place where Vasco da Gama landed, “the name of which port was well known in Europe” Oaten 72) to Div in the north and up to Coromandel (the coast line of Andhra Pradesh and Tamil Nadu) though it was not always welcome. Gama was generously received with a grand procession of at least 3,000 armed Nairs by the Zamorin, the Hindu king of Calicut, but the presents that Gama was to send to the Zamorin as gifts

from King Manuel (“twelve pieces of lambel [a striped cloth], four scarlet hoods, six hats, four strings of coral, a case containing six wash-hand basins, a case of sugar, two casks of oil, and two of honey”, Ravenstein 60), were trivial and failed to impress the Zamorin’s factor, the Moor. Da Gama was jeered into shame as Zamorin’s men burst out laughing, pointing out that even the poorest Arab merchants knew that nothing less than pure gold was admissible at court. Many also suggested that he was a pirate and not a royal ambassador. (Ravenstein 119, Correa 200, janson.no) Gama again tried to impress the Zamorin with his gifts “consisting of amber, corals, and many other things” (Ravenstein 70) but the latter refused even to have a look at them and suggested that they should have been sent to his factor. (*Idem*)

As unlike other foreign traders da Gama failed to pay taxes in gold he was refused the right to establish a factory¹. Annoyed by this, da Gama carried a few (the number ranges from five to twenty, Ravenstein 181, Correa 204) hostages (a few Nairs and sixteen fishermen (*mukkuva*) with him by force (crossingtheoceansea.com). During his next trip in 1502 da Gama was even crueller with competing traders and local inhabitants. He humiliated the Hindu Zamorin’s high priest, Talappana Namboothiri, who had helped the former to meet Zamorin during his much celebrated first visit by calling him a spy; at his orders the high priest’s lips and ears were cut off; the priest was let off after sewing a pair of dog’s ears to his head. (Correa 363, Hunter *History* 109, Playne 366, thehistoryjunkie.com) Birdwood correctly uses the simile of “hungry wolves among the well-stocked sheep” to describe the Portuguese venture into the Indian Ocean. (165) The Portuguese who raised their warehouses at Kozhikode in 1500 and Kannur (Cannanore) in 1502, constructed three forts in 1503 (at Kollam/Quilon, Kottapuram/ Cranganore and Kochi/Cochin) and two in 1505 (at Anjediva Island and Kannur) to provide protection to their people who had conflicting interests with Arab and Indian traders. Alfonso De Albuquerque², the second governor, followed the three-fold policy: of combating Muslims (the major political impediment) and their Hindu allies, spreading Christianity,

and securing the trade of spices by establishing a Portuguese colony in India (*Estado Português da Índia*).

In 1510, Albuquerque seized Goa from the Sultan of Bijapur and “started a reign of terror, burning ‘heretics,’ crucifying Brahmins, using false theories to forcibly convert the lower castes, razing temples to build churches upon them and encouraging his soldiers to take Indian mistresses.” (Gautier stephen-knapp.com) Denison Ross describes him as “the great Albuquerque” (15 & 17) because of his having established Portuguese naval superiority by quelling the Muslim (Moorish) powers that controlled the Arabian Sea. He also credits him for abolition of Sati³: “Albuquerque and

his immediate successors left almost untouched the customs of the people of Goa, only abolishing, as did the English later, the rite of sati” (Ross 17-18)



though the historical facts reveal entirely a different picture regarding the social and cultural persecution of the people as is also hinted in the following observation of Ross: “Albuquerque did everything in his power to encourage his Portuguese to take Indian wives.” (11) Ross as a matter of fact is slightly off the mark in his observation as he should have written: “Albuquerque did everything in his power to encourage and compel Indians to accept Portuguese as sons-in-law or husbands.” A large number of New Christian

Portuguese⁴ were also coming to India because they were being discriminated against on the basis of their faith as is clear from King Manuel's letter (dated February 18, 1519): "prohibiting the naming of New Christians to the position of judge, town councillor or municipal registrar in Goa, stipulating, however, that those already appointed were not to be dismissed." (Saraiva 347) António José Saraiva writes: "Upon [Albuquerque's] death at Goa the city had a permanent Luso-Indian population, an administration and divers industries." (Saraiva 343)

Proselytising: A Mission to Swap

The Papal Bull, *Romanus pontifex*, written by Pope Nicholas V in 1454 granted the patronage of the propagation of the Christian faith in Asia to the Portuguese and rewarded them with a trade monopoly in newly discovered areas. They used all their might in establishing their superiority in trade and to control the sea routes and the local markets. Danvers quotes Nawáb Muhabbat Khán to highlight how they were taking on the Muslim rulers: "... Christians became more audacious in their persecution of the Muhammadans, in so far that they stretched out their rapacious hands to plunder on their return from Jedda some ships of the Emperor Jalalud din Muhammad Akbar, which had sailed to Mecca *without their permission*, and they treated Musulmans with great severity and contempt. They burnt down the port of Adilabad Farain, which belonged to 'Adil Shah, and entirely destroyed it. In the guise of merchants, they also came to Dabal, and wished, by cunning and deceitful means, to obtain possession of it; ..." (emphasis added 2:33)

The Doctrine of *Padroado* (*jus patrionatus* established by the Papal Bulls of 1514) provided the authority for missionary work to be in the hands of the Portuguese Crown in areas where Portugal claimed political rights. (vgweb.org) The first Luz church was built by the Portuguese in 1516 in Thirumayilai (Mylapore). Missionaries of the newly founded Society of Jesus (1534) were sent to Goa and the Portuguese colonial government supported the mission with incentives like rice donations for the poor, good positions in the

Portuguese colonies for the middle class, and military support for local rulers. (Daus 61-66) St. Francis Xavier was very clear in his mind when he wrote: "I want to free the poor Hindus from the stranglehold of the Brahmins and destroy the places where evil spirits are worshipped." (Francis Xavier qtd by Michael Kerrigan) Denison Ross writes: "It may be recalled ... that after the arrival of the Franciscan missionaries in 1517 Goa had become the centre of an immense propaganda, and already in 1540 by the orders of the king of Portugal all the Hindu temples in the island of Goa had been destroyed." (18) Fr. Diogo da Borba and his advisor Vicar General, Miguel Vaz drew plans for converting the Hindus to Christianity. "In a letter dated March 8, 1546 King João III ordered the Viceroy to forbid Hinduism ('Gentile idolatry') in all the Portuguese possessions of India, destroy Hindu temples, prohibit the celebration of Hindu feasts, expel all Brahmins and severely punish anyone making Hindu image." (Saraiva 348) "The viceroy, D. Constantino de Bragança passed a decree in 1559 ordering the destruction of remaining temples and idols." (Mendonça 260) However, Victor Ferrao, Dean Patriarchal Seminary of Rachol, disputes the claim by saying: "... the word Hindu does not exist in the entire sixteenth century Indo-Portuguese historiography." (nizgoenkar.org) He further holds: "Though the temples that were demolished were not Hindu, but [the] one(s) that belonged to different cults that have united into Hinduism of today the Hindu community is certainly carrying the pain of this false impression" (nizgoenkar.org) The Kapaleeswarar (Shiva) temple (Mylapore, Chennai) was destroyed by the Catholic Portuguese in 1561 and in its place came up St. Thomas Cathedral (Santhome Church) where some fragmentary inscriptions from the old temple are still there. In 1566 António de Noronha (Bishop of Elvas) issued an order applicable to the entire area under Portuguese rule: "I hereby order that in any area owned by my master, the king, nobody should construct a Hindu temple and such temples already constructed should not be repaired without my permission. If this order is transgressed, such temples shall be, destroyed and the goods in them shall be used to meet expenses of holy

deeds, as punishment of such transgression.” (qtd by de Souza vgweb.org) It is claimed that the Jesuits destroyed 280 Hindu temples in Salsette and the Franciscan friars 300 in Bardez in 1567. In 1583, Hindu temples at Assolna and Cuncolim were destroyed through army action. (de Souza vgweb.org) Fatima Gracias writes: “It is true a considerable number of the Goan temples were erased by the Portuguese rulers but some were built in the 18th century.” (“Impact” 45) Even mosques were broken to raise churches. On the authority of a native Muslim historian, Danvers writes, “[The Portugese] demolished a mosque [in Cochin] and made a Christian church of it” in 1450 (p 29); they “set the ‘Jama’- masjid’ on fire” in Calicut in the month of Ramadan, Dec 1509. (p. 31)

St. Francis Xavier hated Brahmins for he considered them



to be the biggest hurdle in his proselytizing mission: “[The Brahmins] are the most perverse people in the world, and of them was written the psalmist’s prayer: *De gente non sancta, ab*

homine iniquo et doloso eripe me [“From an unholy race, and wicked and crafty men, deliver me, Lord”]. They do not know what it is to tell the truth but forever plot how to lie

subtly and deceive their poor, ignorant followers.... Were it not for these Brahmins all the heathen would be converted...” (qtd by Pastor Don Elmore) Timothy J. Coates in his *Convicts and Orphans: Forced and State-Sponsored Colonizers in the Portuguese Empire, 1550-1755* writes: “The Pai dos Cristãos enforced a series of laws, known as the Laws in Favour of Christianity, aimed at the forced or coerced conversion of a number of South Asian communities under Portuguese political control.” (167) In his book *Conversions and Citizenry: Goa Under Portugal, 1510-1610* Délio de Mendonça, writes: “[The viceroy, D. Pedro Mascarenhas (1554-1555)] promulgated several laws in favour of conversion and ordered them to be read on the streets of Goa. These orders banned all the Hindu ceremonies in Portuguese territory, and demanded the separation of Hindu orphans from their relatives so that they might be brought up in Christian customs.” (258) Timothy J. Coates gives details of the laws to promote Christianity by adopting orphans malevolently:

“In 1559, King D. Sebastião passed a law ... stating that [the children] without mothers, fathers, or grandparents and who “were not old enough to have an understanding of reason” should be turned over to the *juiz dos órfãos* and placed in the College of São Paulo, where they were to be baptized. ... In 1567, the law was reinterpreted by Bishop D. Jorge Semedo to read that being fatherless alone was sufficient grounds to declare a child an orphan and separate him or her from remaining family, even if the child’s mother and other relatives opposed it. ... Some orphans attempted to evade this new understanding by marrying but under fourteen and under twelve years of age were not allowed to marry and were forcibly converted as well. This law was enforced by having all such children turned over to the captain of the area (that is, Goa, Bardez and Salsette). The captain entrusted the child to the authorities of the College of St. Paul. Anyone hiding such children was threatened with loss of his or her property and indefinite exile.” (166)

The orphans were being eyed by the Portuguese “not only by desire to save their souls but also by anxiety to take charge of their estates.” (Priolkar 128) Various measures were introduced to separate the Christians from others. Several

decrees were issued to prevent the Christians from following non-Christian customs and prevent Hindus from following many of their customs. (Gracias *Kaleidoscope* 47) Laws were passed banning Christians from keeping Hindus in their employ and the public worship of Hindus was deemed unlawful. All the persons above 15 years of age were compelled to listen to Christian preaching, failing which they were punished. Historian Anant Priolkar gives details of how Hindus were forced to assemble periodically in churches to listen to the refutation of their religion. (123-25) In order to humiliate the locals the Viceroy ordered that Hindu Pandits and doctors be disallowed from entering the capital city on horseback or palanquins, the violation of which entailed a fine. Successive violations resulted in imprisonment. Christian palanquin-bearers were forbidden from carrying Hindus as passengers. Christian agricultural labourers were forbidden to work in the lands owned by Hindus, and Hindus forbidden to employ Christian labourers. (Priolkar 114-149) Similarly Délio de Mendonça on the basis of various historical documents writes: "The viceroy, D. Constantino de Bragança, implemented mercilessly all the decrees in favour of conversion. He promulgated a few more, even stronger than those of his predecessors. He passed a decree in 1559 ordering the destruction of remaining temples and idols. Bragança expelled harmful Brahmans from Goa in 1560. To those who had immovable property he gave one month to sell it; the others had to leave Goa immediately. In default they would be sent to the galleys after forfeiting their goods. Under the same threat he ordered all the goldsmiths ... to bring [their women folk and children and goods] back to the island or abandon the land." (260) The first provincial council held in 1567 prevented women from seeking help of non-Christian midwives⁵ because the latter used some indigenous herbal medicines for reducing the labour pain and for safely delivering the baby. On September 22, 1570 an order proclaiming that the Hindus embracing Christianity would be exempted from land taxes for a period of 15 years and prohibiting the use of Hindu names or surnames was issued. (vgweb.org) Hindu widows and daughters were encouraged

to convert to Christians with the bait of the departed husband's property but if they did not the property was given to the nearest relative who converted. The slaves of the infidels who converted to Christianity were to be freed by the proclamation of 1592. Sebastião in 1559 decreed that property could be inherited by the sons, grandsons or other relatives of a deceased Hindu only if they had converted to Christianity. On the basis of various records Priolkar gives details of racial discrimination that continued even after conversion not only in matters of appointments, promotion, social gatherings but also in hospitals. (143-146)

The Portuguese were the first European colonizers to arrive in India but the last to leave. In contrast to the other European colonisers in India the Portuguese tried to accept India as their land and tried to assimilate themselves with the native inhabitants. Bemoaning their loss of identity Van Diemen, the Dutch governor, wrote: "Most of the Portuguese in India look upon this region as their fatherland, and think no more about Portugal. They drive little or no trade thither, but content themselves with the port-to-port trade of Asia, just as if they were natives thereof and had no other country." (qtd by Pearson, 87). It is but natural that the Portuguese tried to do many "good things" for India. For example, they introduced several crops like potato, tomato, sugar potato, capsicum and chillies, tobacco, red kidney bean (*rajma*), coffee, tapioca, groundnuts, corn, papaya, pineapple, guava, avocado, cashew, sapota (*cheeku*) and superior plantation varieties of coconut. They not only constructed new roads and developed irrigation facilities but also helped the traders in marketing their products in the entire Indian Ocean. They also introduced various cuisines like toasts and sandwiches, cottage cheese, *vindaloo*, *balchao*, *sorpotel*, sausages, sweet Goan wine and various kinds of loaves like round *gutli* and flat *pav*. They were the only colonizers who encouraged marital relationships with the colonised Indians. They also introduced the system of drilling bodies of infantry, grouped and disciplined upon the Spanish model in the 1630s. At sea the Portuguese were carriers of improved techniques. They also introduced multi-decked ships, designed to ride out

Atlantic gales and that could carry a heavier armament. They also contributed in the field of music, dance, painting, carving and sculpture. Printing operations were started by them in Goa in 1556; books were printed in Tamil and Devanagari fonts on imported paper from Portugal around 1579; they produced 86 dictionaries, 115 grammar books and 45 journals in 73 languages of India. Fr. Thomas Stephens (1549-1619) produced the first “Konkani Grammar” and Fr. Diogo Ribero (1560-1633) published the first dictionary in Konkani in two volumes in 1626.

Despite all their “good works” and their efforts at assimilation the colonial impact of Portuguese in the form of official language is nowhere to be found in today’s India. Like the French their colonies were comparatively small but French is being used as an Official language at least in Pondicherry even today (in 2017) but Portuguese has been banished from Goa/India for ever. The reasons need to be explored in the socio-historical context. It may be seen as a reaction to the repressive measures adopted by the Portuguese to suppress the proud locals’ mother tongue. At the urging of Franciscans, the Portuguese viceroy forbade the use of Konkani in 1684. He decreed that within three years, the local people should speak the Portuguese tongue and use it in all their dealings in Portuguese territories. The penalty for violation was imprisonment. The same decree provided that all the non-Christian symbols along with books written in local languages should be destroyed. This decree was confirmed by the King of Portugal three years later. In 1812, the Archbishop of Goa decreed that Konkani should be restricted in schools. In 1847, this prohibition was extended to seminaries. In 1869, Konkani was completely banned in schools. Konkani became the *lingua de criados* (“language of servants”). In an effort to eradicate indigenous cultural practices such as observing ceremonies, fasts, music, festivals, dresses, foods and greetings, the laws and prohibitions of the inquisition were invoked in the edict of 1736 whereby over 42 Hindu practices were prohibited, including anointing foreheads with sandalwood paste and rice, greeting people with Namaste, singing Konkani *vovios* (Limericks) in marriages, (and songs

on festivals, and social and religious ceremonies like child birth, singing of *bhajans* and *kirtan*), playing of native musical instruments, celebrating the birth of deities like Lord Krishna, exchanging areca nuts, betel leaves and flowers on weddings, distribution of fried *puris*, the practice of massaging the bridal couple with oil, ground saffron, coconut milk, rice flour and powder of *abolin* leaves, inviting relatives of the bride and groom in marriage ceremonies, presence of a priest (*Bottos*) to perform any kind of religious ceremony (including thread ceremony and marriages) in Hindu households, erection of *pandals* and the use of festoons, serving of ceremonial feasts at the birth of children and for the peace of the souls of the dead, fasting on *ekadashi* day (though fasting done according



Abolition of a Goal in the Inquisition, showing the several methods of Torment and Cruelty, as exercised in presence of the Inquisitor, &c.

to the Christian principles was allowed), wearing of the Brahminical ponytail (*úikhâ*), sacred caste thread and dhoti (*pudvem*) by Hindu men either in public or in their houses, *cholis* by

Hindu women, sandals, removing the slippers while entering the church and growing of the sacred *Tulsi* (basil) plant in houses, compounds, gardens or any other place. (Newman 17) The Christians were forbidden from eating boiled rice without salt as done by Hindus. (Gracias *Kaleidoscope* 48) As severe decrees were issued against Hindu festivities and celebrations they, in order to escape punishment, started

celebrating them secretly during night time. Even the entry of Hindu Joshis, Jogeas and Gurus of temples was banned as they were perceived as a threat. In the fourth decade of the 20th century, the State ordered that Goans should appear wearing pants in all towns of Goa, in headquarters of the New Conquests and ferry wharfs of Betim, Durbate, Rachol, Savordem, Dona Paula and Piligação. However, non-Christians were allowed to wear a coat along with *pudvem* instead of pants. (*Idem*) “The same Council decreed that Christians should not ask non-Christians to paint their idols neither ask Hindu goldsmiths to make candlesticks, crosses and other Church requirements.” (Gracias *Kaleidoscope* 56) Polygamy was prohibited in 1567 and Monogamy was imposed on non-Christians. (Robinson 2000, Saraiva 351, vgweb.org) though Hindu men were permitted by their *Codigo dos Usos e Costumes* to have more than one wife in certain conditions (Gracias [* File contains invalid data | In-line.JPG *] *Kaleidoscope* 143-144) Those who considered these impositions unlawful and dared to oppose the regulations were severely punished. H P Salomon and I S D Sassoon claim that between the 1561 and in 1774, at least 16,202 persons (of whom nearly 90% were natives) were brought to trial by the Inquisition. This being the number of the documents burnt at the suggestion of the Portuguese Viceroy in India and the approval of Prince Regent João. (Saraiva 345-346) These figures present only an incomplete picture as is clear from the following remarks of Salomon and Sassoon: “Research on the 17th century has not yet been completed as far as quantitative and statistic studies are concerned” (Saraiva 351) and “The last phase of the Goan Inquisition, 1801-1812, which saw 202 persons sentenced, has not yet been analyzed.” (Saraiva 353)

Terrorising Mission

Acting upon the requests of Vicar general Miguel Vaz in 1543 and St. Francis Xavier in 1546 João (John) III installed the Inquisition⁶ in Goa on 2 March 1560 with jurisdiction over Goa and the rest of the Portuguese empire in Asia.

Though it was officially repressed in 1774 by Marquis of Pombal, Queen Maria I reinstated it in 1778. It finally came to an end in 1812 by a royal decree as a consequence of Napoleon's Iberian Peninsular campaign. It was "the only tribunal outside of Portugal ... [with a] jurisdiction over the entire 'Orient' from Eastern Africa to Timor." (Saraiva 174) Perhaps because of their Catholic fervour, the Portuguese inquisitors in Goa became the most severely fanatic, cruel and violent in all Portuguese territories. It was headed by a Portuguese judge who was answerable only to the General Counsel of the Lisbon Inquisition and handed down punishments as per the Standing Rules that governed that institution though its proceedings were kept secret. The Inquisition prosecuted apostate New Christians (*Marranos*) as well as their suspect descendants (practising the religion of their ancestors in secret), Goan Sephardic Jews who had fled from Spain and Portugal to escape Spanish or Portuguese Inquisition and the non-converts who broke prohibitions against the observance of Hindu or Muslim rites or interfered with Portuguese attempts to convert non-Christians to Catholicism. The observance of former customs after conversion was declared un-Christian and heretical. Those accused of religious heresies were the prime targets of the death penalty. (Silva and Fuchs 4-5)

The records speak of the demand for hundreds of prison cells to accommodate the accused. (Hunter *Imperial*)



Inquisitions helped the Portuguese in preventing defection back to the original faiths as it provided "protection" to those who converted to Christianity. A pardon for punishment could be bargained in lieu of

property. According to Indo-Portuguese historian Teotonio R de Souza, grave abuses were practised in Goa. (91) Historian Alfredo de Mello in his *Memoirs of Goa* “has given all the spine-chilling details relating to anti-pagan, anti-heathen, and anti-Hindu ‘Christian Compassion’ during the course of Holy Inquisition in Goa from 1560 to 1812.” (qtd by V Sundaram) De Mello describes the performers of Goan inquisition as “nefarious, fiendish, lustful, corrupt religious orders which pounced on Goa for the purpose of destroying paganism and introducing the true religion of Christ” (qtd by V Sundaram) RN Saksena writes “in the name of the religion of peace and love, the tribunal(s) practiced cruelties to the extent that every word of theirs was a sentence of death.” (24)

It was not always for catholic reasons but also because of the personal rivalries, prejudices and jealousies that a person was sent to inquisition as is evident from Dellon’s case. (20-24) Dellon, a 24 year-old Roman Catholic Frenchman, practising medicine in Daman was apparently charged and imprisoned by the order of the Inquisition at Goa for not kissing the painted image of “the Holy Virgin or some other saint” (12) on the small alms boxes as was the custom of the local Catholics, for asking a patient to part with the “ivory image of the Holy Virgin” (12) that he had in his bed before the operation, describing the crucifix “as a piece of ivory” (14), refusing to wear a rosary (15) and questioning the infallibility of the inquisitors in a friendly conversation with a priest (15-16). However, the real reason for his imprisonment and final banishment from Daman/Goa by the order of the Inquisition was the ill-conceived malice and jealousy of the Governor of Daman, Manuel Furtado de Mendoza and that of “a black priest, Secretary of the Holy Office.” (21) Both of them harboured a secret passion for a lady whom the doctor admired and visited; the lady also perhaps doted on the doctor. The Governor dissembled as a friend and reported private conversations to the Inquisition at Goa because he wanted him to be away from his secret love about which the doctor was ignorant. The priest lived opposite to the lady’s house “and had repeatedly solicited her to gratify his infamous passion, even when at confession.” (21) Dellon thus reports

his first hand experience in the inquisition prison cell: “... I every morning heard the cries of those whom the torture was administered, and which was inflicted so severely, that I have seen many persons of both sexes who have been crippled by it No distinctions of rank, age or sex are attended to in this Tribunal. Every individual is treated with equal severity; and when the interest of Inquisition requires it, all are alike tortured in almost perfect nudity.” (93-94) Lust of the clergy was another reason for sending somebody for Inquisition is borne out by the following reported confession: “In 1710, a dying priest told his confessor that he and the other priests in his diocese had regularly threatened their female penitents that they would turn them over to the Inquisition unless they had sex with them!” (Kramer and Sprenger) Historian Alexandre Herculano in his “Fragment about the Inquisition” also hints at the perversity of the Inquisitors: “... The terrors



inflicted on pregnant women made them abort. ... Neither the beauty or decorousness of the flower of youth, nor the old age, so worthy of compassion in a woman, exempted the weaker sex from

the brutal ferocity of the supposed defenders of the religion. ... There were days when seven or eight were submitted to torture. These scenes were reserved for the Inquisitors after dinner. It was post-prandial entertainment. Many a time during those acts, the inquisitors compared notes in the appreciation of the beauty of the human form. While the unlucky damsel twisted in the intolerable pains of torture, or fainted in the intensity of the agony, one Inquisitor applauded

the angelic touches of her face, another the brightness of her eyes, another, the voluptuous contours of her breast, another the shape of her hands. In this conjuncture, men of blood transformed themselves into real artists!" (qtd by Alfredo de Mello)

Inquisition affected the economic life of the people as well. On one hand it was an easy way to take control of somebody's hard earned money/property on the other it was bringing down productivity and ruining business. Commenting on the importance of the confiscation of the properties of the accused Saraiva writes: "From the economic point of view, the Inquisition was not a commercial enterprise but a vehicle for distributing money and other property to its numerous personnel – a form of pillage, as in war, albeit more bureaucratized. The Inquisitorial army, whose members shared the seigniorial and warrior mentality of the Portuguese fidalgos in India, maintained themselves by plundering the property of wealthy bourgeois" (Saraiva 187) Saraiva agrees with Luis da Cunha (1662-1749) who lays the blame at the Inquisitors' door for "the decadence of textile manufacture in the Beiras and Tras-os-Montes provinces, the decline of sugar production in Brazil." (Saraiva 221) Doubts about Inquisition were being expressed even back home as Inquisition could ruin the prospects of the Portuguese empire if the New Christians were discriminated and persecuted:

"If the Portuguese Inquisition continues unchecked:

It will spell ruin of Portugal and even part of Spain. For in all of Portugal there is not a single merchant (hombre de negocios) who is not of this Nation. These people have their correspondents in all lands and domains of the king our lord. Those of Lisbon send kinsmen to the East Indies to establish trading-posts where they receive the exports from Portugal, which they barter for merchandise in demand back home. They have outposts in the Indian port cities of Goa and Cochin and in the interior. In Lisbon and India nobody can handle the trade in merchandise except persons of this Nation. Without them, His Majesty will no longer be able to make a go of his Indian possessions, and will lose the 600,000 ducats a

year in duties which finance the whole enterprise – from equipping the ships to paying the seamen and soldiers.” (Zellorigo qtd by Saraiva 145)

French writer, historian and philosopher François-Marie Arouet Voltaire attacked the established Catholic Church and lamented that Goa is inglorious for Inquisitions: “Goa est malheureusement célèbre par son inquisition, également contraire à l’humanité et au commerce. Les moines portugais firent accroire que le peuple adorait le diable, et ce sont eux qui l’ont servi.” (Goa is unfortunately nefarious for its inquisition, equally contrary to humanity and commerce. The Portuguese monks made us believe that the people worshiped the devil but it was they who served him. Voltaire, 1066)

Portuguese East India Company

The royal trading house, *Casa da Índia*, founded around 1500 used to manage Portuguese trade with India. However, trade to India was thrown open to Portuguese nationals by 1570 as the Casa was incurring huge losses. As few took up the offer, the Casa started selling India trading contracts to private Portuguese merchant consortiums in 1578, granting them a monopoly for one year. The annual contract system was abandoned in 1597 and the royal monopoly was resumed. However, the vigorous competition with Dutch VOC and English East India Company after 1598 forced the king to experiment to defend the Portuguese business propositions. As a result in 1605 *Conselho da Índia* was created to bring affairs in Portuguese India but it was dissolved in 1614. In the wake of the severe competition with other European companies in August 1628 the *Companhia do comércio da Índia* (or *Companhia da Índia Oriental*), organized along the lines of Dutch and English companies, came into existence by a charter of King Philip III. The idea of a chartered private Portuguese East India Company was first broached and promoted by a Portuguese New Christian merchant Duarte Gomes Solis who lived in Madrid. The Company was granted a monopoly on trade in coral, pepper, cinnamon, ebony and *cowrie* shells and could be

extended to other items upon request. It had full administrative and juridical privileges, including the right to keep all spoils from seizures of Dutch and English ships. “Chapter Ten of the rule book of the Company enacts that, in case of Inquisitorial confiscation, the confiscated assets would continue to belong to the Company and would revert to the heir of the convicted person in the third generation. The subscribers of the capital investment who furnished more than a specified sum were to be ennobled.” (Saraiva 200) The Company proved unprofitable as the overseas Portuguese merchants rejected the new Company’s authority. The Company was dissolved in 1633. “On the initiative and through the mediation of the Jesuits, the New Christians offered to finance once again an “East India Company” on the model of the British and Dutch East India Companies, in exchange for a general amnesty and drastic reforms in Inquisitorial procedure. The proposal was drawn up at the beginning of 1673 by a Jesuit, Father Baltasar da Costa, Provincial of the Malabar coast of India and presented to the king by another Jesuit, his confessor. ... The regent Pedro ... gave his consent... .” (Saraiva 215)

Luso-Indians

To meet the natural requirement of women for the Portuguese men in the growing powerful Portuguese presence in the Arab sea and Indian Ocean Albuquerque, under his policy *Politica dos Casamentos*, encouraged marriages between Portuguese men “originally from lowest classes in Portugal including some convicted criminals” (Rocha, 38) and native women as the number of Portuguese females who came with Portuguese officials (*renois*), those who were born to Portuguese parents in India (*castiças*), others who came on ships (*aventureiras*) and women of mixed blood (both *mestiços* and *mulatas*) in 16th century was very limited. Two hundred such marriages were arranged within two months of the Goan conquest. However, the marriages were not approved until the women were baptized as Christians and those who converted were given extra

privileges and gifts by their husbands and rulers as rewards. (Rao 42) The primary motive of such arrangements was to divert Hindu property to Portuguese and to create a new community that would identify itself with Portuguese power but would be happy to be in this region; this would also create a white identity which in turn would perpetuate the Portuguese rule in the region. The men involved were not gentlemen but mainly rank and file (like soldiers, masons, carpenters and other artisans) and the exiled convicts (like gypsies, prostitutes, vagabonds and beggars called *degredos*) on account of the law of the Sesmarias and “Beggars’ Law” in Portugal⁷. It is said that Albuquerque gave dowry (18000 *reis*, clothes, rice, a house, slave women, cattle and a piece of land) to each of such couples. Such men as took native wives were known as *casados*; they had special privileges as Albuquerque treated these women as his own daughters and men his sons-in-law. They were given pay and groceries (*soldo emantimento*), separate quarters (*bairros*) in urban areas and locally important positions such as *tanadar* and *tabelio*. Despite this many soldiers preferred to have only casual relationship with native women who came from various social groups viz. those associated with soldiers and administrators from the proceeding Adil Shahi administrators, fair Mooresses and slaves, *Mestiços* and temple dancers. As Albuquerque was very conscious of colour he advised his men to marry fair Hindu and Muslim women and encouraged them to avoid dark complexioned Malabaris. (Bethencourt 210) Though these women invariably were converted to Christianity yet there was some opposition to such marriages from certain quarters in the Church and the Government. However, the state reiterated its stand and policy in the form of *alvara* issued in 1684. The estimated number of *casados* in Portuguese Asia was 6000 in 1600. Many noblemen (*fidalgos*) who migrated to India had left their wives and children back home and had either kept native women as mistresses or had developed lasting relationships with temple dancers (*devadasi/baidadeiras*). “In the 16th century, Chinese, Korean and Japanese slaves were also brought to Portugal and the Portuguese settlements, including Goa.” (lydia fellowship

international.org) A large number of them were brought for sexual purposes, as noted by the Church in 1555. (Leupp 51-54) King Sebastião of Portugal feared that “it was having a negative effect on Catholic proselytisation since the trade in Japanese slaves was growing to massive proportions. At his command it was banned in 1571.” (lydia fellowshipinternational.org) In order to prevent men from indulging in lustful and sinful lives, to bring down the number of mixed marriages in India, to transfer their surplus population in Portugal to other places and to increase Portuguese presence in the colonies they shifted Portuguese girl orphans (*Órfãs d’El-Rei* or “Orphans of the King”) at the expense of the crown to Portuguese colonies in India (particularly Goa) “to marry either Portuguese settlers or natives with high status.” (world heritage of portuguese origin.com) Not only did several batches of such girls arrive between 1545 and 1595 in Goa but also “the system apparently continued to function intermittently until the (early) eighteenth century.” (Coates 43) Those who married such girls were given various incentives ranging from captaincy of forts to trading agencies along with dowry. Despite this all the girl orphans could not find “suitable husbands” as most of them “lacked good looks” besides being “old and sickly.” The Inquisition came into existence to punish Hindus and Muslims around the same time. In 1620, an order was passed to prohibit the Hindus from performing their marriage rituals. “A document available at Torre do Tombo states that in the middle of the seventeenth century the Municipal Council of Goa (*Senado*) requested the Portuguese king to decree that ‘no Brahmin or *Chardo* who is rich or has property might marry his daughter to any one except to a Portuguese born in Portugal and such people must leave their property to their daughters’” (Gracias *Kaleidoscope* 41) It may be noted that the higher castes in Goa and elsewhere practiced Sati for various reasons. No wonder that caste Hindu women burnt themselves (performed Sati) in such an atmosphere to save their honour and save their families from humiliation. Again, women are generally considered as a prize catch after a war. If women burn themselves as a strategy

(known as scorched earth policy in the warfare) the soldiers do not get anything and a discontent among them grows. In this light it can be understood easily that Albuquerque's banning of sati in Goa (Ross 18, De Souza 70) was not for having any compassion for Hindu women but to have an easy access to the women to meet the requirements of his men and complete his agenda. (Gracias *Kaleidoscope* 44) Such marriages were intended to increase the wealth of Portuguese and the number of Christians by conversion, to have enough persons for Indian army loyal to Portugal and to enlarge white colony. The mixed-race children bore no stigma of inferiority to the Portuguese. Today Luso-Indians are viewed as a sub-caste of Anglo-Indians. While Carton views these relationships in the absence of European women as experiments in the colonial "laboratories where new social categories and political structures were produced by colonial realities rather than by metropolitan orders" (Carton 3) Boxer considers them a political necessity: "Sexual politics of interracial liaison building in the private sphere were, therefore, as politically important as the military and economic manoeuvring in the public sphere." (Boxer, 12)

The Decline of Portuguese

Denison Ross in *Cambridge History of India* writes: "... if one of [Turks'] fleets had succeeded in driving the Portuguese out of their fortresses on the Indian coast, the establishment of Christian powers in India might have been indefinitely postponed" (27) but that did not happen. Every born person has to die and those at the pinnacle once have to come down. So was the case Portuguese rule in India. Penrose writes: "In so far as any one date can be taken as of prime importance in the ruin of Portuguese empire, it is 6 May 1542, when Francis Xavier set foot ashore at Goa. From then on the Jesuits did their worst, using every form of bribery, threat, and torture to effect a conversion." (14) Discussing the issue Denison Ross writes: "The ultimate decline of Portuguese power in India was due primarily to two causes: first, the encouragement of mixed marriages at home and abroad, and secondly, religious

intolerance. The former policy had been adopted ... by the great Albuquerque, who probably foresaw that constant drain on the male population of a relatively small country like his own must ultimately lead to a shortage of man-power; the latter was pushed to its utmost extreme by the zealous fervour of the Jesuits who selected Goa as their second headquarters outside Rome, soon after the foundation of their order. The arrival of St Francisco Xavier in India in 1542 was an event of the most far-reaching importance and laid the foundations of the ecclesiastical supremacy in Portuguese India which sapped the financial resources and undermined the civil administration of its Governor." (17-18) The famous historian and writer Teófilo Braga wrote: "there are two dates which signal the downfall of the nationality: 1536, when the Inquisition was inaugurated in Portugal, due to the instigations of the Emperor Charles V, of Spain, and with the loss of the freedom of conscience, silencing the poet who had most fought on its behalf, Gil Vicente; and 1580, the national independence becomes extinct on account of the invasion of Philip II (of Spain) who imposed his dynastic rights." (qtd by Alfredo De Mello)

On the political front, the Dutch entered into an alliance with the English for ousting the Portuguese from Kerala waters in 1619 and in 1629 the Portuguese lost a war to Shah Jahan at Hugli (Kolkata). Gradually the Dutch and English drove the Portuguese from the Arabian Sea and Malabar fell to the Dutch in 1641. In 1652, Sivappa Nayaka of the Nayaka Dynasty defeated the Portuguese and drove them away from Mangalore. Quilon fell to Dutch in 1661, followed by Cranganore in 1662. The islands of Bombay (later to be leased to British East India Company) were gifted to Charles II of England as dowry on his marriage with Catherine of Portugal in 1662. In January 1663 the combined forces of the Dutch and the Zamorin of Calicut defeated the Portuguese at Cochin. This ended 165 years of Portuguese rule in Kerala and they were pushed to Goa, Daman and Diu.

In 20th century Tristão de Bragança Cunha, a French-educated Goan engineer and the founder of Goa Congress Committee in Portuguese India resisted the Portuguese rule

in Goa. Cunha released a booklet called 'Four Hundred Years of Foreign Rule', and a pamphlet, 'Denationalisation of Goa', intended to sensitise Goans to the oppression of Portuguese rule. In 1954 India took control of Dadra and Nagar Haveli which Portugal had acquired in 1779. The Portuguese rule in India came to an end on 19th December 1961 when the Governor of Portuguese India signed the instrument of surrender of Goa, Daman and Diu against the Radio directives (dated 14 December 1961) of the Portuguese Prime Minister Salazar and the presidential directive for adopting scorched earth policy. However, the surrender was not accepted by the Portuguese Govt. Entire Portugal mourned the loss and even Christmas was not celebrated with traditional gaiety. Goans were encouraged to emigrate to Portugal rather than remain under Indian rule by offering them Portuguese citizenship. This offer was amended in 2006 to include only those who had been born before 19 December 1961. Salazar predicted that "difficulties will arise for both sides when the programme of the Indianization of Goa begins to clash with its inherent culture ... It is therefore to be expected that many Goans will wish to escape to Portugal from the inevitable consequences of the invasion" (Salazar 18659) The Portuguese national radio station *Emissora Nacional* was used to encourage sedition and to urge Goans to resist and oppose the Indian administration. In order to weaken the Indian presence in Goa clandestine resistance movements in Goa were initiated and the Goan diaspora communities were urged to resist and oppose the Indian administration both through, general resistance and armed rebellion to weaken the Indian presence in Goa. The Portuguese government chalked out a plan called the '*Plano Gralha*' covering Goa, Daman and Diu, for paralysing port operations at *Mormugao* and Bombay by planting bombs in some of the ships anchored at the ports. (timesofindia.indiatimes.com) On 20 June 1964, Casimiro Monteiro, a Portuguese PIDE (*Polícia Internacional e de Defesa do Estado*) agent of Goan descent, along with Ismail Dias, a Goan settled in Portugal, executed a series of bombings in Goa. (pressdisplay.com)

Relations between India and Portugal thawed only in 1974, when Goa was finally recognised as part of India by Portugal. Portuguese Archbishop-Patriarch Alvernaz who had left for Portugal soon after Goan merger and had remained the titular Patriarch of Goa resigned in 1975. The first native-born Archbishop of Goa, Raul Nicolau Gonçalves (who was also the Patriarch of the East Indies), was appointed in 1978 though the Portuguese ruled in India for 450 years.

Henry Louis Vivian Derozio (18 April 1809 – 26 December 1831), the poet who wrote in English, is generally considered to be an Anglo-Indian though he comes from of mixed Portuguese stock. Derozio is considered to be the first nationalist poet of Modern India. His poem “To India - My Native Land” which reads as follows is regarded as an important landmark in the history of patriotic poetry in India:

My country! In thy days of glory past
 A beauteous halo circled round thy brow
 and worshipped as a deity thou wast—
 Where is thy glory, where the reverence now?
 Thy eagle pinion is chained down at last,
 And grovelling in the lowly dust art thou,
 Thy minstrel hath no wreath to weave for thee
 Save the sad story of thy misery!
 Well—let me dive into the depths of time
 And bring from out the ages, that have rolled
 A few small fragments of these wrecks sublime
 Which human eye may never more behold
 And let the guerdon of my labour be,
 My fallen country! One kind wish for thee! (poemhunter.com)

However, in the light of the above mentioned historical facts it may safely be concluded that in his phrase “My fallen country” he was lamenting the loss of Portuguese empire to other European powers.

Notes and References

1. Factory: In those days a factory did not mean “a building where goods are made” but meant: “a trading centre at a foreign port or mart”. (Hobson Jobson 346)

2. Alfonso De Albuquerque (1453-1515) had come to India first as a naval commander in 1503; he was the second “Governor of Portugal” in the east (appointed in 1509; Ross 654); Saraiva (343) claims he was a Viceroy of India though only the members of the nobility were entitled to the title of Viceroy.
3. Sati: Toeing the British line of “civilizing mission”, enlightenment and humanitarian project most of the Indian text books of history (for example, Bipin Chandra’s *Modern India*, New New Delhi: NCERT, 1971, p. 116; B L Grover and others’ *A History of Modern India* (Hindi), New Delhi: S Chand, 2004, p. 120) credit the social reform movement of the “good-hearted English officials” like Governor-General William Bentinck and “sane and educated Indians” like Raja Ram Mohan Roy to abolish “the inhuman practice of Sati despite the opposition and pressure from the religious leaders” which culminated in the Sati Regulation XVII, a.d. 1829 of the Bengal Code, 4 December 1829. Thus, the real intent of the efforts of various Sultans of Delhi, the Moghul rulers like Humayun, Akbar and Aurangzeb and the European colonisers like the Portuguese, Dutch and French colonisers to stop the practice have been ignored and swept under the carpet.
It is a common knowledge that looting of the property and the women of the defeated country are two important objectives of any attacker. The practice of *Sati* and *Jauhar* were two important strategies for the Hindu women of the defeated families/ kingdoms to save their honour by not falling into the hands of the enemy. In this manner they kept their bodies and minds clean. Tara in Colonel Meadows Taylor’s novel (1863) by the same name prepares for committing Sati to save her honour from the overtures and advances of a corrupt Brahmin, Morro Trimmul though she willing converts to Muslim religion to marry her Muslim paramour, Fazil. A Hindu, unlike a Muslim or a Christian, believes that a body is just like a temporary garment for an immortal soul and can be changed whenever the occasion arises or the need be. Muslim and Christian rulers being guided by the clerics of their respective religion, therefore, considered the practice to be “inhuman” and tried to stop the practice for the immoral gain of their soldiers and increasing their number by conversion.
4. New Christian Portuguese: the descendants of some 70,000 Jews in Portugal who were forcibly converted to Christianity in 1497. “Historian Jerónimo Osório (1506-1580), tells of an agreement signed at Lisbon between the leaders of the Jewish community and a representative of the king, whereby the Jews accepted mass baptism and the king promised to restore their children and immovable goods, give them privileges and honourable

employment and refrain from introducing the Inquisition into Portugal.” (Saraiva 13)

5. “In the olden days of leeches and witchcraft, it was considered sacrilegious to lessen the pains of labor” (gutenberg.org) as God had desired Eve’s suffering in child bearing: “... I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children” (Genesis 3:16) A common charge for witch-hunting in the Christendom was the knowledge and application of some herbs to assuage labour pain cramps. Michelle Wright opines that “The Church kept a close watch on the midwives mainly for their potential for witchcraft especially during the witch-craze between the fourteenth and seventeenth centuries.” (49)
6. Inquisition: “Inquisition may be described as an ecclesiastical tribunal for suppression of heresy and punishment of heretics.” (Priolkar 3) “The popes, who claimed the spiritual allegiance of all Christendom, regarded heresy as treason against themselves, and, as such, deserving all the penalties which sovereigns have uniformly visited on this, in their eyes, unpardonable offence.” (Prescott 191) James A. Haught writes: “Efforts to stamp out heresy led to the establishment of the Holy Inquisition, one of mankind’s supreme horrors. In the early 1200s, local bishops were empowered to identify, try, and punish heretics. When the bishops proved ineffective, traveling papal inquisitors, usually Dominican priests, were sent from Rome to conduct the purge.” (55) Lord Acton writes: “The principle of the Inquisition was murderous. ... The popes were not only murderers in the great style, but they also made murder a legal basis of the Christian Church and a condition for salvation.” (qtd by James A. Haught 62) While its ostensible aim was to preserve the Catholic faith, the Inquisition was used as an instrument of social control against Indian Catholics and Hindus and also against Portuguese settlers from Europe (mostly New Christians and Jews but also Old Christians). It also was a method of confiscating property and enriching the Inquisitors. The Palace of the Inquisition was pointed out in awe by Goans, who called it *Orlem Goro* or Big House, with two hundred cells. The ‘Holy Office’, as it called itself, settled in the palace of the Adil Khan, being occupied by the Portuguese Viceroy in Goa up to 1554. The palace was modified with a chapel, halls of entrance, the hall of audiences, house of *despacho*, residence of the first inquisitor, house of secret, house of doctrine, any number of cells, and other special ones: of secret, of penitence; of perpetual confinement; of the tortures, all this within a great building which had a thick outer wall of seven spans (1.5 mts). The Inquisition in Goa, on account of its rigors, was reputed to be the worst of the

existing inquisitions in the catholic orb of the five parts of the world, as felt unanimously by national and foreign writers. The enormous Palace that had housed the Inquisition for 252 years was demolished in 1829, and there are no traces of it except for some mounds of bricks and stones.

Many kinds of torture of which some are being mentioned here were practiced by the Inquisitors: 1) The torture by rope consisted of the arms being tied backwards and then raised by a pulley, leaving the victim hanging for some time, and then let the victim drop down to half a foot above the floor, then raised again. The continued up-and-down movement dislocated the joints of the prisoner who cried horribly in pain. 2) In the torture by water the victim was made to lie across an iron bar and was forced to imbibe water without stopping. The iron bar broke the vertebrae and caused horrible pains, whereas the water treatment provoked vomits and asphyxia. 3) The victim was hung above a fire in the torture by fire; it warmed the soles of the feet, and the jailers rubbed bacon and other combustible materials on the feet. The feet were burned until the victim confessed. The house of torments was a subterranean grotto so that other might not hear the cries of the wretched. Many a time, the victims died under torture; their bodies were interred within the compound, and the bones were exhumed for the '*auto da fe*', and burnt in public.

7. "Beggars' Law" in Portugal: A J R Russell-Wood writes on the issue: "From an early date, overseas territories had been regarded as suitable repositories for undesirables of metropolitan Portugal: convicts, New Christians, gypsies, and even lepers. Reference has been made to the use of Lançados in West and East Africa, but they were to be found as far away as Fukien coast of China. Exile (*degrêdo*) from Portugal could be to the Atlantic Islands, ... or even Portuguese India. There was ranking of places of exile from the acceptable to least desirable: ... Brazil, Maranhão, and India, held little hope of return to Portugal." (106)

Sources for Maps & Pictures

1. Vasco da Gama's first voyage to India, http://www.allposters.com/-sp/First-Voyage-of-Vasco-Da-Gama-Posters_i13057480_.htm?ac=true
2. Landmark in Kappad, near Calicut, <http://www.wikiwand.com/en/Kappad>
3. https://en.wikipedia.org/wiki/Portuguese_India#/media/File:Map_of_Portuguese_India.png

4. [https://commons.wikimedia.org/wiki/File: Portugues_map_of_India,_1630.jpg](https://commons.wikimedia.org/wiki/File:Portugues_map_of_India,_1630.jpg)
5. <https://fineartamerica.com/products/5-spanish-inquisition-granger-art-print.html>
6. <http://www.nairaland.com/478027/images-christian-inquisition>
7. https://en.wikipedia.org/wiki/Breaking_wheel#/media/File:CalasChapbook.jpg
8. <http://www.justiceforhindus.org/vatican/>

Works Cited

- Bethencourt, Francisco. *Racisms: From the Crusades to the Twentieth Century*. Princeton: Princeton UP, 2013, Print.
- Birdwood, Sir George. *Report on the Old Records on the India Office, with Supplementary Note and Appendices*. London: W.H. Allen & Co., Limited, and at Calcutta, 1891, PDF. <https://archive.org/details/reportonoldrecor00birdrich>
- Boxer, C.R., *Race Relations in the Portuguese Colonial Empire, 1415-1825*. Oxford: Clarendon Press, 1963, Print.
- Carton, A. *Mixed-Race and Modernity in Colonial India: Changing Concepts of Hybridity Across Empires*. London & N.Y.C: Routledge, 2012, Print.
- Coates, Timothy. "State-Sponsored Female Colonization in the Estado da Índia." *Santa Barbara Portuguese Studies*, II (1995): 40-56. Print.
- Coates, Timothy J. *Convicts and Orphans: Forced and State-Sponsored Colonizers in the Portuguese Empire, 1550-1755*. Stanford: Stanford UP, 2001, Print.
- Correa, Gaspar, *The Three Voyages of Vasco De Gama, and his Viceroyalty: from the Lendas da India of Gaspar Correa*. London: Printed for the Hakluyt Society, 1869. Tr. Hon Henry E J Stanley. New York: Burt Franklin, rpt. nd, PDF.
- Danvers, Frederick Charles, *The Portuguese in India: Being A History of the Rise and Decline of their Eastern Empire*. Vol. 2. London: W.H. Allen, 1894, PDF. <https://archive.org/details/portugueseinind00danvgoog>
- Daus, Ronald. *Die Erfindung des Kolonialismus*. Wuppertal. Peter Hammer Verlag, 1983, pp. 61-66, http://www.newworldencyclopedia.org/entry/Portuguese_India#cite_note-7.
- Deccan Chronicle*, 23 July 1964, Web. 14 May 2016. <http://www.pressdisplay.com/pressdisplay/showlink.aspx?bookmarkid=LNDP1YIXVM48&preview=article&linkid=c92b1c46-fe60-4850->

- ac79-5e0c88aae447&pdaffid= v5bSHN76UP Ap%2fS6%2bOwjgMg%3d%3d
- De Mello, Alfredo. "Inquisition in Goa (1560-1812)." Web. 17 June 2017. <http://www.colaco.net/1/inquisition1.htm>
- de Mendonça, Vitor Délio Jacinto. *Conversions and Citizenry: Goa Under Portugal 1510-1610*. New Delhi: Concept, 2002, Print.
- de Souza, T. R. "The Goa Inquisition". Web. 12 may 2016. <http://www.vgweb.org/unethicalconversion/GoaInquisition.htm> .
- de Souza, Teotonio R. *Discoveries, Missionary Expansion and Asian Cultures*. New Delhi: Concept, 1994, Print.
- Dellon, Charles. *Dellon's Account of the Inquisition at Goa*. Tr from the French. Hull: I Wilson Lowgate, 1812, PDF.
- Derozio, Henry Louis Vivian. "To India - My Native Land". Web. 23 Feb 2017. <https://www.poemhunter.com/poem/to-my-native-land/>
- Elmore, Pastor Don. "Protestantism Destroyed Part 1: Copied from the sermon notes of Pastor Don Elmore October 16, 2016", Web. 18 March 2017. <http://fgcp.org/content/protestantism-destroyed-part-1>.
- Ferrao, Victor "The Other Orientalism and the Challenge and Opportunities for the Church in Goa", Web. 23 Jan 2017. <http://www.nizgoenkar.org/newsDetails.php?id=7182> .
- "The First European to Reach India by Sea: Vasco da Gama." Web. 10 June 2016. <http://www.janson.no/spotlight/spotlight-details-1?Action=1&NewsId=23&M=NewsV2&PID=199>
- Gautier, Francois. "Will Hinduism Survive the Present Christian Offensive?" Web. 15 July 2016. http://www.stephen-knapp.com/christian_persecution_in_india.htm .
- Gracias, Fatima da Silva. "The Impact of Portuguese Culture on Goa: A Myth or a Reality." *Goa and Portugal: Their Cultural Links*. Charles J. Borges and Helmut Feldmann (eds). New Delhi: Concept, 1997, Print.
- . *Kaleidoscope of Women in Goa 1510-1961*. New Delhi: Concept, 1996, Print.
- Haught, James A. *Holy Horrors: An Illustrated History of Religious Murder and Madness*. Amherst: Prometheus, 2002, Print.
- Hobson Jobson: A Glossary of Anglo-Indian Colloquial Words and Phrases and of Kindred Terms, Etymological, Historical Geographical and Discursive*. Ed. William Crooke. London: John Murray, 1902 [1886], PDF.
- Hunter, William W. *The Imperial Gazetteer of India*. London: Trubner, 1886, PDF.
- Hunter, William Wilson Sir, *A History of British India: 1840-1900*. London: Longmans, Green, and co., 1919, PDF.

- Kerrigan, Michael. *Dark History of the Catholic Church: Schisms, Wars, Inquisitions, Witch Hunts, Scandals, Corruption (Dark Histories)*. London: Amber, 2014, Kindle.
- Kramer, Heinrich and James Sprenger. "The Malleus Maleficarum", tr. Montague Summers, *The Operating Manual of the Holy Inquisition*, Pt. 2. Web 23 Feb 2017. <http://www.cuttingedge.org/news/N1676b.cfm>
- Leupp, Gary P. *Interracial Intimacy in Japan: Western Men and Japanese Women, 1543-1900*. London: Continuum, 2003, Print.
- Newman, Robert S. "The Struggle for a Goan Identity". *The Transformation of Goa*. Ed. Norman Dantas. Mapusa: Other India, 1999, Print.
- Oaten, Edward Farley. *European Travellers in India during the Fifteenth, Sixteenth and Seventeenth Centuries; The evidence afforded by them with respect to Indian social institutions, and the nature and influence of Indian Governments*. London: Kegan Paul Trench Trubner and Co., 1908, PDF. <https://archive.org/details/EuropeanTravellersInIndiaFarley>
- Pearson, M. N. *The New Cambridge History of India: The Portuguese in India*. Cambridge: Cambridge U P, 2008, PDF.
- Penrose, Boies. *Sea Fights in the East Indies in the Years 1602-1689*. Cambridge: Harvard U P, 1931, Print.
- Playne, Somerset. *Southern India: Its History, People, Commerce, and Industrial Resources compiled by Somerset Playne, assisted by E.W. Bond*. ed. Arnold Wright. London: The Foreign and Colonial Compiling & Publishing, Co., 1914-15 (New Delhi: Asian Educational Services, rpt. 2004), PDF. <https://books.google.co.in/books?id=8WNEcgMr11kC&printsec=frontcover#v=onepage&q&f=false>
- Prescot, William H. *History of the Reign of Ferdinand and Isabella*. Vol. I. New York: A L Burt, 1838, PDF.
- Priolkar, Anant Kakba. *The Goa Inquisition, Being a Quarter Centenary Commemoration Study of the Inquisition in India*. New Delhi: Voice of India, 2016 [1961], Print.
- Rao, R.P. *Portuguese Rule in Goa: 1510-1961*. Bombay: Asia, 1963, Print.
- Ravenstein, E. G. *A Journal of the First Voyage of Vasco Da Gama, 1497-1499*. London: Printed for the Hakluyt Society, 1898, PDF.
- "Records Show Colonizers Were Not Done With Goa". *The Times of India*. Panaji. December 19, 2011. Retrieved January 6, 2016. <http://timesofindia.indiatimes.com/city/goa/Records-show-colonizers-were-not-done-with-Goa/articleshow/11162999.cms>
- Rocha, Elaine. *Racism in Novels: A Comparative Study of Brazilian and South American Cultural History*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2010. Print.

- Ross, E. Denison. "The Portuguese in India". *Cambridge History of India: British India:1407-1858*. Vol V. np, PDF.
- Russell-Wood, A. J. R. *The Portuguese Empire, 1415-1808: A World on the Move*. Baltimore: Johns Hopkins UP,1998 [1992], Print.
- Saksena, R. N. *Goa: Into the Mainstream*. New Delhi: Abhinav, 2003, Print.
- Saraiva, António José. *The Marrano Factory: The Portuguese Inquisition and Its New Christians, 1536-1765*. Tr and augmented H P Salomon & I S D Sassoon. Ledan et al: Brill, 2001, PDF.
- Salazar. *Keesing's Record of World Events*, Volume 8, March, 1962 India, Portugal, Indian, Page 18659 © 1931-2006 Keesing's Worldwide, LLC <http://web.stanford.edu/group/tomzgroup/pmwiki/uploads/1074-1962-03-KS-b-RCW.pdf>
- Silva, Severine and Stephen Fuchs. "The Marriage Customs of the Christians in South Canara, India." *Asian Folklore Studies*. Nanzan University (Japan) 1965: 1-52. Web. 12 Oct 2016. <http://www.webcitation.org/query?url=http%3A%2F%2Fnirc.nanzan-u.ac.jp%2Fpublications%2Fafs%2Fpdf%2Fa173.pdf&date=2012-02-11>
- Sundaram, V. Web. 10 Oct 2016. <http://blogs.ivarta.com/Inquisition-Goa-Atrocities-Hindus-by-missionaries-II/blog-181.htm>
- Taylor, Colonel Meadows. *Tara: A Mahratta Tale*. 3 vols. Edinburgh: William Blackwood, 1863, PDF. <http://dli.ernet.in/bitstream/handle/2015/21927/Tara-A-Mahratta-Tale.pdf?sequence=1&isAllowed=y>.
- Voltaire, *Oeuvres Complètes de Voltaire*, Volume 5, Part 2, PDF.
- Wright, Michelle. "Witchcraft and Midwives: The Fear Behind the Smoke". *The General Brock University Undergraduate Journal of History*. I, i, 2016:48-54. PDF. 30 March 2017. <https://brock.scholarsportal.info/journals/index.php/bujh/article/view/1465/1343>

Websites

- <http://www.gutenberg.org/files/18467/18467-h/advise07.html>
- <http://www.lydiafellowshipinternational.org/national-pages95263/india.php>
- <http://www.worldheritageofportugueseorigin.com/2015/08/12/estado-portugues-da-india-portuguese-state-of-india/>

Dr. Susheel Kumar Sharma, is Professor of English, University of Allahabad, Allahabad. E-mail:susheelsharma.avap@gmail.com

Why Transcendentalism Failed in the West: Hinduism and the Obliteration of the Self

KBS Krishna

Transcendentalism as a philosophy developed in the West in the 18th and 19th centuries. Immanuel Kant's (1724-1804) notion of Transcendental Idealism¹ was crystallized by Wilhelm Hegel (1770-1831), who defined it as a method of ignoring the ideologies propagated by religion, morality, and aesthetic sense, while focussing on self-consciousness, imagination, and reason². (Will Durant, 1926, pp. 295-296) By strictly adhering to this, one would have a heightened sense of perception, which would then make him/her akin to the divine. However, this, according to Friedrich Schiller (1759-1805), is only possible to a poet (artist) (Joanne *Schneider*, 2007, p. 5). Incidentally, these ideas are not new, as Indian philosophers had dabbled with similar perspectives of both art and the divine since the beginnings of civilisation. In fact, Ralph Waldo Emerson (1803-1882), a major transcendentalist poet, acknowledged the debt that he owed to Indian philosophy. (Dale Riepe, 1967, p. 115) Despite being popular in the West till the mid-nineteenth century, there is hardly a Western Transcendentalist writer now. What is the reason for

its failure? Is it lack of inspiration? Or is it just because of the evolution of western society? Or does the answer lie elsewhere? The paper examines this failure of the movement in the West and, seeks to link it with the paucity of information regarding Indian philosophers; thence, propose a thesis that Transcendentalism is inextricably associated with Paganism.

Western Transcendentalism has its roots in Rene Descartes' (1596-1650) philosophy. Simply stated, it reads, "Cogito Ergo Sum" – meaning, "I think, therefore I am." (Descartes, 1637, p. 19) The idea that a being exists, not separately from the mind, but is intertwined with it, is invaluable as it suggests that one of the primary ways of understanding "What is Human?" is by focussing on man's intellect, his ability to reason, and act upon it. However, while Descartes' philosophy does pave the way for later Western thinkers to dabble with ideas that showed how man's intelligence is of paramount importance, it hardly says anything about the other quality that humans are gifted with: imagination.

This aspect of humans is focussed upon by Kant. In his *Critique of Pure Reason* (1781 & 1787), he propounded the notion that it is possible to go beyond the markers laid by empiricists. Kant calls this "Transcendental Idealism". According to him, there is something beyond time and space, and it is possible for every individual to achieve it. (Kant, 1781, p. 369) This seemingly ephemeral world is, of course, not easily accessible, and Kant hardly speaks of how to achieve this stage.

However, we do have a path chalked out by Hegel as he refers to a similar scenario and the way to achieve it. Hegel said that to go beyond the material world, one has to forego the teachings of religion, morality, and aestheticism. (Bertrand Russell, 1946, pp. 702-6) In other words, one has to forget the diktats of one's religion, irrespective of what they might be. Hence, persons of Christian religion would have to forget whatever they have heard of the Holy Trinity, or Judgement Day, or the concept of Original Sin, and not let any of these influence their actions or thoughts. The same is the case with morality. Morals are closely associated with the

diktats of society, as each would create a set of rules and regulations that would help preserve at least a pretence of normalcy, if not actually create order in a haphazard world. Thus, persons would then behave, not according to the rigid notions of society that are developed for easy governance, but move to a different beat. Finally, the nonchalant attitude that one is asked to have with regard to aesthetic sense suggests that one has to not let one's senses be a guiding force.

While these three are restrictions that Hegel imposes on an individual who seeks to achieve a state of transcendental idealism, there are also, for him, necessary qualities. Hegel believes that people have to hone their imagination and ability to reason, and thus develop a supreme state of self-consciousness. What Hegel means by this is that as humans are gifted with imagination and reason, they need to use it to understand the world. This understanding should not be used to create a hierarchy where mankind can imagine new ways of exploiting other creatures, and apply their logic to puzzle out how best to domesticate or cultivate nature. The self-consciousness that Hegel advocates would lead mankind to realise that one is not distinct from nature, but one with it. This would enable them to realise that the same life force that drives them is existent in every single object in the universe, irrespective of how meagre or minuscule they might seem. Thus, this would result in mankind being able to think beyond the shape and size of objects as they perceive them, and also guard them from developing any sense of ego or power.

As can be seen even from this brief summation of his ideas, Hegel's suggested path to achieve transcendentalism is neither easy nor plausible. A person living in society would find it extremely difficult to abide by these principles. Thus, Friedrich Schiller opined that it is only possible for a poet to be able to follow this, and achieve a transcendental state. The reason is obvious: Poets have always been perceived as prophets or outcasts, depending on whether their utterances are acceptable or not to their contemporaneous society. Either way, he is always an outsider, looking at the machinations of the world from a distance, observing the trends, noticing the

follies, and commenting or critiquing, not in an offhand manner, but after careful deliberation.

The English Romantic poets of the late eighteenth and early nineteenth centuries and many American writers of the nineteenth century aspired to be that Poet, and produce transcendentalist literature. While the English poets such as William Blake (1757-1827), William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), Lord George Gordon Byron (1788-1824), Percy Bysshe Shelley (1792-1822), and John Keats (1795-1821), tried to create works which showcased the follies of contemporaneous society; the American writers such as Ralph Waldo Emerson, Henry David Thoreau (1817-1862), Walt Whitman (1819-1892), and Emily Dickinson (1830-1886), aspired to remind readers of the bond that mortals have with the divine.

It is not as if the English Romantics were not interested in the divine, or the Supreme Being. But, as their ideas were moulded by Christian mythology, and the burgeoning force of individualism, they were hampered in connecting man with the divine. This is obvious in William Blake, who, despite eulogising beasts such as the tiger and the lamb, is still guarded in empathising with them.³ For Blake, the hierarchy of creatures is a given, as he draws mainly from Christian scriptures topics for his poetry. Wordsworth too, though celebrated as a nature poet, is more interested, mainly in his younger years, in what the French Revolution stood for⁴, rather than move beyond this material world. (Albert Elmer Hancock, 1889, p. 7) Shelley's condemnation of monarchy⁵ (Dana Van Kooy, 2016, p. 107) and Byron's support for the Luddites (Kat Eschner, 2017)⁶ are examples of how these poets moved away from the ideals of transcendentalism to getting sucked into critiquing a corrupt materialistic world. Thus, while the Romantic poets hoped to enlighten the public regarding universal fraternity and equality, and create literary works that celebrated the liberty of the mind and the soul, they only managed to speak about a communal brotherhood and the liberty of the body.

If this was the case with the English Romantics, their American counterparts fared no better. This is despite

Emerson calling for being true to one's soul in "Self-Reliance", (Emerson, 1841.) Whitman appealing to the public to recognise their oneness⁷, Thoreau attempting to live in the wild as the wild⁸, and Dickinson lamenting the effects of civilisation⁹. A reason for this lies in the writers' inability to look beyond the milieu in which they lived. While they advocated a world where there was universal fraternity amongst mankind, and harmony between man and beast, and an understanding of the affiliation between the various creatures of Nature and in nature, they were hampered by a myopic ken of the soul.

This comes through in how both the English Romantics and the American Transcendentalists, while they criticised the material world, were too involved in the political scenario of their times to liberate themselves from the physical and move to the metaphysical, and thereby attempt to understand the truly divine. Blake is bothered by "the dark satanic mills" (Blake, 1810), symbolic of industrialization – which, for him, destroyed the sanctity of this world; Wordsworth, by the migration of rural workers resulting in solitary reapers (Wordsworth, 1807); Shelley, by unfeeling rulers and untilled lands, as depicted in his "England in 1819"; Byron, by the plight of unemployed workers; Thoreau, by a democratic government that considered the conscience of the individual less important than the opinion of the majority¹⁰; Whitman, by the death of his hero¹¹, who, he hoped, would be the rustic leader that would take his country to the City upon a Hill¹², which represented Paradise or the Promised Land.

While their fears and worries are genuine and laudable, and their desire for a harmonious society is palpable, it was limited in scope. Their failure to realise that the contemporaneous world with its socio-political problems, however discomfoting they might be, is transient, and that the material world is ephemeral, doomed their desire to forge a bond with the Supreme Being. Thus, they just skim the surface of Transcendentalism.

As noted earlier, Transcendentalism demands holistic devotion. The followers of this philosophy have to not only realise that there is a need for a democratic republic that

respects every single human and treats them as equals but also not condone the hierarchy that humans have created in the name of civilization and progress. Hence, while the West lamented the oppression by feudal lords and the destruction of nature as an effect of industrialization, their elegies are tinged by the patronising tone they unconsciously adopt when referring to either birds, beasts, non-Caucasians, and even the working classes and women. For instance, Blake for all the awe that he displays in his poems at the myriad creations of God, still remonstrates the exploitation of the working classes¹³; for Keats the Grecian urn is an object distinct from his own Self¹⁴; Whitman's treatment of the bird, the branch, and the child, in "Out of the Cradle Endlessly Rocking" (1900) shows each of them as distinct from the poet, and hence, creates an ever-widening chasm between man and the world; Emerson's hope for a world where people think¹⁵; Shelley's celebration of the individual¹⁶, and Thoreau's questioning of authority in "Civil Disobedience", suggest that the Christian notion of man as the Supreme Being who is created to govern the world is so deeply entrenched in their psyche that they fail to realise that it is a part of the religious instruction that Hegel had warned against.

Dickinson does seem to realise that humans should forego the distinction between man and the universe. However, as most of her work is clouded by her perception of injustice in the everyday political world of her time – be it the attitude towards Nature¹⁷, or marginalised communities¹⁸, she struggles to transcend the material world and thus, become something more than a commentator and critique of society.

This is crucial in our understanding of the failure of Transcendentalism in the West. Mark Twain (1835-1910) commented that the Transcendentalist Age in literature was a Gilded Age that failed due to materialism. (Transcendentalism, n.d.) While the criticism is warranted and justified, it still does not explain the reasons for this materialism.

Materialism, or the desire to acquire things, is due to a realisation of wants or needs, which suggest that humans are thinking not as one with the universe, but as distinct

beings striving for identity, trying to protect their individuality. The Western writers fail to obliterate the Self, and become unified with the universe, and thus lose their identity. It is significant that both the English Romantics and the American so-called Transcendentalists are not anonymous, but are extremely successful writers who are still eulogised. In fact, Wordsworth was Poet Laureate of England (1843-1850), and Whitman is considered as the Voice or Poet of America¹⁹. Such recognition naturally would hinder their progress as Transcendentalists – as they cannot then obliterate their identities.

In this context, it is noteworthy that the Upanishads, which Emerson and the Western Transcendentalists, acknowledge as their inspiration, are supposedly written by the Divine²⁰. In other words, the authorship of these works is unknown. The reason for this is that the authors of these works realised that they were not gifted beings or ‘geniuses’ as Emerson would have termed them²¹, but were just a voice like any other. They realised that considering the transcendental nature of the world, their ideas or philosophy is a part of a Divine plan. Their ‘invisibility’, if we can term it as such, stems from their desire to melt into this universe, rather than egoistically claim authorship.

Abhinavagupta too belongs to the same category. In fact, most of the information that we have of Abhinavagupta is metaphysical rather than corporeal. Even the details of his birth and parentage are hazy, and ostensibly mysterious; this, despite the fact that he was alive just a millennium ago.²² While that does seem a long time ago, it helps to remember that we know more of Socrates (c. 470– c. 399 BCE) and Plato (c.427 –347 BCE), who lived two millennia ago, than we do of Abhinavagupta.

Similar is the case of Yajnavalkya²³, Angiras²⁴, and Aruni²⁵. Although there is a surfeit of information regarding their periods and their works, most of it is either hypothetical or contradictory. Such biographies that are in existence often mask the identities of these poet-sages by giving conflicting evidence. Hence, they result in only making these writers invisible. Even writers of the famous Indian epics *Ramayana*

and *Mahabharata*, Valmiki²⁶ and Ved Vyas²⁷ are shrouded in mystery, as their lives and whereabouts are as much a part of the texts they have written as the other characters. This invisibility is possible in only pagan religions such as Hinduism.

While the term 'Paganism' has acquired negative connotations in the West as for them it is closely associated with the heathen (Peter Brown, 1999, p. 625), we need to remember that for a Transcendentalist there is nothing heathen. The worship of nature that is present in every pagan culture should be, therefore, seen as Man becoming cognizant of his place in this universe, and a celebration of oneness with nature. This worship, while seemingly delinquent due to sacrifices, be it of beast or human, is, in its original state an acknowledgement of the transient nature of life and death, and the temporality of this universe itself. Abhinavagupta in his "Anuttaraastika" speaks of this when he says: "*samsaro 'sti na tattvatast anubhritam bandhasya vartaiva ka/ bandho yasya na jatu tasya vitatha muktasya muktikriya/ mithyamoha kròidesà rajju bhujaga – cchaya pìsiaca bhramo/ ma kimcittyaja ma gròihanà vilasa svastho yatha- vashitahò.*" ("About Abhinavagupta", n.d.)

A rough translation of this would read that the concepts of birth and death are unreal, and hence, any hope for liberation of the soul and the deliverance from bondage is illusory. Such an illusion is akin to hallucinating, as one would then mistake a rope for a snake, or a shadow for a demon, not realising that they are one and the same – as they are, after all, just perceptions and no different from ourselves.

This notion that every single thing in this universe is a part of our own self or an extension of it connects transcendentalism to the Hindu concept of Vishwaroop²⁸, which states that the whole universe, including stars, planets, flora, fauna, man, is one being. This Supreme Being is considered as the Divine, and is worshipped. Shorn of the religious jargon, it simply means that every individual, irrespective of whether it is man or monkey, lion or pig, male or female, can aspire to reach this state – but only when they

realise that they are selves that are not distinct from the universe.

Thus, the transcendental state is not just reserved for humans, as if we are on a higher plane born to lord over the universe; nor does it favour the poet as a prophet who can then guide lesser mortals. It is a state that not only takes us closer to understanding ourselves and the universe, and the inextricable oneness and sameness of everything, but also demands the complete annihilation of ego and the obliteration of the self. As such obliteration can only be possible in a civilization that is non-materialistic and considers the everyday world with its problems as ephemeral and not just attempts but succeeds in celebrating living in the wild as the wild, this philosophy failed in the West.

End Notes

1. Kant says, "I understand by the transcendental idealism of all appearances [*Erscheinungen*] the doctrine that they are all together to be regarded as mere representations and not as things in themselves [*nicht als Dinge an sich selbst ansehen*], and accordingly that space and time are only sensible forms of our intuition, but not determinations given for themselves or conditions of objects as things in themselves [*als Dinge an sich selbst*]." (Kant, 1781, p. 369)
2. Hegel calls this "Absolute Idealism."
3. William Blake's poems, "The Tyger" and "The Lamb" in *Songs of Innocence* (1789) and *Songs of Experience* (1794) respectively, show this. In "The Lamb", the repeated use of "Little lamb", and the question: "Did he who made the Lamb make thee?" in "The Tyger" suggest a hierarchal world with man at the top of the universe sanctioned by a masculine god denoted by "He".
4. Wordsworth in his "The French Revolution as it appeared to Enthusiasts at its Commencement" (1809) writes "Oh! times,/ In which the meagre, stale, forbidding ways/ Of custom, law, and statute, took at once/ The attraction of a country in romance!", thereby suggesting that the revolution represented a move away from existing world order; thus, grounding his philosophy in that particular milieu.
5. Shelley in his "England in 1819" (1839) writes: "Rulers who neither see nor feel nor know,/ But leechlike to their fainting

- country cling”, bitterly criticising King George III (1738-1820), and hence is not divorced from the period in which he was writing.
6. The Luddite movement was a protest by the textile makers of England against the introduction of machinery. The movement, named after the anti-industrial folk hero Ned Ludd, spanned the period of 1811-16. Lord Byron defended the Luddites in his Maiden Speech in the House of Lords on 27th February, 1812. He also wrote a poem, “The Song of Luddites,” in 1816, in which he supported the movement.
 7. In his “Preface” to the 1855 edition of *Leaves of Grass*, he exhorts the public to recognise how each individual is no different from another. He voices similar sentiments in his “Song of Myself” (1855): “For every atom belonging to me as good belongs to you”.
 8. Thoreau, for a period of a little over two years, stayed in the woods, in a cabin he built near Walden Pond, near Massachusetts. It is this experience of simple living that he chronicled in the 1854 work *Walden*.
 9. Her “What Mystery pervades a Well” (1924) exemplifies this, as she says: “But nature is a stranger yet;/ The ones that cite her most/ Have never passed her haunted house,/ Nor simplified her ghost.”
 10. This idea comes through in his essay, “Civil Disobedience” (1849).
 11. Whitman considered Abraham Lincoln (1861-1865) as a representation of the kind of rustic president he had hoped for in his “The Eighteenth Presidency” (1928), and wrote elegies such as “O Captain! My Captain!” (1865) and “When Lilacs last in the Dooryard Bloom’d” (1865) lamenting his death.
 12. John Winthrop (1587-1649) in his “A Model of Christian Charity” (1630), a sermon delivered aboard the ship *Arbella*, warned his co-passengers, who went on to set up one of the first European colonies in America (The Massachusetts Bay Colony), that they are going to establish a new world where they hoped to create an ideal society would be watched with interest by the rest of the world.
 13. His “The Chimney Sweeper: A Little Black Thing among the Snow” (1794) is almost Marxist and its limited scope never transcends the transient physical world.
 14. The very beginning of his poem “Ode on a Grecian Urn” (1819), “Thou” meaning ‘you’, suggests this.
 15. He says in his lecture “The American Scholar” (1837): “In the right state, he is, *Man Thinking*. In the degenerate state, when the victim of society, he tends to become a mere thinker, or, still worse, the parrot of other men’s thinking.”
 16. In his “Declaration of Rights” (1812) he says: “A man has not only a right to express his thoughts, but it is his duty to do so”.

17. In her “This World is not Conclusion” (1924), she still uses Christian imagery such as crucifixion and hallelujah to substantiate her arguments.
18. In her “My Life had stood – a Loaded Gun” (1924), the narrator does not have the same privileges as the masculine “Master”.
19. Ezra Pound (1885-1972) recognises the significance of Whitman’s contribution to American poetry and says in his “A Pact”: “It was you that broke the new wood”.
20. In this context, S. R. Radhakrishnan (1888-1975) states, “almost all the early literature of India was anonymous, we do not know the names of the authors of the Upanishads” (Radhakrishnan, 1952, p. 5).
21. In his “The American Scholar”, he states: “genius looks forward: the eyes of man are set in his forehead, not in his hindhead: man hopes: genius creates”.
22. Abhinavagupta is said to have lived between 950-1016 AD, and was a mystician from Kashmir. There are no verifiable sources that point to the life of Abhinavagupta.
23. Yajnavalkya, an ancient Hindu sage, is said to have lived either in the 7th or 8th century BCE. While he is mentioned both in Upanishadic scriptures and *Mahabharata*, (Patrick Olivelle, 1998, p.3) not much is known about his life. While the Upanishads state that his wife Maithreyi was his intellectual partner, (Karen Pechillis, 2004, pp. 11-15) the *Mahabharata* mentions the same Maithreyi as an unmarried scholar. (John Muir, 2000, p. 251)
24. According to the *RigVeda*, Angiras was a teacher of divine knowledge and even the first of the Fire Gods. (Roshen Dalal, 2010, pp. 29-30; George. M. Williams, 2008, pp. 55-56) When he lived is simply a matter of speculation, with Dalal going as far as saying that there might be different people with the same name. (2010)
25. Aruni, who supposedly lived in the 8th century BCE, is a philosopher whose teachings are the crux of Brihadaranyaka Upanishad and Chandogya Upanishad, the oldest Upanishads. (James G. Lochtefeld, 2002, p. 717) However, his life is shrouded in mystery, partly because of the inconsistencies regarding his full name in Indian texts. (Paul Deussen, 1980, pp. 982, 953.)
26. We know nothing significant of the life of Valmiki, except the fact that he composed the *Ramayana*, something that Valmiki himself mentions in the epic. (Robert. P. Goldman, 1990, pp.14-15.) The very epic’s date of composition is not clear, and is fixed between 1st century and 5th century BCE. Also, Valmiki makes himself a character in *Ramayana*, where he provides shelter to Sita, the banished queen of Ayodhya.

27. Ved Vyas is said to be the compiler of the *Vedas* (hence, 'Ved' in the name), and the author of the epic *Mahabharata*, composed either in 8th or 9th centuries BCE. He is also a character in the epic, who is responsible for the birth of many characters who play pivotal roles in the epic. The mythicizing of Ved Vyas thus makes it impossible to set him in a historical context.
28. Its most popular manifestation in the *Mahabharata*, Vishwaroop is the form of Lord Vishnu, containing the whole of the universe.

Dr. KBS Krishna ,is currently working as an Assistant Professor in the department of English, Central University of Himachal Pradesh. His doctoral thesis is on the nightmarish aspect of cities in American hard-boiled detective fiction. His research interests include postmodern detective fiction and aboriginal studies. He also is the chief editor of *Spring Magazine*. He is a published author of fiction. E-mail:krishnakbs@gmail.com

Native Modernity in Literature: A Socio-Cultural Perspective

Kavita Tyagi

Colonial rulers put much adverse impact on modern civilization to demoralize and suppress Eastern culture. In such a situation it is highly needed to remember our past culture and glories to save society from all kinds of disorder. Literature can be the best vehicle to make common people aware of glorious past and to restore decorum and dignity in post-modern society. The exposure of nativity has imparted identification to the glorious past which the modern citizen is part and parcel of. Indigenusness in literary writings has brought reformation into the vicious-violent colonized society. In this research paper an effort is made to highlight native literature in its wider sense, to focus how native literature and roots enrich modern literature, culture and society. Thomas Pantham nicely acquaints his readers towards Gandhiji's preference to classical Indian values in the following lines: "...In his celebrated *Hind Swaraj* (1909), he had condemned modern civilization because it 'takes note neither of morality nor of religion.' Divorced from truth or morality, modern politics, economics and science are left to the self-destructive play of 'brute force' or 'pure selfishness...'" (102). The writer further elaborates Gandhiji's inclination to

ancient values in these words: "...Gandhi finds some conceptual resources of the Indian cultural tradition to be relevant, cognitively and ethically, for the reconstruction of modernity..." (106).

It is clear from the above articulations that Indian writers, reformers, political leaders and social activists found an acute need to save post-colonial Indian society from decay and degeneration by restoring glorious, classical Indian heritage.

As an attempt to introduce indigenesness, in literature of today there is an impact of oral tradition of ancient times. Some of the early modern writers translated the native literary works into national or regional languages. There is a clear interaction between the deeply rooted oral tradition and the developing literary traditions of the 20th century. Modern writing is looked at as an integral part of ancient literary traditions. The oral convention is evident in the works of some early writers of the 20th century: like Amos Tutuola of Nigeria, Violet Dube in Zulu. Some of the modern writers merely transcribe or imitate while some use vibrant effect of nativity on the developing (new) literary forms and such works go beyond imitation. Even in the era of globalization, it is expected that native perceptions naturally express themselves in any literature to augment modern literature and subsequently modern culture which possess barrenness and crudity in them due to brute force of colonial rule. It is, in fact, an expectation – either social and ethical or spiritual. It is true that modernity is a historical reality but each culture has its own native modernity. A great writer writes primarily for his own time and for his own community whether Kabir, Tukaram, Dante and Shakespeare. In fact, all genuine literature including the classics is basically indigenes in character which gained universal fame subsequently. From this statement it is clear that our survival is not possible without past roots and cultural heritage.

Nativism: Concept and Meaning: The concept of nativism includes ethnic, social, political, psychological, religious, moral, cultural, racial, anthropological, and scientific connotations. According to Bill Ashcroft, Gareth Griffiths, and Helen Tiffin nativism is a "term for desire to return to

indigenous practices and cultural forms as they existed in pre-colonial society” (*Postcolonial Studies*: 159). Nativism as a term got its present fame and prime necessity in the last decade of the twentieth century. World English Dictionary defines it as – “the policy of protecting and reaffirming native tribal cultures in reaction to acculturation” (*Dictionary.com*).

Bhikhu Parekh commenting on Nehru’s views on modern Indian socio-cultural scenario rightly puts that: “ In the *Discovery* Nehru had stressed the need to embed the state in the cultural life of society. The masses could not be energised and their emotional resources mobilised, he had argued, without activating their ‘historical memories’...by a skilful use of culturally evocative images, symbols and myths...” (41). To reiterate, for centuries the European colonial power has devalued the colonised country’s own cultural past. The first step for colonised people in finding their own voice and identity is to reclaim their own past and to erode the colonialist ideology by which the past has been degenerated. Thus nativity in modern literature can be seen as a practice of preserving or reviving an indigenous culture. It is a belief that knowledge or behaviour is inborn. Here, one thing is clear that nativism is not an obsession with roots. Instead, it is a precept and practice which has come to offend dark modernism and internationalism.

It is doubtless that India possesses rich treasure of ethnic heritage. The concept of nativism came into being in India around early 1980s. Awareness of our own culture came mainly from Indologists, Sanskritists and Archaeologists. The written literature or oral transmission of myths or tales formed the indigenous literature which reflected social, cultural and political situation of the pre-colonial or ancient India. The modern Indian literary writers recognize the value of that indigenous literature after witnessing utter frustration in colonial rules, values and literary narrations. They felt it critical to be back to the glorious past to rejuvenate the contemporary depressing setting which was prevailing in literature, culture and society. The modern Indian writers started enriching the contemporary literary works by incorporating native literature; in a way native culture and

native social values. Thus native perceptions naturally express themselves in the literature of modern times. In some way or the other, modern socio-cultural aspects get polished and augmented by the interface of native literature. If we look at the term further, nativism also has its roots in tribal languages of India. Varied expressions like *desi*, *desipan*, are used and have quite similar meanings. Jotiba Phule, a pioneer of several fundamental movements of the 19th century used the term *desi*, whereas Mahatma Gandhi, another great exponent of nativism of the country used *Swaraj* and *Swadesi*.

Nativist Modern Literature in India and its Prominent Practitioners

The concept of nativism, in fact, could not flourish during the rule of the British Empire in India due to utter suppression of expressions and overpowering impact of colonized European values. The postcolonial Indian writers have pursued it and became successful in fulfilling their commitments in restoring the Indian values. As a result, modern Indian English Literature is stuffed with nativistic images. Great affinity of the contemporary Indian writers towards nativism and their tireless attempt to return to the roots are evident in their works. Let us have a look at some examples of post-colonial Indo-Anglian writers who never miss to enrich their writings by native literature. In the works of post-colonial writer, Nissim Ezekiel, “the doctrine of innate ideas” (Fowler 789) – myth, as well as oral traditions are vivid. His “*Night of the Scorpion*” is full of such examples. He has revived the taboo through the behaviour of a “holy man” (Ezekiel 22) when the peasant’s mother was “stung” (Ezekiel 21) by a scorpion. The holy man extincts the effect of toxin with a Mantra and has accomplished his job well: “After twenty hours / it lost its sting” (Ezekiel 22).

The behaviour of the peasant, his mother and his neighbours show their tendency for such a traditional practice to save the life of the peasant’s mother. All of them have opted for prayer and incantation for quick recovery of

the victim which is another significant gesture of ancient roots. They believe that if they utter “the Name of God a hundred times” (Ezekiel 21), their prayer would not go in vain. It will reduce the pain of the peasant’s mother. The peasant’s father, however has opted for both - the rational as well as traditional methods of cure, and tried both medicine and ‘mantra’ to serve the purpose:

My father, sceptic, rationalist,
 trying every curse and blessing,
 powder, mixture, herb and hybrid.
 He even poured a little paraffin
 Upon the bitten toe and put a match to it. (Ezekiel 22)

The poet’s presentation of the Indian socio-cultural tradition mixed with rationality and superstition gives an authentic insight into the native modernity in literature. Glimpses of taboos are clearly visible which show that we as human beings are inclined to past culture to some extent. A Marathi writer, Bhalchandra Nemade strongly believes that modern writers do not need to borrow from foreign sources as India possesses rich past. Like Ezekiel, Nemade made unceasing attempts to connect contemporary literature with the native one. In one interview with *The Indian Express* published on 5th April, 2015, he justifies his inclination to nativity in this way:

... since I started writing and thinking about what was being written in Marathi at the time, I began to feel that most of the works were like an appeasement of Western culture and were blindly copying the West. These works were disconnected from our society and culture. I come from a small village in the Satpura ranges; in our village there used to be recitals of the Mahabharata, and the Puranas. We knew the works of Maharashtra’s sant kavis by heart, we grew up listening to folklore. Over the years, the contrast between what was being written as I was growing up, and what our roots told us, led me to believe that any form of artistic expression, particularly literature, can only flourish in its own soil, own language — and there is no exception to this the world over. It cannot sustain itself on borrowed themes. When we have a rich tradition of Ghalib, Mira, Kabir and Tukaram, why look outside for inspiration? (*indianexpress.com*)

We can perceive here Nemade’s fondness for regional native tradition as well as for those pervaded through Gazals or

Bhajans of Bhakti poets. His insistence to minimize foreign impact on literature and indirectly on modern culture was clearly noticeable in his works. Another national figure, M.K.Gandhi, propagated his affinity to the Indian scriptures and ancient heritage of India not only in his writings but also in his socio-political reform activities. He did not leave any area untouched whether it is society, politics, philosophy, history and so on for the betterment and benefits of modern Indian people who were suffering from the colonizers' tyranny. "...He regarded the *rishis*," as Thomas Pantham narrates, "who formulated the principle of non-violence for the conduct of politics, to be 'greater geniuses than Newton.' Deriving inspiration from this tradition of the *rishis*, Gandhi regarded the twin principles of *satya* and *ahimsa*, to be the distinctive values and ideals of our moral and political conduct... (115-16)." Thus Gandhiji, in his writings and in his political movement, to make India free from British rules, emphasized to go back to grand Indian culture. He firmly believed that people should attach themselves with indigenesness to enrich ethical values and to establish cultured society. Despite being a prominent political figure and literary genius, he was a social activist who regenerated the great heritage of Indian culture not only in his writings but even in his practice. For example; Bharatmuni's views in his book, *Natya Shastra*, assert a need for 'Sadharanikaran', meaning 'simplification' or identification of meaning, which will appeal to all kinds of people, regardless of the literary barrier, and senses. Gandhiji adopted the idea of Sadharanikaran and achieved the same identification with the masses through religious symbols, myths, folk lore, bhajan-kirtan, padayatras and so forth. Many artists provided support to Gandhian ideology which he revealed through literature and magazines like 'Navijivan', 'Indian Opinion', 'Harijan' etc. It was the ideology which was deep-rooted in ancient Hindu culture. Rambha, his nurse sows the seeds of the Ramayana in his early childhood. Gandhiji said: "I think it is due to the seed sown by that good woman Rambha, that today Ramanama is an infallible remedy for me" (gandhiashramsevagram.org 13; sec. 2).

Gandhiji further pointed out that our India is our Sita 'maiya' (mother) and we are the Ramas who would expel the red-faced Ravana (Britishers) and save our mother. Thus through the Ramayana, the classical, spiritual scripture of India, Gandhiji ignited the national awareness of freedom movement even among the illiterates and could bring about a collective consciousness to reinstate morality and decorum in the country. Moreover, his literary activities eradicated other social evils and vices from the country prevalent at that time. Shahid Amin in his essay, "Gandhi as Mahatma" says:

The 1910s movements and organizations of Hindi, Hindu Culture and social reform- 'nagri sabhas', pathshalas (vernacular schools), 'gaushalas' (asylums for cattle), 'sewa samithis' (social service leagues) and 'sudharak sabhas' (reform associations) of various sorts provided the support and cover for nationalist activity in Gorakhpur. Each type of these socio-political movements served nationalism in its own way; but there was a considerable amount of overlapping in their functions and interests... (*Googlebooks.com* 297)

The reliance on nativism proved highly vital and supportive for Gandhiji as a writer and an activist to make India free from colonial rules. By taking help of the Indian oral traditions and myths, he could succeed to a great extent to bring social and political reform in India. Moreover, the fundamental doctrines of Hinduism, Jainism and Buddhism were inculcated into the mind of Gandhiji by his mother. So the virtue of non-violence (Ahimsa) was imbibed in him since his childhood which he propagated when modern India was passing through socio-political turbulence. The strong impact on Gandhiji's life was that of Harishchandra and his life. Gandhiji said, "Why should not all be truthful like Harishchandra was the question I asked myself day and night. To follow truth and to go through all the ordeals Harishchandra went through was the one ideal it inspired in me" (*Autobiography* 4). He expressed his inclination for truth (Satya) for his entire life through literature and his practice. Commenting upon the Gita Gandhiji once stated: "...the Gita became an infallible guide of conduct. It became my

dictionary of daily reference” (*gandhiashramsevagram.org* 23;sec. 2).

This statement clearly reveals the influence of the Gita in Gandhiji’s life. Moreover, in many of his writings and practices he voices the services to the poor, basically he drew this ideology from Vivekananda’s concept of ‘Daridranarayan.’ Thus we can say that Gandhiji as a writer and practitioner too, was influenced by ancient ideologies. As a modern writer and socio-political reformer, he dared to go back to glorious Indian culture to save nation from foreign vices.

To save post-colonial India from socio-cultural anarchy and to re-establish ethic based civilized society, Toru Dutta tried to contribute through her works and kept up the spirit of the time. She is considered to be the real Indian poet as she used Indian myths and legends at length. “Her best work has the qualities of a quiet strength, of deep emotion held under artistic restraint and an acute awareness of the abiding values of Indian life” (Naik, *History* 41). Like other contemporary writers, Toru Dutt’s cousin Romesh Chander Dutt (1848-1909) wrote both in Bengali and English. He is well recognized for his translations of the Sanskrit texts namely *Lays of Ancient India*, *The Rigveda*, *Upnishads*. His translations of the *Mahabharata* (1895) and the *Ramayana* (1899) are better known. Like other writers, he tries to revive and expose the indigenous Indian culture to reconstruct modernity. “Dutt’s only achievement is that he made the ancient Hindu epics easily accessible to the English reader of the day in chaste Victorian idiom” (Naik, *Indian English Poetry* 13). One of the most noteworthy examples of native modernity in literature is Aurobindo’s *Savitri* (1950-51), an ambitious epic consisting of 23813 lines in twelve books and forty-nine cantos. Sri Aurobindo himself labels the poem as ‘a poetic philosophy of the spirit and of life’. Both the main aim and the poetic strategy of *Savitri* are indicated in the sub-title: ‘A Legend and a Symbol’. The ancient myth of the dedicated wife has been made a vehicle of Sri Aurobindo’s own philosophy of life – that is Man’s realization of the ‘life Divine’ on this earth. This outer frame or title of the work indicates that *Savitri* is not just another imitative writing in the Western epic style; it is a

highly original and deeply philosophical Hindu epic in which Aurobindo tries to emboss the Hindu mythology. By taking reference of this ancient simple story, he exposes glory of Aarya culture from different stand points i.e. yogic, philosophic, historical, mythical, spiritual and so on.

By quoting these examples of modern Indian writers, I want to assert that we require to peep into ancient historical, mythological and cultural past without which modernity (whether it is culture or literature) becomes barren. Indian nativity remained consistent and earnest in the hands of another great literary figure, Rabindranath Tagore (1861-1941). Poet, dramatist, novelist, short story writer, composer, painter, thinker, and educationist—he was a maestro, all rolled up into one. He wrote in Bengali and translated some of his works into English. He achieved the fame and name by translating his poetry collection, *Gitanjali*. His poetry is replete with the Indian ethos, because the ancient wisdom of *Upanishadas* is thriving in his bones. He was perhaps the first Indian English poet who instead of being the follower of British poets influenced them by virtue of his poetic talent. W.B. Yeats and Ezra Pound, for instance, were his ardent admirers. Tagore's verse in English is essentially lyrical in quality. Subjects of his poetry are – God, Nature, Love, the Child, Life and Death, and he brings to his treatment of these subjects the born lyric poet's simplicity, sensuousness and passion. As Jawaharlal Nehru puts it: "He was in line with the *rishis*, the great sages of India, drawing from the wisdom of the ancient past and giving it a practical garb and meaning in the present. Thus, he gave India's own message in a new language in keeping with the *yugadharma*, the spirit of the times" (XVI). Nehru adorned Tagore by ranking him into the category of ancient *rishis*, finding links of ancient roots and themes in all the works of Tagore.

To strengthen my view point on how nativity is important to enrich literature and to glorify our past, I'd like to present one more example of Ramanujan. He draws his themes from anthropology, folklore, religion, myth, and uses metre, and logical structure to shape his experience. Irony, paradox and satire are well used in poems which talk of Hindu traditions.

Likewise, Dom Moraes's poems opines Classical, medieval myths, they are shaped in connection of binary forces (good and evil forces) symbolized by the dragon and the dwarfs, Cain and the Unicorn, and so on. While on the other hand, if we look at P. Lal's contribution to acquaint people to nativity, we cannot ignore his publication and translation of the *Bhagavadgita* (1965), *The Dhammapada* (1967) and Ghalib's *Love Poems* (1971). Benson takes note of certain literary figures who remarkably devoted their creativity to regain inheritance based on morality and spirituality. Commenting on Ruth Praver Jhabvala's (1960) *The Householder* says that she prefers one of the four 'ashrams' or stages of life (of 'grihastha' or householder) in a man's life as a practice in Vedic period. (*Encyclopedia* 583). In addition to that Benson also highlights Amitav Ghosh's tendency to reiterate Vedantic ideology as he seeks to structure his '*The Circle of Reason*' on three cardinal qualities that, according to Indian philosophy, determine a person's character: 'Tamas', 'Rajas' and 'Satwa'. The order indicates the soul's gradual and upward evolution. Ghosh reverses the order to indicate the degeneration of life in modern age. The Part One is entitled 'Satwa': Reason; Part Two, 'Rajas': Passion; and Part Three, 'Tamas': Death. (*Encyclopedia* 583)

From the above instances, I reaffirm that modern Indian literature tries to embody a very rich and resourceful ancestry. Writers and reformists take support from the past Hindu scriptures, from ancient myths or from *bhakti* poets' philosophy. The Vedas, Upanishadas and Puranas, all embody great ethical value from which modern literature can borrow ample stuff to refine modernity. The ancestors were great philosophers and poets and their genius gradually passed in the generations that followed them. The literature was written in Sanskrit, Pali, Hindi and other regional languages. Socio-cultural norms, taboos and traditions were reflected in ancient literature. Literature too whether it is oral or written played significant role to shape social, political, cultural, spiritual practices of the past. During colonialism the modern writers felt the need to go back to the ancestry to value the Indian tradition and to save the nation from the

unfavourable effect, demoralization of values and vices induced by the colonizers. In a way going back to nativism proved to be having a great revival, enrichment and reform for modern literary history as well as for socio-political milieu.

To sum up, we can say that native modernity became pivotal for colonised people in finding their own voice and identity to reclaim their own past and present existence. For centuries the European colonial power has devalued and degenerated the colonised country's own cultural past. To erode the colonialist ideology by which the past has been devalued, it was the need to look back to grandeur of indigenusness. Viewing from socio-political scenario also, it was important to eliminate colonialist ideology and literature became the crucial vehicle to do so. The modernist writers and social activists tried to do it by taking help of the rich and glorious Indian literary history and culture. Pramod K. Nayar justly claims:

Postcolonial cultures' reliance on myth and local legend is an effort at de-contamination, a process of freeing their cultures from colonialism's pervasive influence. The return to roots – while running the very real danger of fundamentalism, reactionary nativism, and chauvinism – is an attempt to gain a measure of self-affirmation that is not tainted by colonialism. (*Postcolonial Literature* 234-35)

I admit that culture is actually a set-up. It is an interacting system within a frame of an area or similar traditions. Every culture is believed to have a native system. It always has an innate capacity to convert and attract suitable external influences into favourable system. The process is defined as nativization. The modern literature will not suffice until it interweaves glorious past. Naturally literary views nurture social design; so the modern writers reflect ancient roots. Here, I must add that post-modern writers have highlighted indigenusness for one or the other purpose but they have been also cautious about preserving modernity in writings and reform movements. It is because they wish to combine the best of the two (of indigenusness and of modernity). This is where their genius lies.

Works Cited

1. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Postcolonial Studies: The Key Concepts*. Routledge, 2005.
2. Benson, Eugene, and L.W. Conolly, eds. *Encyclopedia of Postcolonial Literature in English*, Vol.1. Routledge, 1994.
3. Ezekiel, Nissim. "Night of the Scorpion." *A Pageant of Poems*, edited by H.N. Kashyap, Selina Publishers, 1996. pp. 21-22.
4. Fowler, H.W, F.G. Fowler, and R.E. Allen, eds. "Nativism", *The Concise Oxford Dictionary of Current English, Eighth Edition*. Clarendon Press, 1990.
5. Gandhi, M.K. *An Autobiography The Story of My Experiments with Truth*. Navajivan Publishing House, 1969.
6. Naik, M.K. *Indian English Poetry: from beginnings upto 2000*. Pencraft, 2009.
7. Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 2007.
8. Nayar, Pramod K. *Postcolonial Literature: An Introduction*. Pearson Longman, 2008.
9. Nehru, Jawaharlal. Introduction. *Rabindranath Tagore: A Centenary Volume 1861 – 1961*. Sahitya Akademi, 1961. XIII-XVI.
10. Pantham, Thomas. "Gandhi, Nehru and Modernity." *Crisis and Change in Contemporary India*, edited by Upendra Baxi and Bhikhu Parekh, Sage Publication, 1995, a. pp. 98-121.
11. Parekh, Bhikhu. "Jawaharlal Nehru and the Crisis of Modernisation." *Crisis and Change in Contemporary India*, edited by Upendra Baxi and Bhikhu Parekh, Sage Publication, 1995, pp. 21-56.

Web-References

1. Amin, Shahid. "Gandhi as Mahatma." *Selected Subaltern Studies: Nationalism: Gandhi as Signifier*, Edited by Ranajit Guha and Gayatri Spivak, OUP, 1988. *Googlebooks.com*, books.google.co.in/books?isbn=0195052897. Accessed 21 Oct. 2016.
2. Gandhi, M.K. *My Religion*. Compiled and Edited by Bharatan Kumarappa, Navjivan Publishing House, 1955. www.gandhiashramsevagram.org/pdf-books-/my-religion.pdf. Accessed 21 Oct. 2016.
3. The Indian Express. "The Journey of the Native: In conversation with Marathi writer Bhalchandra Nemade." *Indianexpress.com*, indianexpress.com/article/lifestyle/books/the-journey-of-

the-native-in-conversation-with-marathi-writer-bhalchandra-nemade/. Accessed 15 Oct. 2016.

4. World English Dictionary. *Dictionary.com*, dictionary.reference.com/browse/nativism. Accessed 15 Oct. 2016.
5. www.mkgandhi.org/articles/g_writing.html. Accessed 21 Oct. 2016.

Dr. Kavita Tyagi is Associate Professor in Department of English & Other Foreign Languages at Dr. Shakuntala Misra National Rehabilitation University, Lucknow. E-mail: tyagi_kavita2004@yahoo.co.in

Indian Mind in Mythology

Virali Patoliya

Myth- a word which concerns with each and every aspect of the human life means a time-honored story, particularly dealing with the early history of a people or describing a natural or social phenomenon, and typically involving supernatural beings or events. In human society religious or spiritual backbone has been proved necessity from the existence of the human society. But then the question arise that either myth or religion become the support to human society? In India religion enters every sphere of activity. There is a distinction between myth and religion. Both differ but have corresponding aspects. Both are considered to be the structure of concepts that are of extreme importance to certain communities. In general myth is contemplated with one constituent or aspect of religion. In comparison to myth, religion is a broader term because besides mythological aspects, it includes rituals, morality, theology, philosophy and mystical experience.

“A myth is a system of hereditary stories of ancient origin which were once believed to be true by a particular cultural group and which served to explain why the world is as it is and things happen as they do, to provide rationale for social customs and to establish the sanction for the rules by which

people conduct their lives.”(Abrams & Harpham, 230).In a very broad sense myth can refer to any story originating within tradition. Mostly all the definitions of “myth” limit them to stories. Thus, it can be said that non-narrative elements of religion, such as rituals, are not myths. But myth has its own different aspects or streams which are perhaps broader than the religion. Religion sometimes binds itself to the rituals only, while myth extends itself to the theology and philosophy. And this makes it more complex to understand from a particular perspective than religion.

Myth and Mythology have a very thin line of distinction. Myth is an idea and mythology is the way to bring that idea into practice. Myth is the theory while mythology becomes its implementation. From centuries people believe in different kinds of myth and mythology. According to Hindu mythology there are 330 million Gods and Goddess, each having different *Katha* for the explanation of their existence and role. These *Kathas* are myth. Beliefs come from myth while customs and cultural rituals come from mythology. Through these *Kathas* the devotees learn and start living accordingly. Gradually those patterns become customs and rituals.

In a very extensive sense, the word ‘*Myth*’ can refer to any story originating within traditions. Myth conditions thoughts and feelings while mythology influences behaviors and communications. Thus, myth and mythology have a profound influence on culture. Likewise, culture has a deep influence on myth and mythology. “Behind the mythology is a myth. Behind the myth there may exist truth: an inherited truth about life and death, about nature and culture, about perfection and possibility, about hierarchies and horizons.” (Pattanaik, XVI)

For Indian society the mythology is an integral part of living. The national psyche draws the parallels from mythologies. There is a plenty of availability of religious, social, natural, spiritual and regional myths. India has completely a different mindset of mythology. Thus, religion and myth are as much apart as they are connected. India has its own priorities and values in accordance with myth. Myth

is primarily a traditional construct, a general understanding of the world that connects individuals and communities together. This understanding may be religious or secular. Ideas such as rebirth, heaven and hell, angels and evil spirits, destiny and self-rule, virtues and vices, sin, and salvation are religious myths. Ideas such as sovereignty, nation state, human rights, women's rights, animal rights and gay rights are secular myth based on its ethics. Religious or secular, all myths make reflective sense to one group of people.

Religious myths touch every part of the Indian society. *Vedas*, *Upnishadas* and *Puranas* are the primary scriptures, story within story, fable within fable that is what people see and feel in their bones. Those are the myths, about gods and the heroes of the epics that give antiquity and wonder to the earth people lived on. (Naipaul, 169) In India myth is everywhere. For Indians myth is the answer of their questions about their existence on the earth. Thus, in Indian society, myth is necessity in particular and important in general.

“Myth may be wrong, or they may be used to bad ends- but they cannot be dispensed with. They are our basic psychological tools for working together. A hammer is a carpenter's tool; a wrench is a mechanical tool; and a 'myth' is a social tool for welding the sense of inter-relationship by which the carpenter and the mechanic, though differently occupied, can work together for common social ends. In this sense a myth that works well is as real as food, tools, and shelter are.” (Coupe, 69).

The holy trinity of Hindu religion is the most important part of Indian Mythology. This trinity is the group of three Gods: Brahma (Generator of the earth), Vishnu (Operator of the earth) and Mahesh (Destroyer of the earth). Hence, it becomes GOD: **Generator, Operator and Destroyer**. In each aspect of Hinduism, this trinity appears in various roles, sometimes for guidance, sometimes for punishments, sometimes to appreciate apart from their main roles.

Indian mythology is one of the indispensable parts of the global society as it has its own myth and mythology that has kept the Indian society and their people in the sheer need of

spiritualism. Spiritualism serves as the ideology to live a decent and fear free life. Here, fear does not stand for worldly fears of an individual but, the fear of justice of the God and that of the cause and effect of any of the incident that occurred. A number of examples can be cited from Indian mythologies. In *Mahabharata* why *Karna* had to suffer all through his life even though he did not make any mistake? Why *Devratha* became *Bhishm* and then *Bhishmpitamaha*? Why *Draupadi* had to marry the five brothers (*Pandavas*)? What was the reason behind blindness of *Dhritrashtra* and the illness of *Pandu*? Why did *Abhimanyu* died even though the situation could have been turned down by his own maternal uncle *Shri Krishna*? In *Ramayana* why *Sita* had to give the *agnipariksha* though she was innocent? Why she was rejected by her husband (*Lord Rama*) even after the *agnipariksha*? The probable answer of these questions is the justice of God and the effect of the causes (deeds). The cycle of these causes and its effects has the most powerful cosmic energy and its précised judgment that works behind them.

Indian Mythology is one of the richest elements of Indian Culture. India is a bouquet of temples, mosques, churches, gurudwaras (Sikh temples), and upashrayas (Jain temples). As Mark Twain said India is a nation of hundred nations. In India everything depicts the spirituality: dance, entrance of temples, fasts and festivals and even all arts are also a part of spirituality. This culture makes India unique in the world and enriches it with its abundant values. Through generations, different stories in Indian mythology have been passed from generation to generation either by word of mouth or through carefully stored scriptures. "The cultural diversity within the Indian society in terms of inter-religion, inter-caste, inter-tribe, inter-sector community differences are so great that any general statement is a suspect. It is a matter of concern that today a political interpretation of what a particular religion stands for has led to a biased thinking. The spirit of India is essentially manifested in religious tolerance." (Sharma, pg. 19)

In Indian context mythology is probably the most utilized and most adored for every generation and genre. Indian

history bears proof to the each fact that Indians from each age, time, place and dynasty have expressed their fervent desire to be enriched and knowledgeable in myth, legend and folklore. Mythology in the Indian milieu is kind of an all-encompass and wide-ranging subject, to which everybody wants to be a part of. Myth and mythology is not only the part of Indian society but it becomes the spiritual need of Indian people.

Indian custom has always borne the idea of the general welfare of people and this has led to an idea of religion and social welfare being linked together. Rituals are performed to instill the feelings of devotion. In India spirituality is the centre of the life. Behind each Hindu ritual, there is a specific reason. There are so many examples we can describe here. Such as, to light a lamp, to do fasting, to worship plants and animals, ring the bell while entering in the temple, coconut breaking at the temple, to end all the prayers by chanting *Shanti* trice etc.

India and Indians have so many mysteries in them. The world of myth and mythology itself is one kind of an unsolved or questionable mystery. And the performance of these mythologies in the form of rituals adds some hidden aspects to it. To know India without understanding its religious beliefs and rituals is impossible because it has a very large impact on the personal lives of almost all Indians and influences the public life on a daily basis. In India, on a daily life, the majority of people engage in ritualistic actions that are stimulated by religious systems that owe much to the past but are continuously evolving. Thus religion and religious practices is one of the most important facets of Indian history as well as Indian contemporary life.

The major belief structure only scrapes the outer aspects of the astonishing diversity in Indian religious life. The multifaceted principles and institutions of the great traditions, protected through written scriptures, are divided into numerous schools of thought, sects and paths of devotion. In many cases, these divisions stalk from the teachings of great masters, who come up continuously to lead the followers with a new revelation or path to salvation.

India is a country with numerous languages, religions, gods, goddesses, castes, cultures, traditions, customs, rituals and so on. Myth and religion are interwoven with the Indian society. Spirituality is the need of human mind like food to human body. Myth, mythology, *Vedas*, *Upanishads*, and other religious scriptures are the guidelines with the simple examples in the form of stories. These guidelines are the way to peaceful and prosperous life. To study Indian mythology in context of Indian ancient literature is a vast and interesting subject. There would be always a new dimension or aspect one can have out of its study. Indian myth and the greatest epics are inseparable part of the Indian society.

References

1. Abrams, M.H., Harpham. (2013); "*A Glossary of Literary Terms*", Cengage Learning Publication, Delhi.
2. Dr. Pattanaik, Devdutt. (2006); "*Myth=Mythya: A Handbook of Hindu Mythology*", Penguin Books, New Delhi.
3. Naipaul, V.S. (1990); "*India: A Million Mutinies Now*", Vintage Books, London.
4. Coupe, Laurence. (1997); "*Myth: The New Critical Idiom*", Routledge London and New York.
5. Sharma, Amit Kumar (Ed.). (2011); "*Religion and Culture in Indian Civilization: Essays on Honour of C.N. Venugopal*", D.K. Print World (p) Ltd. New Delhi.

Ms Virali Patoliya, is a doctoral research scholar at Study Abroad Program and Diaspora Studies, Gujarat University. Her area of interest includes Indian culture, Indian films and Indian mythology. E-mail: virali.patoliya8@gmail.com

Doctrines of Good Governance from Shukra Niti and Contemporary Relevance

Pawan Kumar Sharma

Ancient Indian scriptures such as *Vedas, Smritis, Samhitas, Upanishads, Aranyakas, Puranas, Epics* etc. are the storehouse of knowledge pertaining to all spheres of life. These scriptures were either authored by an individual known as *Rishi* or *Acharya* or they were brought forward by particular schools of thought. The different forms of knowledge did not lack the gravity or the substance of relevance though the Western thinkers have been insistent in placing a hierarchical (responsive) order to these thoughts. What is more relevant is the availability of thought irrespective of the period these thoughts were generated.

Shukra, the known Sanskrit scriptologist is the propounder of *Shukra Nitisara* which has total five *adhyaya* (chapters) and two thousand four hundred and fifty four (2454) *slokas*. With due available sources *Shukra Nitisara* can be placed into an ancient bracket of 2600 years.¹ If we also count the *Mahabharata* narrates to the scripture, then its age leaps upto more than 5000 years.² The analysts agree that it was written before *Panini*.³

ShukraNiti primarily coins the policies for systems which are imperative for the state governance. *Shukra* is said to be the *acharya* of the demons and if they had followed *ShukraNiti* then no wonder that demons were able to keep gods under their dominance for a long time. However it is yet to be substantiated that the author of *Shukra Nitisara* and demon *acharyaShukracharya* are the same individual.⁴

The present paper derives main thoughts from *Shukra Nitisara* on hereditary (responsive) of governance which has direct relation to the smart, simple, moral, accountable, responsible or transparent contemporary system of governance. This scripture has been rarely studied in this light.^{4A}

Art of Writing Note Sheet

The second chapter of *ShukraNiti* deals in detail how a Note Sheet is formed. It's a major component in this stately affairs. To create the design *Shukra* says that an elongated paper should be divided vertically into four parts.⁵ Three of that should be divided horizontally. A detailed Note is given about the merits and demerits of a Note Sheet. The best is one which is written in the upper section from left to right medium, from right to left in the middle of the paper and one which is written in one-fourth of the center is counted of the least category.⁶ Infact it does clarify that the king must have a clear perception about the content from the beginning only. The rest of the portion are meant to be commented by the ministers, experts or state representatives.⁷ A composite Note Sheet is useful for the ultimate decision. These comments and noting must follow the hierarchy (responsive) of the positions whereas the minister's noting comes at the end, but just before the king's.⁸ Thus *Shukra* not only theorizes but also presents the practicality of the Note Sheet.⁹ It was mandatory for all stake holders like chief ministers, ministers, president, chief representatives, prince¹⁰ or the king to make the noting so that a king could fulfill due responsibility with appropriate consideration.¹¹ This makes each one responsible in their capacity while taking the decision in governance.¹²

The second stage the Note Sheet reaches to the status¹³ where except the king or the prince all others have studied the matter well.¹⁴ This saves delay in taking important decisions.¹⁵ In the third stage once the Note Sheet is ready the outward is as important for implementation.^{[16] [17]} *Shukra* defines twenty types of letters where he mention clearly,¹⁸ “without the order of the ruler no officer should carry out any duty at the same time king mustn’t order any job to anyone without giving in writing”.¹⁹ *Shukra* believe that written order is of supreme nature and those who don’t follow the tradition might dilute the liberty or the duty.^{[20][21]} This order is important because the king is not always an individual but it also represent a system.²² Any sealed or Note Sheet has to pass through different department governance with respective noting. Hence it automatically stands endorsed by the king law, people and *dharma*.²³ This system also reflects the transparency of the governance.²⁴

Shukra makes special mention about those orders which had the king’s seal. Any notification without seal would stand null and void in any governance.²⁵ In today’s terminology we may say that the item is not gazetted. Hence the supreme nature of order always bears king’s seal.

Shukra not only categorizes work but also defines time in appropriation. These are divided into daily, monthly, annually and multi-annually activities. He also insists on keeping the office copy in order.²⁶

Shukra integrates godly attitude into governance and divides the governance into two types:

1. Note Sheet bearing information
2. Note Sheet bearing accountancy

This notifies that newspaper sought of writing had already been in practice at that time.²⁷ Out of these two categories the present paper shall deliberate on the first type of Note Sheet bearing information which are of twenty types. They are as follows:

1. **Jaypatra:** It is a document that contains the judgement of a case or suit with all its details and arguments from both the sides.²⁸ In contemporary India this is named

as decree. This is defined in the Code Of Civil Procedure, 1908 Article 2(2).^{28A}

2. **Agyapatra:** It is a document related with the assignment of duties and functions to the tributary chiefs, officers and governors of districts.²⁹ (In English it is known as charter)
3. **Pragyapanapatra:** It is a notification by which functions are accredited to priests, sacrificers, worshippers, acharyas and other respected people are informed through the king of the rites that they have to perform.³⁰
4. **Shasanapatra:** Shasanapatra is the document signed by the king with the seal which contains regulations and orders for the subjects wherein he orders his subjects to listen to all his words and perform their duties as laid down by him.³¹ (In today's time span it is known as Government Order or G.O.)
5. **Prasadalikhitpatra:** This is a document given by the king to honour or confer land to those in the service of the state in delighting the king with their work.³² (Even today this method is effect. For amazing bravery, courage, remarkable scholarship, achievement in sports this type of letters are issued.) Today in India for bravery and courage the government gives *Paramveer Chakra*, for achievements in sports gives *Arjun Puruskar* and for scholarship gives *Padma Shri, Padma Vibhushan* etc. to the deserved Indians.^{32A}
6. **Bhogpatra:** The document which says that the person is permitted to use (giving right to use) is called *Bhogpatra*.³³ In contemporary India it is known as leasing. This is defined in Bare Acts in India - statutes and laws - Transfer of Property Act 1882 - Section 105.^{33A}
7. **Karadikrutpatra:** The document which is used for the collection of revenue (tax) is called *Karadikrutpatra*.³⁴ In present India this document is prevalent in all the states' land revenue code.
8. **Upayanikrutpatra:** Those documents which announces the giving of property as gifts is called

Upayanikrutpatra.³⁵ Presently in India this is defined under Transfer of Property Act, 1882 Article 122.

9. ***Purushavadhikpatra***: It is a document which declares that a particular property is used by more than one person.³⁶ Currently this is written under Indian Trusts Act 1882.^{36A}
10. ***Kalavadhikpatra***: Any agreement of rights or work has 'time' or time limit specified in it then that document is known as *Kalavadhikpatra*.³⁷ In present time it is said as the power of attorney / authority document.^{37A}
11. ***Vibhaagpatra***: The document which reveals of the distribution of the goods / property between the brothers with their willingness is called *Vibhaagpatra* / indulgence article.³⁸ In recent times it comes under the umbrella of family partitions and related to this there is no such process prevailing in India. It is more dependent on mutual understanding.^{38A}
12. ***Dharmapatra***: Any house or land that is given and declared publically then that letter is known as *Dharmapatra*.³⁹ In contemporary period this is described under Indian Trusts Act 1882, Public Trusts.^{39A}
13. ***Krayapatra***: This document says of the transfer of ownership in exchange for a price paid.⁴⁰ This is described as Transfer of property act 1882, Article 54, in today's time span.^{40A}
14. ***Saadilekhpatra***: By allotting a pledge of the moveable or immovable property the documents framed with a contract is called *Saadilekhpatra*.⁴¹ This is written as Transfer of property act 1882, Article 58, for immovable property.^{41A} Under the Transfer of property act 1872, Article 172, this was defined for movable property for mortgage.
15. ***Samvitlekhyapatra***: The document which reflects the cooperation of rural people and the citizens of the urban for better administration is called *Samvitlekhyapatra* (MoU).⁴² (Today the public private partnership is the modern form of *Samvitlekhyapatra*).

16. **Roonpatra:** When a document is written by a knowledgeable person with the condition to return the amount of loan with the interest in the presence of the witness is known as *roonpatra*.⁴³ In recent times this is defined in Section 4 in The Negotiable Instruments Act, 1881 as “Promissory note”.^{43A}
17. **Shudhipatra:** On disapproval of the exercised indictment and after its atonement, the letter that contains the signature of the witness is called *Shudhipatra*.⁴⁴
18. **Samayiklekhpatra:** Few of businessmen invest their capital in partnership for business, needs a document which is called *Samayiklekhpatra*.⁴⁵ (The process of shareholding is defined in today’s time) This is defined under The Indian Partnership Act, 1932 Section 4.
19. **Sammitsangyakpatra:** When an unreleased decision taken by elegant citizens, officers of department, ministers and even priests is accepted by the litigants on paper then that document is known as *Sammitsangyakpatra*.⁴⁶ In present time this is defined in Official Secrets Act 1923.^{46A}
20. **Khsempatra:** The letter which contains all the related news details has its initiative with the auspicious key words followed by the questionnaire of decisive, with clear and good handwritings and signature
21. **Bhaashapatra:** Including all the features of the above letters when a writer defines his/her mental agony in his/her language is called *Bhaashapatra / Abhiyogpatra / Vedanarthakpatra*.⁴⁸

Thus after a detailed study of certain *slokas* of *ShukraNiti* it can be concluded that *Shukra Nitisara* should be termed as the best treatise written on good governance in detail. Infact many of the modern writings on good governance are reflecting more or less the same nature of smart governance. A pre-independence study of British system of governance also makes it clear that *ShukraNiti* has impacted the rules of governance for British. The comparative study done in this paper has taken mainly 1871, 1882 and 1923 rules of governance. Hence it substantiates the understanding that

British had already read and understood and implemented many formula of good governance from *Shukra Nitisara*.⁴⁹

Sir William Jones who joined Supreme Court of Calcutta in 1783 as Chief Justice of British India Company and stayed in India for about ten years had not only translated but also studied Sanskrit scriptures of India. In 1784 he established the Royal Asiatic Society of Bengal to regulate the translation from Sanskrit. He appointed Warren Hastings as President and himself as Vice-President of the society. He considered *Manusmriti* as an unparalleled treatise for Hindus and himself translated it into English with the title "Institution of Hindu Law". We assume that good governance is primarily a Western concept accepted by India and many colonized countries but a systematic study of the development of European thought makes it astoundingly clear that the European thought was gradually improved upon by the continuous translation of Sanskrit scriptures into European languages. Will Durant claims in his book 'Case of India' (1935) reprint 2011 that India is our mother in many dimensions.⁵⁰ The infatuation to English has kept us apart from our own rich heritage of knowledge and today we stride to make our mark through the West. The present attempt is to overrule such assumptions.

End Notes

सन्दर्भ—

1. शुक्रनीति सार— डॉ. जगदीश चंद्र मिश्र का भाष्य, चौखम्बा प्रकाशन, वाराणसी, वर्ष—2009, पृष्ठ—10
2. महाभारत
3. शुक्रनीति, तद्वैव, पृष्ठ—12
4. दशावतारों का उल्लेख संस्कृत साहित्य में है और उनमें से कई अवतारों के अवतरित होने का कारण जनसामान्य का कल्याण ही है।
4. ई—वायुनंदन तथा डॉली मैथ्यु द्वारा संपादित, गुड गवर्नेन्स इनिशिएटिव्स इन इण्डिया : प्रेन्टिस हल ऑफ इण्डिया प्राइवेट लिमिटेड नई दिल्ली, 2003, पृष्ठ—6

5. शुक्रनीति 2/360
6. तदैव- 2/361
7. तदैव- 2/361
8. तदैव- 2/362
9. तदैव- 2/363
10. वाल्मीकि रामायण, गीताप्रेस गोरखपुर, 1/7/3
11. शुक्रनीति- 2/364
12. कौटिल्यीय अर्थशास्त्र
13. शुक्रनीति 2/315
14. तदैव
15. तदैव-2/366
16. तदैव 2/367
17. तदैव 2/368
18. तदैव 2/369
19. तदैव 2/290
20. तदैव 2/291
21. तदैव 2/292
22. तदैव 2/293
23. तदैव 2/293
24. शुक्रनीति-2/294-95
25. तदैव-2/296
26. तदैव-2/297
27. तदैव-2/298
28. तदैव-2/299
- 28^A. धारा 2 (2) सिविल प्रक्रिया संहिता, 1908
29. तदैव-2/300
30. तदैव-2/301
31. तदैव-2/302
32. तदैव-2/303
- 32^A. अनुच्छेद 18, भारत का संविधान
- 33^ण. तदैव-2/304
- 33^A. धारा 105, संपत्ति अंतरण अधिनियम, 1882
34. तदैव
35. तदैव
- 35^A. धारा 122, संपत्ति अंतरण अधिनियम, 1882
36. तदैव

- 36^A. भारतीय न्यास अधिनियम 1882
 37. तदैव
 37^A. मुख्तारनामा अधिनियम, 1882
 38. तदैव-2/305
 38^A. त्रिपाठी, जी.पी. संपत्ति अंतरण अधिनियम, 1882
 39. तदैव-2/306
 39^A. भारतीय न्यास अधिनियम, 1882
 40. तदैव-2/307
 40^A. धारा 54, संपत्ति अंतरण अधिनियम, 1882
 41. तदैव-2/308
 41^A. धारा 58, संपत्ति अंतरण अधिनियम, 1882
 41^A. धारा 172, भारतीय संविदा अधिनियम 1872
 43^A. तदैव-2/310
 43^A. धारा 4, भारतीय परक्राम्य लेख अधिनियम 1881
 44. तदैव-2/311
 45. तदैव-2/312
 45^A. धारा 4, भारतीय भागीदारी अधिनियम 1932
 46^A. तदैव-2/313
 46^A. शासकीय गुप्त बात अधिनियम 1923
 4. तदैव-2/314
 48. तदैव-2/315
 49. ए.एल.बाशम, अद्भुत भारत, शिवलाल अग्रवाल एण्ड कंपनी, आगरा, पृष्ठ-4-5।
 50. विल ड्यूरेण्ट, 'केस फॉर इण्डिया' स्ट्राण्ड बुक स्टॉल, मुंबई, 2011, पृष्ठ-3

Dr. Pawan Kumar Sharma, is the Head of the Department of Political Science and Dean of Social Sciences in Atal Bihari Vajpayee Hindi Vishwavidyalaya, Bhopal. His area of specialization is ancient Indian political thoughts. E-mail: pawan_sharma1967@yahoo.co.in

Primary Role of Bhakti in Indian Politics in Fight for Freedom

Sanjeev Kumar Sharma

Rammohan not only attempted to reform Hinduism but also laid the basis of political thought and liberal movement in India. History as a triumph of memory over the corrupting influence of time was never a part of Hindu outlook, and as a result political thinking of invasion and political theories failed to develop amongst them. The Hindu intellect longed for intuitive insight, not for empirical fact.

The next Brahma leader, Keshab Chandra Sen, conceived the great idea of uniting the Indians under the banner of one faith, and successfully toured India and established centers of Brahma faith, which actually made the task of Surendra Nath Bannerjee easier, when he toured India for popularizing the Congress. It was no longer unusual for a Bengali to address a gathering in the Punjab or Maharashtra, (Incidentally, Keshab has suggested to Dayananda to use Hindi as his medium of preaching.) But he was loyal to the British, and steadfastly refused to have anything to do with even the moderate politics of those days. However, even Keshab was constrained to declare: "Europeans and natives are both the children of God, and the ties of brotherhood should bind them

together. Extend, to us, O ye, Europeans in India, the right hand of fellowship, to which we are fairly entitled, If, however, our Christian friends persist in traducing our nationality and national character, and in distrusting and hating Orientalism, let me assure them that I do not in the least feel dishonoured by such imputations. On the contrary, I rejoice yea, I am proud, that I am an Asiatic. And was not Jesus Christ an Asiatic?" "(Deafening applause.)"¹

This was the voice of injured national pride speaking through Keshab, for he had expected a pap-preachment between the Hindus and Christians, with the fond hope that Indian *bhaktas* of Christ would be treated as equals by the Englishmen. But the Brahmas were dis-appointed and from Shivrath Shastri onwards a strong current of nationalism is discernible among them. This is most evident in Rabindranath, who inherited the anti-British attitude of his father and emotional attachment to Hinduism were the expression of his strong national sentiments and declaration of his felt dignity as an Indian. A more precise and bolder stand was taken by his colleague and follower, Rajnarain Bose, who in a sense can be called the father of nationalism in Bengal. His grandson was Sri Aurobindo.

But the man who, amongst the religious reformers, took an attitude of aggressive nationalism was Swami Dayananda. He was an uncompromising Hindu and rejected all foreign ideas as mere excretions. But this apparent reactionary nature of his movement provided a strong basis of nationalism,² and since his days the Arya Samaj has played its role in India's national struggle.

It is more difficult to assess the importance of Swami Vivekananda's role in Indian politics. Some of his speeches and writings addressed to his countrymen passionately describe the poor condition of India and the supreme need to raise her to her predestined glory. These speeches and writings had tremendous influence on the youth, particularly in Bengal, and the revolutionaries derived inspiration from his works, and he did influence the nationalist movement. His great performance at Chicago and subsequent career in the U.S.A. and Europe made the Hindus proudly conscious of

the value of their faith in the modern world. Vivekananda's teachings in a sense, therefore, Vivekananda may be said to have brought about Hindu revival, but his main emphasis was on action (*karma*), not on *bhakti*.

In social spheres, the Moderates desired reform on Western lines and relied on the Government to pass the necessary legislations. It is difficult to say how far Rammohan would have approved this attitude, but his successors, namely, Iswar Chandra Vidyasagar and Keshab, induced the Government to enforce social reforms, and since then the majority of the educated Indians came to think it quite natural, that the Government should pass such laws for eradicating social evils for which there were persistent public demands. And there were, many evils in Hindu society, the eradication of which, the Moderates believed, was a pre-requisite for political advancement.

The method of social reform served its purpose, at least to a great extent, and under the circumstances appeared to be the only rational and-logical method. But soon opinions came to be heard which would refuse an alien Government the right to interfere in Hindu society. The necessity of social reform was not disputed, but the idea steadily developed by Tilak, Aurobindo and all the "assertive" leaders was that independence must come first.

In this context, Tilak's attitude to the Age of Consent Bill is particularly relevant. Tilak's opposition to the Bill was on several counts, one of which was its impracticability and the other with its imposition by an alien Government. It is true that Tilak quoted the Sanskrit scriptures to prove some of his points, but so did also Sir R. G. Bhandarkar, one of the chief protagonists of the Bill, and Tilak was supported by Sir Ramesh, Chandra Mitra, W. C. Bonnerjea, Sir T. Madhavrao, Surendra Nath Bannerji and Chimanlal Setalvad, who were opposed to Government legislation to change traditional customs.³

The controversy on the Age of Consent Bill brought religion on the periphery of politics and Tilak effected a collaboration between the two by introducing the Ganapati festival. For this and the undoubted religious bias of his

private life, Tilak is sometimes said to have introduced Hindu religious revivalist movement in politics. This charge, however, appears to be one of those half-truths which clings to a picturesque personality who thrived on controversy.

There is no doubt that Tilak was a religious man, but so were many of his contemporaries. The real point of difference between Tilak and his political opponents was his 'Assertiveness' that is fixing the goal of Indian politics to driving the British out of the country. Tilak seems to have understood that in this task the support of the masses would be necessary, and a corollary to this was the further postulate that nothing would rouse the Indian masses unless there was a religious or even pseudo-religious call. He made this point clear at a private conference of some Hindu nationalists and Muslim pan-Islamists. "Tilak spoke on the desirability of widespread agitation being carried on among the masses, and pointed out that the agitation would not succeed unless it was mixed up with religion. The outcome of the conference were two new movements; one was the revival of the *Kirtan* among the Hindu; the other was the Anjuman-i-Khuddam-i-Kaba. At the gatherings of these two, political songs were to be sung with the religious. It was as stressed at the meeting that what appealed to the masses most was a movement ostensibly religious and spiritual."⁴ It was due to this desire to enlist mass support in the cause of the nationalist movement that he advocated, four months before his death, that anyone who spent his life in Indian freedom struggle must be treated as a Brahmana to whatever caste he might have been born.⁵

Tilak's philosophy of life is to be found in the *Gitarahasya*, his masterly introduction to the *Gita*; indeed the *Gitarahasya* and Tilak's commentary on the *Gita* is a prologue to modern India, There certain cherished concepts held for more than a thousand years have been revised, so that the *Gita* might still maintain its position as the Lord's revelation, yet help the devotees to meet the challenge of an alien civilization.

It is necessary to recall here that Sankara not only preached monism, but also the view that in order to attain ultimate release from the chain of births and deaths, one

should attain knowledge, for which one has to renounce the world and become a sannyasin. Now all the later Acharyas, like Ramanuja, Nimbarka, Madhva, Vallabha and Chaitanya differed from Sankara on monism, but in practice accepted doctrine of renunciation. And it was on this point that Tilak differed with all of them. He accepted Sankara's monism as the only satisfactory doctrine to explain the apparently contradictory statements of the Upanishads, but rejected Sankara's doctrine of renunciation not dogmatically, but as being opposed to the real teachings of the *Gita*. Anyone who has read the great Acharya's commentary will realize the amount of moral and intellectual courage necessary to undertake the task of proving him wrong on a point on which all his great adversaries had tacitly supported him.

Tilak wanted his countrymen to become intensely active, but such activity should neither be that of slaves nor merely imitative, but based on knowledge. He had to base his doctrine on the bed-rock of Hinduism the *Gita*, for that was the sure way of appealing to the Hindus; people might differ from him but would not reject his views without proper consideration. This has left him open to the charge of being a Hindu revivalist and obscurantist. As to the first, there is no doubt that the Hindus in those days stood greatly in need of being revived, and many other eminent Indians had been attempting to do the same since the days of Rammohan. As for the charge of his being an obscurantist it can be brought only by those who have no understanding of traditional Indian culture, His ideals were Ganesa, the God of wisdom, destroyer of obstacles, and the bestower of desired ends (*siddhi*), and Shivaji, the man of action; and he wanted to inculcate in his countrymen the combined virtues of his idols.

According to Tilak, *bitakti-marga*, though an important element of the *Gita*, is subordinate to *jnana* and *Karma* which have been described as the only two *nishthas* (*Gita*, III.3).⁶

We need not go into the subtlety of the points raised by his interpretation, but he seems to have been correct in assumption that the pre-Sankara commentaries of the *Gita* preached the doctrine of *jnana-karma-samuchchya*. This was

proved when the Kashmir recension of the *Gita* was published in 1930.

It was Aurobindo who introduced *bhakti* that is a mystic faith dissociated from rationalism, into politics. Like a meteor he shot across the firmament of Indian politics for only five years (1905-10), but within these few years left an indelible stamp on Indian politics.

“Those who have freed nations,” Aurobindo wrote in 1908, “have first passed through the agony of utter renunciation before their efforts were crowned with success, and those who aspire to free India will first have to pay the price which the Mother demands...Regeneration is literally rebirth, and rebirth comes not by the intellect, not by the fullness of the purse, not by policy, not by change of machinery, but by getting a new heart, by throwing away all into the fire of sacrifice and being reborn in the Mother.”⁷

This is pure *bhakti*; Aurobindo's attempt was to open the floodgate of emotion and inundate the country with nationalistic faith and fervour, as visualized by Bankim in his *Anandamath* and the *Vande-mataram* song. This song, being written in Sanskrit, conceals the obvious anti-religious tenor of its theme, namely, to substitute the country in the place of the deity, unheard of in the Bramanical literature. *Prithvi* was worshipped by the Vedic Aryans, but Bankim's Mother bears no relation to the Vedic *Prithvi*. He was born in a country surcharged with *bhakti* and *sakti* worship which dominated his political thinking. Possibly he felt that the salvation of his country needs a resurgence of *sakti* through a political *bhakti* movement, He was writing a novel, so its secondary political Implications, namely, its Hindu bias, would not appear to him objectionable in the context in which he wrote it, but it must have been apparent to Aurobindo. But it does not seem to have disturbed him in the least. He wrote in the *Bande Mataram*: “What is nationalism? Nationalism is not a mere political programme; nationalism is a religion that has come from God; Nationalism is a creed Which you shall have to live...If you are going to be a nationalist, if you are going to assent to this religion of nationalism, you must do it in the religious spirit. You must remember that you are the

instruments of God.”⁸ In an article intended for the *BandeMataram*, Aurobindo defined his political *bhakti*: “Love has a place in politics but it is the love of one’s country, for one’s countrymen, for the glory, greatness and happiness or the race, the divine ananda of self-immolation for one’s fellows, the ecstasy of relieving their sufferings, the Joy of seeing one’s blood flow for country and freedom, the bliss of union in death with the fathers of the race. ... The pride in our past, the pain of our present, the passion for the future is its trunk and branches. Self sacrifice and self forgetfulness, great service, high endurance for the country are its fruit. And the self which keeps it alive is the realization of the Motherhood of God in the country, the vision of the Mother, the perpetual contemplation, adoration and service of the Mother.”⁹

If ‘Krishna’ or ‘Kali’ is substituted for ‘race’ and ‘country’, the passage can probably pass muster as a free English rendering of a *bhakti* hymn. The justification for this attitude, apart from Aurobindo’s spiritual nature, is to be found in his statement: “All great movements in India have begun with a new spiritual thought and usually a new religious activity.”¹⁰ This is undoubtedly correct so far as religious movements are concerned, but it is difficult to find from Indian history, political activities which began with a new spiritual thought, unless one concedes that the Vijayanagara empire founded by Harihara and Bukka was the result of Vidyaranya’s neo-Vedantic movement, or that Shivaji’s activities were inspired by Ramadasa. Whatever may be the validity of such claims, it does not appear that Aurobindo was anxious to prove the soundness of his theory on an empirical basis but seems to have taken his Stand on intuitive realization. And this was exactly the type of appeal which the Hindus, devoid of historical sense, could appreciate. Tilak’s Ganapati and Shivaji festivals were confined to Maharashtra though temporarily it found an echo in distant Bengal; his *Gitarahasya* had a wider appeal, but to Aurobindo’s call the Hindus responded from all over India, *Ananya-bhakti*, or unswerving devotion henceforth became

the basis of nationalism: not patriotism based on a pride in the past history of this ancient land.

Thus to politicians today *Asoka* represents India. For-gotten are the services of Chandragupta Maurya who drove out the Greeks from Indian soil, of Skandagupta who re-pelled the Huna Invasion, of Harihara and Bukka, of Shivaji, and those who fought to preserve their independence, Maharana Pratap, Maharana Rajasimha, Durgadas Rathor, Santaji Ghorpare or Dhana Singh Jadav.

This was of course not contemplated by Aurobindo, but the Hindus in general, being what they were, preferred a spiritual basis for national struggle to a historical one, though pride in a glorious past was never quite absent from their minds, but this too was based partly upon reading of history, and partly on intuition.

Tilak had brought into existence the Extremist Party in Indian politics and tried to provide a philosophy for them based on rationalism, for basically Tilak was a realist. But Aurobindo was an idealist, and it was his idealism which gripped the imagination of the Extremist Party. In their nationalistic fervour they ignored the difficulties that lay in their way if they really had to match their strength against the might of the British. Their justification would be that politics might be a game of achieving the possible, but sometimes the impossible has to be attempted in order that the possible may be attained. And so the revolutionaries began to organize themselves.

It is difficult to assess the value of the revolutionary movement in our struggle for Independence. However, the example of a young man cheerfully mounting the gallows had an overpowering effect on the sentiments of his countrymen. Their reaction to the example was an yearning to do something positive, but the Extremists had no means to harness this potential mass upsurge, nor was it included in their programme. For that another leader was to appear. He was Gandhiji.

It is interesting to recall here Aurobindo's 'last political will and testament,' published in the *Karmayogin* of July 31, 1909 under the title, *An open letter to my countrymen*. In this

letter Aurobindo prophesied: "All great movements wait for their God-sent leader; the willing channel of His force, and only when he comes move forward triumphantly to their fulfillment. The men who have led hitherto have been strong men of high gifts and commanding genius, great enough to be the protagonists of any other movement, but even they were not sufficient to fulfil one which is the chief current of a world-wide revolution. Therefore the Nationalist Party, the custodians of the future, must wait for the man who is to come..."

It may be doubted whether Aurobindo had envisaged Gandhiji, but it is clear that he felt that a new leader was needed. The reason may be that though Tilak and Aurobind shared in common an aversion to Moderate Party politics, they differed in their basic approach to the political problems; Tilak being a realist, and Aurobindo an idealist. Gandhiji was both. He accomplished what Tilak had attempted: a mass uprising; and what Aurobindo had envisaged: imposing nationalism as the religion of contemporary India. It is with the latter aspect that we are concerned here.

Gandhiji was born in a devout Vaishnava family and the form of religion with which he was familiar was pure *bhakti-vada*, which demands complete obedience to the *guru* (preceptor). This is quite different from the leadership on the *fuehrer* principle and Gandhiji was quite conscious of it. He neither envisaged nor treated his vast horde of followers as an impersonal conglomeration of human beings meaningful only collectively in a mass; to him each of them had significance as an individual. But he expected each and all of them to obey his command, appropriately called 'Inner voice'.

It is remarkable that a man who had on him all the marks of true humility was never successful in any major political negotiation. This can be explained if historical precedence is any guide for posterity, A political leader can compromise, for compromise is an art which a politician has to master before he can become a leader. A religious leader, however, never compromises, which is one of the main reasons that it is almost impossible to put an end to religious feuds.

When Gandhiji claimed that he represented both the Hindus and the Muslims he genuinely believed it; for, to him, it was a fact. His religion was nationalism, as he understood it, in the ultimate analysis service to humanity, particularly Indians.

Memory is the co-ordination of past experiences and awakening on the plane of consciousness. The bhakti movement through Gandhiji's powerful agency acted mysteriously on the profound philosophic bent, and religious feeling of the Hindus, but failed to convince those who had left the fold of Hinduism. To the Hindus Gandhiji was the centre of gravity, the unifying agent, the true Indian, but to Muslims, Just a Hindu leader.

Incidentally, his non-cooperation movement, which involved the boycott of all the British institutions in India, and his attempt to replace English with Hindi, reminds us of the following verse from the Brihadharnna-purana (III, 20.15):

*Samsargo yavanaschaiva bhasha cha yavana tatha
Suratulyam dvayam proktam yavanannam tato' dhikam*

(Association with the yavanas, and the use of their language are (as bad as drinking) wine, (while) *yavana's* food (i.e. food earned by serving a *Yavana* or cooked by a yavana is even worse.) Yavana in this verse means a Muslim, but if interpreted as British, the verse would yield the central idea of non-cooperation, The Hindus were familiar with this negative attitude, but not the Muslims.

One of the main reasons for the great popularity enjoyed by the bhakti movement was that it needed little or no education to be a bhakta. Gandhiji never made any secret of the fact that he "had never been able to make a fetish of literary training."¹¹ This mild rebuke may have been unpalatable to Tagore (to whom it was addressed) and other educated Indians, but ninety percent or the Indians being illiterate, this anti-intellectual bias was sure to earn for Gandhiji great popularity.

Gandhiji had worked amongst the labourers, particularly in Ahmedabad, but he seems to have an intuitive realization

of the fact that the peasants constitute the backbone of India's body politic; the visible symbol of her tenacious will to survive. And the peasant too, whether at Champaran, Bardoll or Noukhali, Hindu or Muslim immediately took him to heart. Had he not put on the join cloth of the Indian peasants? And the fact of Gandhiji's British education would not be known to them, for they could understand nothing of his Impeccable English. They came to have his *darsana*, even at night when the train carrying the sleeping Mahatma passed by, for a glimpse of the holy man or even his surroundings takes a bhakta upwards, however little, towards a purer region of bliss.

Unfortunately what Gandhiji lacked was Tilak's scholarship and Aurobindo's detachment, Like Tilak, Gandhiji wanted to base his doctrine on the authority of the Gita, and here he discovered that the Gita's main message was *anasakti* (non-attachment) which implied non-violence. All, except Gandhiji's faithfuls, agreed that in trying to prove his thesis, he was twisting the meanings of certain verses, but Gandhiji remained unperturbed. Actually, there was a disarming naivete about his attitude towards the *Gita* (and systematic philosophy in general) that silenced many of his would-be critics but not all. However, to his bhaktas, his judgment was infallible, and the *Gita* became the Bible of non-violence, because Gandhiji had said so.

A fatal flaw in Gandhiji's experience was that he had never served as an apprentice. Almost from the day he landed in South Africa he became the acknowledged leader of the Indians there. This was due to his personality, and also because of the common characteristic of all leaders, the will to lead. His success was phenomenal, but except for a few English friends, he was surrounded by Indian businessmen, most of whom were gross materialists, Once Gandhiji's moral superiority was established, it did not need any intellectual effort on his part to convince these people, His relation to these People was more like that of a *guru* and his *sisyas*, than that of a political leader and his party. And the pontifical attitude, which Gandhiji developed in his early youth, remained with him all his life, and always, served as an added

attraction to similar people in India the big and small businessmen, peasants and other uneducated persons who have always depended on their guru for salvation. In return they were prepared to offer some sacrifice: the poor went to the jail, and the rich contributed to his “funds”.

Gandhiji has described Gokhale as his political *guru*, and undoubtedly to begin with he was influenced by the latter’s approach to politics, But can there be a greater contrast than between Gandhiji, who never thought of join-ing a legislature and Gekhale, the great parliamentarian? This was not only because he disdained to Join a sub ordinate legislature; even when the Constituent Assembly was preparing the constitution of India, Gandhiji hardly took any notice of its proceedings.

The *bhakti-marga* has a dark side. People gather and chant the Lord’s name together for some time and feel spiritually elated.; but such mental state is seldom permanent and often them is a degrading reaction. For this reason Swami Vivekananda insisted on *jnana-misra-bhakti*, that is *bhakti* based on knowledge, unfortunately, like the previous *bhakti* movements, Gandhiji’s political *bhakti* movement was not based on rational examination of its fundamental Premises, nor by its very nature was it pos-sible for him to develop the Congress into well-disciplined political party. It was meant to absorb all in its benign embrace. The results could have been foreseen even in Gandhiji’s lifetime, but once his personality was removed nothing could prevent the steep decline.

Perhaps this has a moral. The Vedantins envisage three levels of reality; the, *vijavaharika* (the waking state everyday reality), the *Pratibhashika* (dream reality) and the *Paramarthika* (the ultimate reality) and each of these is valid in its-own sphere. The Values of ultimate reality cannot be valid for politics which is concerned with everyday life. This does not mean that ethics and mora-lity do not determine political attitudes, Indeed ethics and morality are a part of *vyavaharika* life for in the ultimate reality of Vedanta there is no scope for ethics or morality. That is why Indian religion sometimes seems to be non-ethical and amoral. To build a

political structure on such a basis is bound to be disastrous in the long run; the leader should take into account the realities of every-day life and act accordingly. But this the Moderates did and failed to rouse the masses. Possibly Gandhiji and his doctrine was historical necessity to rouse the Indian masses from their slumber of centuries. They could be awakened by a familiar call and a familiar person, and Gandhiji like an instrument of destiny performed the function of arousing his countrymen and instill in their minds a sense of patriotism with the same value as religion itself.

End Notes

1. Jesus Christ: Europe & Asia, 'Kesab Chander Sea's Lectures to India, pp. 21-22.
2. The only thing about the British that Dayananda admired was their patriotism. See *Sources of Indian Tradition*, p. 034-35.
3. For details of this controversy see Ram Gopal *Lokamanya Tilak*, pp. 60-66; D.V. Tahmankar, *Lokamanya Tilak*, 45-50
4. Ram Gopal, op. cit., 393
5. *Kesari*, March 16, 1920, quoted by P. V. Kano, *History of Dharmasastra V*, Part-2, pp.1635-636. f.n. 2619.
6. Tiak supports his contention by elaborate arguments and copious quotatins from scriptures. Incidentally, I should like to point out that Tilak did not denounce the doctrine of renunciation but sought to prove that the Gita supports. his doctrine of jnana and karma. Ranade had denounced the doctrine of renunciation to which Vivekananda gave a smashing reply. Vivekananda: The Social Conference Address, Complete works of Swami Vivekananda, IV pp. 303-07.
7. Bande Mataram, Weekly edition, April 12, 1908; quoted by Karan Singh, *Prophet of Indian Nationalism*, p. 95.
8. Bande Mataram, weekly edition, April 12, 1908, quoted by Karan Singh, op. cit., p.74
9. Sri Aurobindo; Thu Doctrine of Amine Resistance, pp. 83-84
10. Sri Aurobindo: *the Renaissance in India*, p. 44.
11. See Gandhiji's reply to Tagore, Gandhi: Selected Writings (London, 1951), p. 111.

Sanjeev Kumar Sharma is a Professor in the Department of Political Science at CCS University, Meerut, India, and is presently the Honorary General Secretary and Treasurer of the Indian Political Science

Association (IPSA). He has served as Editor of The Indian Journal of Political Science, the quarterly journal of the IPSA, and is the Founding Editor of the Hindi journal of the IPSA, *Bhartiya Rajniti Vignana Shodh Patrika*. He is also the Chief Editor of *Bharatiya Manyaprad*, an international journal of Indian Studies, and has published more than fifty research papers, a large number of reviews, fifty-seven articles, ten books and one monograph. His main areas of interest are political sociology, ancient Indian polity and the Indian political system. A widely travelled academician, he has an excellent knowledge of Sanskrit. Email: sanjeevaji@gmail.com

Contextual Presence of English in India

Paavan Pandit

English is a West Germanic language that developed in England and South-Eastern Scotland during the Anglo-Saxon era. Because of the military, economic, scientific, political, and cultural influence of the United Kingdom from the 18th century, and of the United States since the mid-20th century, it has become the *lingua franca* in many parts of the world, and the most prominent language in international business and science.

Just a few centuries ago, just five to seven million people on one, relatively small island spoke English, and the language consisted of dialects spoken by monolinguals. Today there are more non-native than native users of English, and English has become the linguistic key used for opening borders: it is a global medium with local identities and messages. English has become a world language, which is more widely spoken and written than any other language, even Latin, has ever been. It can be said that English is indeed the first truly global language. English is nowadays the dominant or official language in over 60 countries.

The use of English in India is overwhelming. India stands third largest country after The United States of America and

The United Kingdom in the world for the usage of English. English has deeply penetrated into the societal, cultural, educational and political platforms of the country.

India is a multilingual country, to the span of 18 major languages and up to 1634 authentic and registered dialects. English is used by the native users and users have developed several new Englishes. The new varieties of Englishes have developed because of historical and social factors and in turn, it has affected, largely, the native English.

English in India is used by those whose native language is not English. English is considered a minority language and yet is one of the important languages in the political affairs of the country.

Before a couple of centuries, English was used by five to seven million people on an island with monolinguals using a few dialects of English. Today English is more used by non-native users than native users. English has become a world language, spoken by at least 1.5 Billion people (approximately). It is more widely spoken and written than any other language has ever been. It can indeed be said to be the first truly global language. English is, now a days, the most dominant or official language in over 60 countries.

India is the third largest English using country after The United States of America and The United Kingdom. English is used as one of the legal languages of India. The use of English language has become prominent and effective mode of communication in several cities, cultures and circles of the country.

With the wide spread of the usage of English in the country, it has developed several varieties of its own. These varieties have come into subsistence mainly because of the spoken English rather than the written English. The native language acts as a major pull over English because India has a substantial range of languages and dialects in geographical, social and professional circles.

The English language has penetrated deeply in the society, which has, in turn, resulted in several varieties of English. The development of these varieties of English is because of several historical and social factors.

The emergence of these new varieties of English has raised questions concerning the power of English and the standardization of English.

The Phases of English in India

According to Kachru, there have been three phases in the introduction of bilingualism in English in India. Christian missionaries initiated the first one of them, the missionary phase around 1614. As the pre preparation of the establishment of the East India Company in India, the British established the missionaries. This was the era, when British East India Company was making its initial voyages to broaden the trade prospects in the East. As such to establish trade in an alien country it was important to know the men in the country primarily. Thus, The East India Company sent Christian preachers and clergymen to Asia, especially in India to make Christianity a homely faith amongst the South Asians. These preachers introduced English to the Indians to introduce The Bible.

The second phase was the demand from the South Asian public in the eighteenth century. The anti-Hindi agitations were a series of agitations, which happened in the state of Tamil Nadu. The agitations involved several mass protests, riots, student and political movements in the state of Tamil Nadu. The post-Independence, anti-Hindi agitation in 1965 took a huge shape until the constitution of India was amended in 1967 to guarantee the indefinite use of Hindi and English as the official languages⁴. This effective ensured the current “virtual indefinite policy of bilingualism” of the Indian Republic.

The third phase of English being established as the second language in India had already begun in 1765 with the establishment of The East India Company and the firm establishment of their authorities. English was firmly established as the medium of instruction and administration. English opened several avenues for the Indians in terms of employment and influence. English, gradually became a wide spread tool of communication.

Apart from these phases identified by Kachru, there were several other reasons, which led to English becoming important for Indians. There were prominent spokespersons for English, mentioning two of them were Raja Rammohan Roy and Rajunath Hari Navalkar. Roy and Navalkar, among others, were persuading the officials of the East India Company to give instruction in English, rather than in Sanskrit or Arabic.

“In the same manner the Sanskrit system of education would be the best calculated to keep this country in darkness, if such had been the policy of the British legislature. But as the improvement of the native population is the object of the government, it will consequently promote a more liberal and enlightened system of instruction, embracing mathematics, natural philosophy, chemistry, anatomy, with other useful sciences, which may be accomplished with the sums proposed by employing a few gentlemen of talent and learning educated in Europe and providing a college furnished with necessary books, instruments, and other apparatus.”-

-Abstract from Raja Rammohan Roy’s letter to Lord Amherst

The English language became popular, because it opened paths to influence and employment. English, of the subject Indians, became gradually a widespread means of communication.

The British too had a special vision to empower English in India. To quote Charles Grant (Kachru)

“The Hindoos err, because they are ignorant and their errors have never fairly been laid before them. The communication of our light and knowledge to them would prove the best remedy for their disorders.”

In those years to follow English was established firmly as the medium of instruction and administration by the British Raj. The first universities were established in India in 1857. English became accepted as the language of the elite, of the administration, and of the pan-Indian press. English newspapers had an influential reading public. Indian literature in English was also developing.

The usage of English in India, after the establishment of East India Company and the forceful implementation of the language, extended fundamentally for two specific reasons. Because the British was the Raj (Government) in India and was a super power, the Kings who wished to be in the good books of the Raj and enjoy several benefits from the Raj, started learning English to communicate effectively with them. As several kings learnt English, their ministers too started learning English to be in the good books of the king and the chain became longer from ministers to administrators to property owners to *munims* (Indian Clergy) and so on.

Along with all the spread of knowledge, a feeling of being a slave to the British Raj had rooted itself amongst the Indians and a strong desire was seen amongst the Indians to be free from the Raj. It was the Indians who wanted to fight out the British and so they had to learn their language to communicate this. English was eventually used against Englishmen, their roles and intentions as it became the language of resurgence of nationalism and political awakening: the medium, ironically, was the alien language. Mohandas K. Gandhi, for instance, expressed his message of freedom to the British in English.

English serves two purposes. First, it provides a linguistic tool for the administrative cohesiveness of a country, and secondly, it serves as a language of wider communication. English functions in the Indian socio-cultural context to perform roles relevant and appropriate to the social, educational and administrative network of India English is used both in public and personal domains, but at the same time, it functions far more richly and effectively than any other foreign language would do.

English is not classified as one of the national languages of India. Although Hindi is the Official Language of India, a provision was made in the Constitution that English would be used in official work until 1965, after which it will be replaced by Hindi. Nevertheless, because of the opposition of the South Asians, towards the acceptance of Hindi, English is now recognized as an associate official language, with Hindi.

Fasold suggests that English lacks the symbolic power required to be chosen as the sole official language in India.

English plays a dominant role in the media; it has been used as a medium for interstate communication, the pan Indian press and broadcasting both before and since India's independence. The impact of English is not only continuing but also increasing.

The Anglicist group's views were expressed in the Minute of Macaulay, which is said to mark "the real beginnings of bilingualism in India". According to the document, which had been prepared for the governor general William Bentinck, after listening to the argument of the two sides, a class should be formed in India, a group of people who would act as interpreters between the British and Indians, "a class of persons, Indians in blood and colour, but English in taste, in opinion, in morals and in intellect". Macaulay's proposal was a success; and the following year Lord Bentinck expressed his full support for the minute, declaring that the funds "administered on Public Instruction should be henceforth employed in imparting to the native population a knowledge of English literature and science through the medium of the English language".

Lord Macaulay was a central figure in the language debate over which language(s) should be used as the medium of education in India. The Orientalists were in the favour of use of classical languages of Indian tradition, such as Sanskrit, Persian and Arabic, which were not spoken as native languages. The Anglicists, on the other hand, supported English. Neither of these groups wanted to suppress the local vernaculars, mother tongues of the people. Both the groups agreed that education would be conducted in the vernacular during the first years of education.

English in Independent India

English the expression of the elite, administration and news agencies

English was established firmly as the medium of instruction and administration by the British Raj (1765-1947). Indian education was ever greater anglicized as the English language became rooted in an alien linguistic, cultural,

administrative and educational setting. The first universities were established in India in 1857 (in Bombay (now Mumbai), Calcutta and Madras). English became accepted as the language of the elite, of the administration, and of the pan-Indian press. English newspapers had an influential reading public. Indian literature in English was also developing.

The usage of English in India, after the establishment of East India Company and the forceful implementation of the language, extended fundamentally for two specific reasons. Because the British was the Raj (Government) in India and was a super power, the Kings who wished to be in the good books of the Raj and enjoy several benefits from the Raj, started learning English to communicate effectively with them. As several kings learnt English, their ministers too started learning English to be in the good books of the king and the chain became longer from ministers to administrators to property owners to *munims* (Indian Clerk) and so on.

Along with all the spread of knowledge, a feeling of being a slave to the British Raj had rooted itself amongst the Indians and a strong desire was seen amongst the Indians to be free from the Raj. It was the Indians who wanted to fight out the British and so they had to learn their language to communicate this. English was eventually used against Englishmen, their roles and intentions as it became the language of resurgence of nationalism and political awakening: the medium, ironically, was the alien language. Mohandas K. Gandhi, for instance, expressed his message of freedom to the British in English.

English has been nativised. English in India has evolved characteristic features at the phonological, lexical, syntactic and even at discourse level. Initially these innovations were rejected by purists, but they are becoming increasingly accepted. English is not anymore treated as a foreign language; it is part of the cultural identity of India. English has now become inseparable from the culture identity. One would definitely find that even in the remotest villages there is a use of English.

In terms of numbers of English speakers, the Indian subcontinent ranks third in the world after the USA and the UK. An Estimated 4% of the Indian population use English; although the number seems small, out of the total population, this is a huge number and this users form a segment of the society, which controls domains of professional prestige.

In the present context, it seems that English serves two purposes. First, it provides a linguistic tool for the administrative cohesiveness of a country, which is largely divided in linguistic fibre, and secondly, it serves as a language of wider communication. English functions in the Indian socio-cultural context to perform roles relevant and appropriate to the social and administrative network of India. English is used both in public and personal domains, but at the same time it functions far more richly and effectively than any other foreign language would do.

English is used on both public and personal domains and its functions “extend far beyond those normally associated with an outside language, including the instrumental, the regulative, the interpersonal and the innovative, self-expressive function”

English has also made its significant place as the language of administration, press and education.

During the time of British Raj, however Indian English has established itself as an audibly distinct dialect with its own quirks and specific phrases. The form of English that Indians are taught in schools is essentially British English. Indian spellings typically follow British conventions; however, American conventions are now increasingly being used.

However, because of the growing influence of American culture in recent decades, American English has begun challenging traditional British English as the model for English in India. The proliferations of American programming, especially through television and movies and the increasing desire of Indians to attend colleges and universities in the United States, rather than in the United Kingdom, is leading to the spread of American English among Indian youth.

English, in the present context, is one of the languages, which an Indian, in general, would prefer as the secondary language after the mother tongue.

English is not classified as one of the national languages of India. Although Hindi is the Official Language of India, a provision was made in the Constitution that English would be used in official work until 1965, after which it will be replaced by Hindi. However, because of the opposition of the South Asians, towards the acceptance of Hindi, English is now recognized as an associate official language, with Hindi.

English plays a dominant role in the media; it has been used as a medium for interstate communication, the pan Indian press and broadcasting both before and since India's independence. The impact of English is not only continuing but also increasing.

In terms of numbers of English speakers, the Indian subcontinent ranks third in the world after the USA and the UK. An Estimated 4% of the Indian population use English; although the number seems small, out of the total population, this is a huge number and this users form a segment of the society, which controls domains of professional prestige.

English is used on both public and personal domains and its functions "extend far beyond those normally associated with an outside language, including the instrumental, the regulative, the interpersonal and the innovative, self-expressive function"

English has also made its significant place as the language of administration, press and education.

Indian English

As English came up to India by the British, it was adopted by the Indians who had around 1600 languages comprising 22 main languages and the rest comprise the dialects, not forgetting the increase of the usage of English in all domains.

This gave English a fresh treatment and it recuperated to Indian English. Indian English comprises several dialects spoken primarily in India. English is the co-official language

of India, with about 100 million speakers. With the exception of some families which communicate primarily in English as well as members of the relatively small.

During the time of British Raj, however Indian English has established itself as an audibly distinct dialect with its own quirks and specific phrases. The form of English that Indians are taught in schools is essentially British English. Indian spellings typically follow British conventions; however, American conventions are now increasingly being used.

However, because of the growing influence of American culture in recent decades, American English has begun challenging traditional British English as the model for English in India. The proliferations of American programming, especially through television and movies and the increasing desire of Indians to attend colleges and universities in the United States, rather than in the United Kingdom, is leading to the spread of American English among Indian youth.

English, in the present context, is one of the languages, which an Indian, in general, would prefer as the secondary language after the mother tongue.

English is not classified as one of the 22 national languages of India. Although Hindi is the Official Language of the Union, provision was made in the Constitution that English would be used in official work until 1965, after which Hindi would replace it. Because of the opposition of the Dravidian South Indians against Hindi, the Indian Government decided to further extend the role of English as an additional language with Hindi to be used for purposes of the Union and in Parliament. (See the provisions made in the Official Languages Act of 1963, as amended in 1967) English is now recognized as an associate official language, with Hindi the official language. It is recognized as the official language in four states (Manipur, Meghalaya, Nagaland, and Tripura) and in eight Union territories.

Various political and nationalistic pressures continue to push for the choice of Hindi as a national language. However, it is hard to remove English from its place as a language of wider communication, lingua franca, especially among the

educated elite, or to replace the regional languages in mass communication by Hindi.

English plays a dominant role in the media; it has been used as a medium for inter-state communication, the pan-Indian press and broadcasting both before and since India's independence.

The impact of English is not only continuing but also increasing.

The English press in India initiated serious journalism in the country. The number of English newspapers, journals and magazines is on the increase.

English is the state language of two states in eastern India, Meghalaya and Nagaland. It is the main medium of instruction at the postgraduate level, and it is taught as a second language at every stage of education in all states of India.

South Asian English has developed to a more distinctive level than in other countries where English is used as a second language (Crystal 1988: 258). English in India has evolved characteristic features at the phonological, lexical, syntactic and even at discourse level. Initially, these innovations were rejected by purists, but they are becoming increasingly accepted: English is not anymore treated as a foreign language; it is part of the cultural identity of India. These innovations have led to some problems related to pedagogical standards, national and international intelligibility and typology.

Entertainment industry, which would generally be termed as 'Entertainment and Media Industry', is one of the fastest emerging industries in India⁸. Hindi Cinema in India is informally termed as Bollywood. There has been a growing presence of Indian English in dialogue and songs as well. It is common to see films that feature dialogue with English words, also known as Hinglish, phrases, or even whole sentences.

English has now become inseparable from the lingua cultural identity. One would definitely find that even in the remotest villages there is a use of English. English in India operates far beyond the confines of the practical implications

only. This is to a great extent a function of the unifying role it plays as a neutral language of communication across a people of diverse mother tongues and as a result with Indian national consciousness and identity. Today Indian English performs a wide range of public and personal functions in a variety which is evolved its own phonological, syntactic, lexical and discourse features rather than continuing to defer to those of its British past.

Endnotes

- i. The West Germanic languages constitute the largest of the three traditional branches of the Germanic family of languages and include languages such as English, Dutch and Afrikaans, German, the Frisian languages, and Yiddish. The other two of these three traditional branches of the Germanic languages are the North and East Germanic languages.
- ii. Anglo-Saxon is a general term that refers to tribes of German origin who came to Britain, including Angles, Saxons, Frisians and Jues.
- iii. A common language used by speakers of different languages
- iv. Hinglish, a blending of the words "Hindi" and "English", means to combine both languages in one sentence. This is more commonly seen in urban and semi-urban centers of the Hindi-speaking states of India, but is slowly spreading into rural and remote areas of these states via television, mobile phones and word of mouth, slowly achieving vernacular status. Many speakers do not realize that they are incorporating English words into Hindi sentences or Hindi words into English sentences.

Works Cited

1. Kachru, Braj B., and Cecil L. Nelson: 1996, "World Englishes." *Sociolinguistics and Language Teaching*. Ed. Sandra McKay and Nancy H. Hornberger. Cambridge University Press, pp. 71-102.
2. <http://www.indiafolks.com/history-and-culture/how-many-languages-do-people-in-india-speak/comment-page-1/>. Accessed on 15/07/2009
3. http://www.indianetzone.com/37/religion_missionary_activities_british_india_british_india.htm. Accessed on 17/09/2009
4. http://en.wikipedia.org/wiki/Anti-Hindi_agitations_of_Tamil_Nadu. Accessed on 21/12/2009

5. Krishnaswamy, N. & Lalitha Krishnaswamy. 2006. *The Story of English in India*. New Delhi: Foundation Books Pvt. Ltd.
6. "Language in India: Strength for Today and Bright Hope for Tomorrow" "Lord Macaulay, The Man Who Started it All and His Minutes" M. S. Thirumalai, Ph. D. 19.2, 19.4
7. <http://www.languageinindia.com/april2003/macaulay.html#minute>. Accessed on 09/01/2010
8. Indian Entertainment and Media Industry, The; Unravelling the potential; FICCI; Price Water House Coopers. http://www.pwc.com/en_IN/in/assets/pdfs/ficci-pwc-indian-entertainment-and-media-industry.pdf. Accessed on 11/02/2010.

Dr. Paavan Pandit is Assistant Professor in English Department of JG College of Commerce, Gujarat University. He had his Ph.D on the topic of 'Contextual Dynamism in the Spoken English in the Ethnic Groups of India: A Study of Gujarat'. E-mail: paavan.pandit@gmail.com

Reconceptualizing of Domestic Violence in India: With Special Reference to Domestic Violence Against Men and Their Victimization by Law

Satyavan Kumar Naik

Introduction

Men do report and allege spousal violence in private, but they hardly report it in public. Violence against men by women is not a new phenomenon, and the author predicts that it will increase with changing power dynamics, economic independence, and control over economy and resources. This change in power dynamics will also affect relationships between men and women, where men are afraid of losing power and women are excited by their empowered position. In this context, situating “power” within men and women, husband-wife, and family is important in favor of the larger society. Because of a power imbalance, women have suffered for centuries. Does this gradual change in power will lead to harmonized society in favor of the larger society, state or take a reverse direction such as violence against men by women.

Women's position, power, and status are changing. They are empowered and aware of their rights. These factors along with education, changing values and norms, and gender role empower women in realizing that they are not inferior to men and even at places stronger and more powerful than men. They are better positioned to understand this perceived difference in power. Much has been researched and reported on violence against women but not on violence against men¹.

Violence: men and women

Domestic violence and abuse are human problems, not gender issues. The big lie blemished by the Domestic Violence industry for the many years is that it is husbands alone who are guilty of all violence and abuse in the family. There are a number of international studies which support the thesis that women are active contributors to domestic violence against their male partners.²

Human beings are violent and aggressive. Women are not an exception to it. Research in the field of domestic violence has shown that men and women act violently in relationships at about the same rate. Furthermore, men and women are equally likely to instigate violence against one another. The truth is surprisingly egalitarian: About half of all domestic violence occurs with both partners abusing each other. Definitely, power-relations, gender roles, norms, values, and socio-cultural environment affect and influence expression of these behaviors. For centuries, it has been depicted in various mythologies, literature, and forms of expressions that women are inferior and men are superior. So men are powerful, aggressive, and oppressors and women are on the receiving end as oppressed and silent sufferers of all forms of violence. These notions are mostly guided by gender roles and norms where women cannot be violent, aggressive, and oppressive because of their social positions. Power relations, gender roles, norms, and values are not static, and they change over time. It is widely assumed and believed that women are always the victims and men are always the perpetrators. There are many reasons behind this assumption that men are never victims. The idea that men could be victims of domestic abuse

and violence is so unthinkable that many men do not even attempt to report the violence. Acceptance of violence by women on men is generally considered as a threat to men folk, their superiority and masculinity.

Violence against Men by Women: Nature and Form

Many men have reported that when they come home, usually their wife starts grumbling, murmuring, and cursing. Many men reported that women withhold sex without reason, as generally men in India do not enjoy sex outside marriage. It was also reported by many men that sex is a bargaining tool for women. Many men reported that they are scared of their wives and their in-laws. Many men are threatened by their in-laws to act as their wives said. The study also shows that mostly women involved in violence against men are verbally abusive. They insult men, even insult their aged parents. Women find faults and harass through different ways. These faults are related to profession, attitude, day-to-day work, and sexual life, as not all men are capable of satisfying the needs of a wife after a certain age or have some physical problem. Mostly physical disability in the bedroom occurs because of sarcasm by the wife. This verbal abuse leads to mental torture. Generally, society considers that women cannot be verbally or mentally abusive or harass men. In some cases, it was also found and reported that when things go wrong or when husband is not following what his wife is demanding, her family and in-laws start to threaten to charge him with false cases such as anti-dowry (498a) or the Domestic Violence Act.

Why Violence against Males Is Not Reported

The word man is gender-biased, denoting power, embedded with masculine behavior, appearance, and control of emotion (it is generally believed that men have less emotions than women, although no scientific evidence is available). It is common belief and perception that separates male and female in terms of expression of their feelings. It can be a matter of shame for men to disclose their suffering in a men-dominated society, as it can be perceived as “feminine

behavior.” If a married man discloses his suffering to his friend or his family, he fears loneliness and has fear of loss of patriarchy and divorce from his wife or dominating behavior of his wife. It also has ill effects on his family and children and responsibility toward them. Because of this, men start living in distress and cannot disclose their feelings to anybody. Unavailability of a strong support system (counseling services, institutional support, help line, family support, etc.) is another factor.

Dynamics of Domestic Violence against Men

There is no systematic study or record on domestic violence against men in India. It is generally estimated that in 100 cases of domestic violence, approximately 40 cases involve violence against men. There are various reasons for under-reporting, but foremost among them are our social system and values attached to men, which stop them from sharing and reporting domestic violence and abuse. Even when men report domestic abuse and violence, most people do not believe them. When men try to narrate their problems, torture, struggle, and harassment within marriage and family, no one listens to them; instead, people laugh at them. Many men are ashamed of talking about and sharing that they are beaten by their wives. There are various studies on dynamics of violence against women, but there are limited studies on the issue of domestic violence and abuse against men. Domestic violence is a public health issue with far-reaching health consequences, such as mental illness and stress disorders, that need to be addressed. Domestic violence is perpetrated across all socioeconomic classes. Maximum study shows that a high proportion of husbands who experienced domestic violence were well educated and earning good money.

Men tolerate and stay in abusive and violent relationship for many reasons. Some of the reasons “why men tolerate domestic violence and abuse” are the belief and hope that things would get better, fear of losing social respect and position, protection, and love toward their children and family. Many abused men feel that they have to make their

marriages work. They are afraid that if things fall apart, they will be blamed. Many abused men also believe that it is their fault and feel that they deserve the treatment they receive. Another reason is increasing economic and other dependency on women.

Violence against men is not considered serious because of its different manifestation. In most cases of violence against men, women use more mental, verbal, and emotional violence³ and abuse and are involved less in physical violence. The impact of violence against men is less apparent and is less likely to come to the attention of others. A significant number of men are over sensitive to emotional and psychological abuse. In some cases, humiliating a man emotionally in front of others can be more devastating than physical abuse.

Legal Regulation Regarding Domestic Violence in India

The Indian Government has enacted legislation to provide women with a range of remedies and protections from domestic violence but that legislation does not include any provision for protection of men from domestic violence. In 1983, India's Parliament added Section 498A³, which allows women to file criminal complaints against their husbands and husbands' relatives for any "cruelty" suffered at their hands. In 2005, the Parliament passed the Protection of Women from Domestic Violence Act⁴, a wide-ranging law that protects women from various types of violence (physical, sexual, verbal, and economic) and imposes positive obligations on the state to protect women from violence.

Both Section 498A and the PWDVA⁵ have been criticized for encouraging false complaints that have led to the victimization of the most frequent perpetrators of domestic violence—the male partner and his female relatives. The PWDVA defines domestic violence broadly, and includes "insults" and "ridicule" under the definition of "verbal and emotional abuse," without defining those terms⁶. Opponents of the law claim that such vast definitions invite women to report mere domestic brabbles as domestic violence under the PWDVA⁷.

Negative Consequences of the Protection of Women against Domestic Violence Act

Victimization of Male Partners and Their Female Relatives

The introduction of the PWDVA raises concerns of false complaints⁸. It has also been criticized for neglecting men who experience domestic abuse. In addition, a study on police and prisons acknowledged that Indian domestic violence laws have been misused by victims and by the police and put forth recommendations to streamline the laws. The creation of a new class of victims is a consequence of domestic violence laws in India. Difficulty arises; when these laws are misused it is not just male partners, but also their female relatives who bear the consequences. Neither the PWDVA nor Section 498A has any safeguards to protect these victims of false complaints.

However, there has been no serious effort to measure the extent of this problem. Public sentiment towards Section 498A and the PWDVA might well be improved by improving the drafting of these laws to make them gender-neutral, to define offenses more clearly, and to perhaps make it more difficult for women to obtain prospective ex parte relief.

*CONSTITUTIONAL VALIDITY OF THE DOMESTIC VIOLENCE ACT- Aruna Parmod Shah v. Union of India*⁹ in this case the constitutional validity of the PWDVA was challenged before the Delhi High Court on the ground that it is unconstitutionally gender-specific. But, the Court upheld the Act, saying:

The argument that the Act is ultra vires the Constitution of India because it accords protection only to women and not to men is, therefore, wholly devoid of any merit. We do not rule out the possibility of a man becoming the victim of domestic violence, but such cases would be few and far between, thus not requiring or justifying the protection of Parliament. The PWDVA defines “respondent¹⁰” as any male adult person who has been, or is, in a domestic relationship with the aggrieved person.⁷⁹ The Court held that the gender-specific nature of the PWDVA was a reasonable classification in view of the Act’s object and purpose, and that the Act was

therefore constitutional. *Ajay Kant v. Smt. Alka Sharma*¹¹ court held that it is clear by the definition of respondent that for obtaining any relief under this Act an application can be filed or a proceeding can be initiated against only adult male person. *Sandhya Manoj Wankhade v. Manoj Bhimrao Wankhade*¹² court held that the women can bring claims under the PWDVA against female relatives of their male partners. However, the Supreme Court did not hold that men could bring domestic violence suits against their female partners.

A man, who is a victim of domestic violence, has no rights under this law. The fact is that it has been comprehensively proven in numerous studies that women are no less abusive as men in intimate relationships. In the western world, the domestic violence laws are gender neutral and provide protection to the victims, both men and women. The fact that the Indian version explicitly prohibits any male victim to seek relief under this law defies all logic and is beyond comprehension¹³.

Malversation of Other Legislative Provisions: Indian Penal Code Section 498a and The Dowry Prohibition Amendment Section 304b

Section 498A of the Indian Penal Code is the provision most commonly relied upon by women who have experienced domestic violence. A female petitioner has the right to file a complaint under Section 498A along with an application under the PWDVA. However, because of its tendency for misuse, the constitutional validity of Section 498A has been challenged in a number of cases. *Sushil Kumar Sharma v. Union of India*¹⁴, in this case the husband had filed a complaint against his wife under Section 498A challenged its constitutional validity on the grounds that it is frequently misused. The Court held that the mere possibility of misuse did not render a provision invalid. *Inder Raj v. Sunita*¹⁵, in this case Section 498A was challenged on the grounds that it violated the right to equality under Article 14 of the Indian Constitution. The court held that section 498 A, does not violate the provision of Article 14 of the Constitution. Krishan

Lal v. Union of India¹⁶, court held that Article 14 of the Constitution requires that all persons similarly situated be treated equally. But, the government may differentiate among people based on reasonable classifications¹⁷. So, it held that Section 498A did not violate Article 14 of the Indian Constitution.

The Abuse of Section 498a

Section 498A appears to be frequently misused by the police and women in order to file false charges to harass or blackmail an innocent spouse and his relatives. Section 498A is an inadequately and vaguely formulated law that allows women to file petty lawsuits that lead to innocent men and their relatives being arrested without investigation. The Malimath Committee Report on the criminal justice system concluded that Section 498A helps neither the wife nor the husband in a domestic violence situation¹⁸.

Divorce and Domestic Violence

There are three fundamental problems with this law – (a) it is overwhelmingly gender biased in favor of women, (b) the potential for misuse is astounding and (c) the definition of domestic violence is too expensive. Family law cases and others estimate that allegations of domestic violence or abuse are made in as many as one third of divorce cases in India. . False allegations of domestic violence or abuse are often made against men during a divorce solely to gain advantage in child custody and property disputes, particularly over the marital home. Under current Indian law and practices, a man has no recourse or protections from such abuse of process. In lessening the impact of domestic violence and abuse on men, women, and children it is essential that it be recognized that these are human relations problems, not a gender issue.

Some Proposed Amendment in Legal Provision of PWDVA

Voice has been raised against the freedom and equality of women but we forget that men can be victim of the same unfortunately; Indian Legislation has failed to accept that men can also be victims of sexual violence and physical

assault. To make A Gender-Neutral Domestic Violence Law for both women and men, there may be amendment in following ways-

- (i) The title of the existing Act “THE PROTECTION OF WOMEN FROM DOMESTIC VIOLENCE ACT 2005” should be changed and it should be like “THE PROTECTION OF DOMESTIC HARMONY ACT, 2005” by deleting the term *Women from domestic violence*.
- (ii) Objective of present act should be changed as “An Act to provide for more effective protection of (Deleted: *the rights of*) family from undue aggression of individuals in domestic sphere (Deleted: *women, Deleted: guaranteed under the Constitution who are victims of violence of anykind occurring within the family and*) for familial matters connected therewith or incidental thereto.
- (iii) Changed as in s. 2(a) “”aggrieved person” means any (Deleted: *woman*) person who is, or has been, in a domestic relationship with the respondent and who alleges to have been subjected to any act of domestic violence by the respondent.
- (iv) Should be changed as in s. 2(q) “respondent” means any adult (Deleted: *male*) person who is, or has been, in a domestic relationship with the aggrieved person and against whom the aggrieved person has sought any relief under this Act.
Provided that an aggrieved wife or female living in a relationship in the nature of a marriage may also file a complaint against a relative of the husband or the male partner and an aggrieved husband or male may also file a complaint against the relative or acquaintance of the accused.
- (v)- Should be changed as in s. 2(s) “shared household” means a household where the person aggrieved lives or (Deleted: *or at any stage*) has lived in a domestic relationship on the date of domestic incident report either singly.....continue original section.

- (vi) There should be changed as in s. 3(b), (c) substitute, him/her in the place of her.
- (vii) There should be changed as in s. 3 Explanation I (ii) “sexual abuse” includes any conduct of a sexual nature that abuses, humiliates, degrades or otherwise violates the dignity of ~~(Deleted: woman)~~ the person; The courts shall take context of the gender and age of aggrieved person involved in the sexual act to decide a particular act as sexual abuse.
- (viii) There should be changed as in Section 3 Explanation I (iii) “verbal and emotional abuse” includes-
 - (a) insults, ridicule, humiliation, name calling and insults or ridicule specially with regard to not having a child or a child of a particular sex or having a disabled child or fertility or care provided by the aggrieved person (~~Deleted: or a male child~~) ; and
 - (b) repeated threats to cause physical pain to the aggrieved person or any person in whom the aggrieved person is interested.

Following new sub clause should be added in Section 3 Explanation I (iii) -

- (c) remarks about infertility, or sexually offending remarks
- (d) disturbing the normal progress of children, showing gender bias towards children, neglecting children, commission of any act of violence towards children.
- (e) Forcing labour (physical/mental).
- (f) Omitting assistance, food, medical aid or any other support to incapacitated persons such as disabled elderly, mentally retarded persons.
- (g) Threats of suicide and divorce.
- (h) Attempts to abet domestic violence .
- (i) Alienating children from other shared household members without reasonable cause .
- (j) Alienating elderly without reasonable cause.
- (k) mal-treatment of ill-persons .

- (l) Preventing aggrieved person from performing his/her natural obligation towards other members of the shared household, such as education of cousins, medical treatment of elders.
- (m) Extra-ordinary discrimination among members of shared-household.
- (n) Instigating separation from other members of the shared-household.
- (o) Behaviour derogatory to the dignity of elders.
- (p) Behaviour so as to cause apprehension of violation of sexual rights accrued due to matrimonial relationship.
- (q) Excessive nagging
- (r) Threats or attempts of absolutely or partially false legal prosecution.
- (s) attempts of defamation
- (t) Any other act which shall cause mental anguish in normal course.
- (ix) There should be changed to the existing act, he/she and his/her at the every place of she and her.
- (x) new sub clause should be added in Section 3 Explanation I, (iv) and explanation II-
 - (d) remarks about earning capacity and financial status of the individual.
 - (e) Excessive expenditure of the money provided by aggrieved person, without his/her consent.
 - (f) Restricting spouse or parents or any other guardian from expenditure for the benefit of his/her ward. (g) substantial damage to property.

In explanation II-

- (b) Where the domestic violence arising out of verbal and emotional abuse or economic abuse is abetted by the aggrieved person, or by any other person in collusion with the aggrieved person, such act shall not constitute domestic violence. If an application is made under section 12, such abetment shall be punished by simple imprisonment of at least one year.

- (xi) a new clause should be introduced in section 5 like, 1)
A police officer, in civil dress , shall visit the shared household and shall take confirmation of the occurrence of the domestic incidence report from the aggrieved person and shall record the statements of the other members in the shared household in Video Camera.
- 3) Where the aggrieved person denies his/her consent for occurrence of the domestic incidence report, such report shall not be considered domestic incidence report.
- (xii) a new clause should be introduced in sub section 1 of section 9 like,
 - (j) The protection officers shall not intimidate the members of the shared household by the provisions of this act. The primary objective of the protection officers shall be to restore domestic harmony with minimal damage to the family's integrity.
 - (k) The protection officer shall be punished by imprisonment of upto 3 months, if he/she intimidates the family members, by the provisions of this act or otherwise.
 - (l) In case of any such required intimidation out of necessity in the domestic matter the protection officer shall make such recommendations in confidence to the magistrate in writing.
- (xiii) There should be some addition in section 10, viz. Service providers.-(1) Subject to such rules as may be made in this behalf, any voluntary association registered under the Societies Registration Act, 1860 (21 of 1860) or a company registered under the Companies Act, 1956 (1 of 1956) or any other law for the time being in force with the objective of protecting the rights and interests of men, women, children, disabled, aged or any other classes of people by any lawful means including providing of legal aid, medical, financial or other assistance shall register itself with

the State Government as a service provider for the purposes of this Act.

(xiv)-it may be amended by addition in Section 11(d) as follows, protocols for the various Ministries concerned with the delivery of services to men, women, children, aged and any other classes of people under this Act including the courts are prepared and put in place.

(xv)-Section 12 may be amended by addition some sub-section as follows- (6) If the application under section 12 of this act is made after 3 months of the date of domestic incidence report, the application shall not be entertained.

(7) If there is another domestic incidence report filed within 6 months of the last domestic incidence report, such collection of domestic incidence reports shall be considered as one single domestic incidence report.

(8) The magistrate shall ensure that the protection order shall not disturb the family environment and degree of punitive component in the protection order is only enough to restore domestic harmony.

(9) If there are other domestic incidence reports filed, while an application of protection order is made or a protection order is subsisting, such domestic incidence reports will be clubbed together to form one single domestic incidence report.

(10) Domestic incidence reports filed by members of one shared household, with no domestic incidence report more than 6 months older than other domestic incidence report shall be clubbed as one domestic incidence report.

(11) Domestic incidence report of an incidence dated before one month is not domestic incidence report.

(xvi)-Section 14 may be amended by addition some sub-section as follows-

(3) Where the magistrate is convinced that passing the protection order shall cause more harassment and disturbance of day to day family life and shall lead to

irretrievable break-down of marriage, he may order for

- a) service in shelter home.
 - b) any other social service.
 - c) Psychological counseling
 - d) Service in orphanage
 - e) Service in Old age homes
 - f) Plant hundred trees.
 - g) Service in leprosy home.
 - h) Service of HIV patients.
 - i) Service in Mental asylum.
 - j) Monetary fine.
 - k) Judicial custody up to 1 week.
 - l) or simple imprisonment up to 2 months and or
 - i) psychological therapy as may be prescribed by counselor
- (4) Such imprisonment under section 14(3) shall not result in loss of job, in any organization.
- (5) The counselor shall prepare a report of quality of relationship, among the members of shared household. The magistrate shall take this report into account to draft the gravity and strength of the protection order according to section 12 of the act.
- (xvii)**-it may be amended in section 15 by Deleted:
preferably a woman
- (xviii)**- it may be amended in section 17 by addition as follows, Right to reside in a shared household.-(1) Notwithstanding anything contained in any other law for the time being in force, every child, woman, disabled, aged and persons of any other weaker attribute in a domestic relationship shall have the right to reside in the shared household, whether or not he/she has any right, title or beneficial interest in the same.
- (xix)**it may be amended in section 18 by addition as follow, Protection orders.-The Magistrate may, after giving the aggrieved person and the respondent an opportunity of being heard and on being prima facie

satisfied that domestic violence has taken place or is likely to take place, pass a protection order in **(Deleted: favour of the aggrieved person and prohibit the respondent)** order to restore domestic harmony, against one or more persons in the shared-household or other persons known to the members of shared household from-

(xx) It may be amended in section 19 by addition as follow, 19. Residence orders.- (1) While disposing of an application under subsection (1) of section 12, the Magistrate may, on being satisfied that domestic violence has taken place, pass a residence order, if the aggrieved person does not possess his/her own accommodation –

Addition by some sub clause in section 19, (g) directing the respondent to stay in the shared household Provided that no order under clause (b) shall be passed against any person who is a child, woman, aged and disabled and where if the person is woman, if he/she does not have his/her own accommodation or does not possess financial capacity to afford a safe accommodation.

Addition sub section 9 in section 19, Wshile passing such order the magistrate shall make such arrangements in his protection order, such that the respondent is not rendered homeless.

(xxi) a new section may be added after section 22, 22.A Review report :- (i)The magistrate may order the aggrieved person or other members of the shared house-hold to file review report after specified period of time, to review the situation of possibility of domestic violence. (ii)The magistrate may also order reconciliation again at any stage during the proceedings.

(xxii) section 25, may be amended as follows, 25. Duration and alteration of orders.- (1) A protection order made under section 18 shall be in force till the aggrieved person or family members apply **(Deleted: applies)** for discharge or as the order specifies.

A new sub section may be added as follows; (3) the magistrate shall preferably specify, save any extra-ordinary circumstances warrant otherwise, the duration of the protection order or any provisions thereof and shall also specify the date of review of the protection order.

~~(xxiii)~~insection 29 the time limit of filing appeal may be extended from 30 days to 90 days. It will give time to both of the parties to think that they should file appeal or not.

New section may be added as follows after section 29, 29.A Protection of family integrity:

- (i) Any order under the provisions of this act, shall be made with the recorded objectives of making such an order, in order to restore the domestic harmony.
- (ii) The order shall not be of such gravity so as to cause sufferings to the shared-household as a family unit.
Deleted: thirty
- (iii) The orders shall be so far as practicable only severe enough to make the respondent realize his/her violence.

29.B High-court to withdraw powers of magistrate :

- (i) The high-court shall withdraw powers of magistrate to issue orders under this act if the high-court has issued strictures against the magistrate.
- (ii) The high-court shall in every such case, grade the protection order as either
 - (a) The protection order absolutely fails to prevent domestic violence.
 - (b) The protection order was sufficient to prevent domestic violence, but there were chances of domestic violence.
 - (c) The protection order was most appropriate for the situation of the domestic violence, and was very effective to prevent domestic violence.
 - (d) The protection order was stronger than necessary for prevention of domestic violence

(e) The protection order was absolutely devastating for the members of the shared household.

(iii) Remarks of 29.B.ii.a and 29.B.ii.b shall be considered strictures against the magistrate.

29.C The appraisal reports for Protection officer and Magistrate : The respondent and aggrieved person may be allowed or directed to file appraisal reports for magistrate and protection officer and any persons involved thereof.

29.D The magistrate may cancel the registration of the Service Provider, on adverse appraisal report of service provider by the aggrieved person or respondent.

(xxiv) section 31 may be amended by some addition as follows;

Penalty for breach of protection order by respondent.-

(1) A breach of protection order, or of an interim protection order, without reasonable cause by the respondent shall be an offence under this Act and shall be punishable with imprisonment of either description for a term which may extend to one year, or with fine which may extend to twenty thousand rupees, or with both or alienation order under section 31(5).

Some new sub section may be added in section 31 as follows; (4) the protection order shall also specify the nature and quantum of the punishment in violation of the protection order.

(5) Alienation Order: - The magistrate may at his discretion give an alienation order as a punishment for violation of protection order, refraining respondent from any degree of communication varying in form of a. Self-removal from the city of residence of aggrieved person or any other place where aggrieved person may take interest to lead harmonious life.

(xxv) section 32 may be amended by some addition as follows; Cognizance and proof.-(1) Notwithstanding anything contained in the Code of Criminal

Procedure, 1973 (2 of 1974), the magistrate shall write in the protection order that violation of the protection order is a cognizable or non-cognizable offence and a bailable or non-bailable offence under sub-section (1) of section 31(**Deleted: shall be cognizable and non-bailable**), after considering the impact on the family sphere of such an order as may be recorded in the protection order.

Sub section 2 of section 32 may be deleted as follows: (2) Upon the sole testimony of the aggrieved person, the court may conclude that an offence under sub-section (1) of section 31 has been committed by the accused.

New section may be added in section 32 as follows; 32A. Divorce: - Notwithstanding anything contained in Hindu Marriage Act, 1955

Foreign Marriage Act, 1969

Indian Christian Marriage Act, 1869

Muslim Personal Law (Shariat) Application Act, 1937

Paris Marriage and Divorce Act, 1936 Special Marriage Act, 1954

The magistrate on application of the aggrieved person or respondent for divorce on the grounds of irretrievable breakdown of marriage may preferably refer the matter to Family Court or grant divorce himself, after satisfying himself of the claim, taking overall history of the case into consideration and its future impact on the persons in the domestic relationship.

32. B Oblique motives: - Any omission or commission of any act in order to initiate proceedings under this act in order to acquire property or cause harassment to the respondent shall be punished by at least one year or up to 3 years¹⁹.

Conclusion

Society and its power relations, norms, and values are shifting. Men have started sharing their anguish, torture, and harassment by women/spouses. It is time to identify their problem as a social and public health issue and develop appropriate strategies and interventions. They are no longer

stronger than women. They need help in crisis and family violence: Particularly violence by spouse is a crisis. Male victims of violence can be saved/helped through appropriate intervention such as recognition of violence against men by women as a public health issue; helpline for the male victims of violence; and education, awareness, and legal safeguards. There is no strict law in India to punish women who do crime against men. These safeguards for women instead of stopping crime are creating more hatred against women. If this is not amended soon, the family system is going to collapse in India and crime will increase to no limits till the level of decline of government of India. So stop making laws only in favour of women and treat the whole men community as criminals as defined by these laws.

End Notes

1. Anant Kumar, *Domestic Violence against Men in India: A Perspective*, academia.edu ,(Apr., 2017,11.10 am) <http://dx.doi.org/10.1080/10911359.2012.655988>
2. Charles E. Corry, Erin Pizzey and Martin S. Fiebert, *Controlling Domestic Violence Against Men* ,academia. edu,(May., 2017,5pm) file:///D:/Controlling_ Domestic_ Violence_ Against_Me%20(1).pdf
3. The Indian Penal Code 1860, No.45, Acts of Parliament, 1860
4. The Protection of Women from Domestic Violence Act ,2005, No. 43, Acts of Parliament,2005 (India).
5. The Protection of Women from Domestic Violence Act.
6. The Protection of Women from Domestic Violence Act,2005, No. 43, Acts of Parliament,2005 (India) sec.3, Explanation I(iii).
7. REHAN ABEYRATNE AND DIPIKA JAIN, *DOMESTIC VIOLENCE LEGISLATION IN INDIA: THE PITFALLS OF A HUMAN RIGHTS APPROACH TO GENDER EQUALITY* ,Academia. edu,(May. 2,2017) file:///D:/DOMESTIC_VIOLENCE_LEGISLATION_IN_INDIA_T.pdf.
8. SUMAN RAI, LAW RELATING TO PROTECTION OF WOMEN FROM DOMESTIC VIOLENCE 568 (2008) (advocating for restraint and privacy when dealing with domestic issues and decrying the use of the law as a “facilitator for breaking up families”).
9. ¹ (2008) 102 D.R.J. 543 (Delhi H.C.).

10. ² The Protection of Women from Domestic Violence Act ,2005, No. 43, Acts of Parliament,2005 (India) s. 2(q)
11. (2008) Crim. L.J. 264 (Madhya Pradesh H.C.) (India).
12. (2011) 3 S.C.C. 650 (India).
13. 498a.org, *Domestic violence act of India is Against Men !!*, (May.30,2016,10pm), <http://www.498a.org/domesticViolence.htm>
14. (2005) 6 S.C.C. 281 (India).
15. (1986) Crim.L.J. 1510 (Delhi H.C.) (india).
16. (1994) Crim.L.J. 3472 (Punjab & Haryana H.C.) (india).
17. Article 14 forbids class legislation generally but permits reasonable classification, provided that it is founded on an "intelligible differentia," which distinguishes persons or things that are grouped together from those that are left out of the group and the differentia has a rational nexus to the object sought to be achieved by the legislation in question.
18. Dr. Jyoti Dogra Sood, *Understanding Domestic Violence Law*, III CNLU L. J. 91(2006).
19. THE PROTECTION OF WOMEN FROM DOMESTIC VIOLENCE ACT, 2005 Amendment Bill,498a.org (May.1,2016,3pm), http://www.498a.org/contents/amendments/Domestic_Violence_Act_Amendment_Bill.pdf.

References

Books

1. Arriola, Pablo, A Modern Family law Problem: False Accusation of Domestic Violence", Dec.27, 2011. Available at www.lawexaminer.com
2. Bakshi, P.M., "The Constitution of India- Right To Equality" Universal Law Publishing Co., New Delhi, 2013
3. Bussard, Kristina, "Domestic Violence against Men", April 22, 2013. Available at www.lawexaminer.com.
4. Singh, D.K., "The Protection of Women from Domestic Violence: A Critique", Orient Law Journal, Vol. V, Issues 12, November 2011, p.29
5. Sachdeva's, Anil, "The Protection Of Women From Domestic Violence-An Introduction Of The Protection Of Women From Domestic Violence Act, 2005" Delight Law Publishers, New Delhi, 2008.

Statute

The Constitution of India, 1950.

The Hindu Marriage Act, 1955, No. 25, Acts of Parliament, 1955 (India).

The Protection of Women from Domestic Violence Act, 2005,
No. 43, Acts of Parliament, 2005 (India).
The Indian Penal Code 1860, No.45, Acts of Parliament, 1860.

Online Resources

- 1 https://en.wikipedia.org/wiki/Domestic_violence_against_men
- 2-. <http://www.ibnlive.com/news/india/domestic-violence-against-men-high-time-government-addressed-the-problem-1004785.html>
- 3-. <http://indiatribune.com/section-498a-it-is-unfair-domestic-violence-is-often-a-two-way-affairfeel-harassed-men/>
- 4- <http://www.498a.org/domesticViolence.htm>
- 5- <http://themalefactor.com/2014/02/18/almost-every-indian-husband-is-subjected-to-domestic-violence/>
- 6- https://en.wikipedia.org/wiki/Outline_of_domestic_violence
- 7- https://en.wikipedia.org/wiki/Domestic_violence_against_men
- 8- <https://www.academia.edu/people/search?utf8=%E2%9C%93&q=men+domestic+violence>
- 9- file:///D:/Domestic_Violence_Women_or_Men_Resort_to.pdf
- 10- file:///d:/domestic_violence_legislation_in_india_t.pdf
- 11- <http://www.indianyouth.net/crime-against-men-in-india/>
- 12- <http://www.indianyouth.net/crime-against-men-in-india/>
- 13- <http://timesofindia.indiatimes.com/life-style/relationships/man-woman/When-husbands-are-victims-of-domestic-violence/articleshow/26031858.cms>
- 14- <https://ipc498a.files.wordpress.com/2007/10/domestic-violence-against-men.pdf>
- 15-. <http://themalefactor.com/2014/02/18/almost-every-indian-husband-is-subjected-to-domestic-violence/>

Satyavan Kumar Naik is Research Scholar in Law Faculty in University of Allahabad. E mail: sbhulaw@gmail.com

Status of Women in Vishnav Texts

Neerja A. Gupta

Vishnu worshippers are Vaishnavas and their religion and philosophy are Vaishnavism. But as Vishnu was known under the honorific of Bhagavat, the early Vishnu worshippers are known as *Bhagavatas*. One of the earliest known *Bhagavats* was the Greek Heliiodorus, ambassador of the Indo-Bactrian king Antialkidas to the court of Kasiputra Bhagabhadra of Vidisa (Madhya Pradesh), who flourished in circa second century B.C. Some of the Gupta emperors and other monarchs of ancient India called themselves *paramabhagavata* which indicates their sect. After the advent of Ramanuja (A.D. 1017-1137), whose sect is known as Sri-Vaishnava, the word *Vaishnava* replaced Bhagavata. But two of the most important Vaishnava texts are still known as the *Bhagavad-Gita* and the *Bhagavata-purana* the ancient association between Vishnu and Bhagavat. Therefore Vaishnavism practically covers the period from a couple of centuries before the Christian era to the present century.

During this long period, many Vaishnava texts were written, but few of them yield information regarding the status of woman. The religious texts are based on mythological so it is difficult to accept the picture presented by them as historically valid for the period in which they were

written. Krishna being a principal figure of the *Mahabharata*, the society portrayed in all Vaishnava mythologies is based on the epic society. Hence it is necessary to rely on other texts for the purpose of present inquiry.

Vaishnavism includes several systems of metaphysics, but as all the important schools of Vaishnava philosophy at least those which really matter uphold the supremacy of the Upanishads, they may be, and are, grouped within the Vedanta school. There are five main, Vaishnava schools of Vedanta, and though they differ from each other on many essentials, they are united in their opposition to Sankaracharya's doctrine of non-dualism and in their recognition of *Sakti*.

Sakti worship may have had some influence on the status of women. In the mode of pictorial thought peculiar to India, Sakti has been conceived from her grammatical gender as a feminine principle. The followers of Sakti have their distinct school of philosophy where she occupies the same place as Brahman of Vedanta, that is Ultimate Reality, Acharya Sankara recognizes Sakti teleologically while commenting on the *Brahmasutra* (2.1.18) but fundamentally Advaita system designates Sakti as Maya (usually and wrongly translated as illusion) which it is unable to define beyond stating that Maya is neither real nor unreal. All the Vaishnava (and Saiva) schools, however, recognize Sakti as the manifestation of the Supreme Energy of the Ultimate Reality.

Vishnu is mentioned in the *Rigveda*, but in the context of our long history, Vaishnavism is a late movement, when the status of women in Indian society had already been defined though not exactly net rigidly, as their status was not so much a matter of legalisation as of flexible evolution.

The position of Indian women from ancient times has been determined by the cardinal faith that a man was born with three debts: to sages, to gods, and to progenitors; and by *brahmacharya* (student-hood), by performances of Vedic sacrifices, and by procreating sons he could free himself from these adventitious burdens. Smriti texts like Menu (IX, 138) declare that son is called *putra* because he saves his father from the hell called put. Hence a wife was necessary. Moreover, a Vedic sacrifice could only be performed by a man jointly

with his wife. As for mothers, they have been accorded the highest place in all Indian literature.

However, the position even in the earliest days seems to have been a little complicated. It is true that the marriage hymn in the *Rigveda* (X.85.46) ordains the bride to dominate over her father-in-law, mother-in-law, Sister-in-law and brother-in-law (She was expected to obey her husband) in extravagantly picturesque language, but 'the reality', as Mahamahopadhyaya P.V. Kane has observed, 'was somewhat different'. Another Vedic text, the *Aitareya Brahmanan* (12.11) says that the daughter-in-law is abashed in the presence of the father-in-law and goes away concealing herself from him.

But this is not all, for it is apparent that the Vedic seers were not free from anti-feminine bias. The *Rigveda* (VIII.33.17) says that the mind of a woman is uncontrollable, while the *Rigveda* (X.95.15) and the *Satapatha Brahmana* (XI 5.1.9) state, albeit in connection with the fatal love of King Puraravas for the heavenly nymph Urvashi, that 'there is no friendship with women, and that they 'have the heart hyenas.' The *Maitraynai Samhita* (1.10.11) shares the sentiment and expresses tersely, that a woman was said to be 'falsehood incarnate'.

Gargi and Maitreyi are held out as examples of general level of spiritual excellence attained by women in Vedic age. It should not be overlooked, however, that Yajnavalkya at first ended the dialogue (*Brihadaranyaka*, III.6) by saying: 'Gargi, do not question too much lest your head fall off. In truth, you are questioning too much about a divinity about which further questions cannot be asked. Gargi, do not over-question.' Though in a later section of the same text (III.8) Yajnavalkya answers all questions put by Gargi, the earlier admonition is unique in the Upanishads, and one wonders if his opponent's sex determined Yajnavalkya's attitude. But he had no prejudice against his wife, for some of the finest passages in the Upanishads are addressed by Yajnavalkya to his wife Maitreyi, But the sage had two wives, of whom Maitreyi who desired 'knowledge' is described as a *brahmavadini*, while the other wife, Katyayani, is said to have possessed *striprajna*, "feminine-intellect" (*Brihadaranyaka*,

IV.5.1) which according to grammatically amended translation by R.E. Hume means that 'Katyayani had just a woman's knowledge in that matter,' that is in Brahman. As Katyayani fades out of the picture, it is quite obvious that woman's curiosity did not extend to a quest for knowledge of Brahman, and Gargi and Maitreyi were the exceptions, not the rule.

Women's position deteriorated steadily during what may be called the later Vedic period and the Epic period, They gradually lost the right of *upanayana* (sacred thread), of studying the Vedas, and of having all the *samskaras* performed with Vedic *mantras*, and ultimately came to be regarded as entirely dependent on men. Both the *Taittiriya Samhita* (VI. 5.8.2) and the, *SatapathaBrahmana* (XIII .2.2.4) deny women the right of inheritance, and it appears that Manu (IX, 18 and 153; c, 200 B.C. A.D. 100) relied on them for laying down his law that women must be entirely dependent on men without any right of inheritance and debarred from hearing Vedic man-tras. It is, however, difficult, to understand as to how the last part of the injunction could be followed, since the wife had to sit by her husband's side in every Vedic ritual, and could hardly help hearing the loudly chanted Vedic hymns recited on those occasions unless her ears were plugged, for which of course there is no authority. What Manu meant was that women should not study the Vedas.

The progressive relegation of women to an inferior position is not surprising, for the ancient society—the Epic society more pronouncedly than the Vedic—was a male society. And so far as the high society was concerned, it was a crude and brutal society whose peculiar code of honour bound men to look helplessly on as a woman was disrobed in a public hall until in response to her prayer Krishna miraculously came to her rescue. Here in the Epic, the incarnation of Vishnu comes forward as a friend of woman, very different from the Vedic gods, but both in the *Mahabharata* and in the *Harivamsa*, Krishna is described as a *Kshatriya* prince par excellence, a great warrior, and an able statesman, His message in the *Mahabharata* is also addressed to another mighty warrior urging him to fight.

At a later period, the Puranas came into wide use, and the *Devibhagavata-purana* states that 'since women, *sudras*, and *dvija-bandhus* are unable to study the Vedas, the Puranas are compiled for their benefit.' The difficulty was faced by Sankaracharya, who, in his commentary on the *Brahmasutra* (1.3.38), states that while the *Sudras* have no right to study the Vedas, they and everyone else can attain salvation (*moksha*) by listening or reading the *Mahabharata* and the Puranas.' This dictum applies to women also, since they were grouped with *sudras*. However later the Acharya (*Brahmasutra*, III, 4.36) refers to Vachaknavi (i.e. Gargi) as having attained the know-ledge of Brahman,

Sankara's attitude towards women and *sudras* is derived from, the *Mahabharata* and the Puranas. But as the *Bhavadipika*, a late commentary on his *Sarirakabhashya* points out, the Acharya was forced to adopt this rigidity because he was struggling to re-establish the ancient faith in the face of Buddhist opposition. Indeed the *Bhavadipika* regards Sankara's dictum on *sudras* as *praudhivada*, which may be rendered as 'bold assertion' or 'platitude'.

Whether women in ancient India could adopt monastic life (*Sannyasa*) is a vexed question. While Patanjali in his *Mahabhashya* speaks of woman ascetic (*part-urajika*) named *Sankara*, the Smriti texts are usually against a woman leaving the household and leading a lonely life. Kautilya mentions *parivrajika*, but they were most probably Buddhists. However, Kalidasa in the *Malavikagnimitra* (I.15) describes Pandita-Kausiki wearing the garb of an ascetic (*yati-vesha*), and appearing as 'the incarnation of the three Vedas superimposed on adhyatma-vidya, (i.e, knowledge of Supreme Reality).

These were however, later developments. But when Buddha established his *dharma*, social prejudice against nuns was fully operative. From this Buddha, It appears, was not free, and when Mahaprajapati Gotami requested him to admit women into monastic order, he refused. Actually he refused her three times. Then the Gotami with five hundred ladies walked from Kapilavastu to Vaisali. Now the favourite disciple Ananda intervened. Buddha at first refused, but in

the end yielded, but made the sad prophecy: 'Under whatever doctrine and discipline women are allowed to go forth from household life into a wandering state that religion will not last long.'

The inner working of this historical process is not known, but their position improved. Yajnavalkya (II, 135. i.e. A.D. 100-300) mentions the widow as the first heir of a sonless man, and is supported by Vishnu and Katyayana.

Mahayana introduced *tantra*, which is usually understood as religious sanction for wildly permissive behavior. A striking feature of the *tantras* is the very high position accorded to women. The *Kularnavatantra* (XI, 64-65) for example states that 'every woman is born in the *kula* of the Great Mother, and so one should not beat a woman even with a flower even if she be guilty of hundred misdeeds; one should not mind the faults of women and should make known only their good points.' Some *tantras* go to the extent of seeking divinity in prostitutes and the *Parananda-sutra* declares: 'A young courtesan (*svechchha-ritumati*, which may also mean a woman who makes love as she pleases) is Sakti incarnate, is *brahma*; women are gods and the very life-breath and are the ornaments [of the world]; they should not be censured nor angered.'

Here, the use of the word 'prostitute' should not be taken literally; for in Sanskrit literature, particularly in legal and philosophical literature, such exaggeratedly ploturesque language is habitually used to emphasize an argument or assertion. In the present instance, all that is intended to convey is that a woman under every circumstances must be respected.

This attitude was in striking contrast to that of the ancient religious literature; for neither the Vedas nor Jaimini's *Purva-mimamsa-sutras* nor the *Brahmasutras* did consider or discuss us to how women or *sudras* (who were always grouped together) were to secure higher spiritual life and final salvation. But the Puranas reflect a whole, some change in this attitude, and while admitting the ban imposed on women and *sudras* against Vedic study, declare that great results could be gained by them with ease, The *Vishnupurana* (VI.2) relates

that the sages approached Vyasa and asked: 'In what age does a little *dharma* yield very great rewards?' Vyasa, who was bathing in the Ganges, came out and said: '*Sudra* is good and *kali* is good,' and plunged into the river, came out and said: 'O *sudra*: you are blessed.' He plunged into the river again, came out and said: 'Women are good and blessed; who is more blessed than they?' Later when asked to explain his cryptic utterances Vyasa said: 'A woman by serving her husband in thought, word and deed secures with less trouble the same [spiritual or heavenly] worlds that her husband does with great effort and trouble, and therefore I said that the women were blessed, The acquisition of *dharma* is secured with small trouble and *Kali* age by men who wash off all their sins by water in the form of the qualities of their soul; *Sudras* do the same by rendering devoted service to the higher-burn castes (*dvijas*), and women also secure the same result without trouble by service to their husbands.' This may appear to be assigning a service position to women and *Sudras*, as indeed it is, but still it is an improvement on their earlier position when the only reward they could expect was to be born as a *brahmana* male in a future life after faithfully rendering similar service.

The *Bhagavata-purana* elevated the concept of service to an esoteric significance in a pleasing picture of daily life integrated into divine service of Krishna when it says (X.44.15): 'Verily the women of *Vraja* are blessed; their hearts are perennially attached to Krishna; tears [of love] constantly flow from their eyes as they sing with a choked voice while busy in milking cows, churning curd, thrashing paddy, cleaning the rooms, the children's swings, comforting the weeping children, washing them and performing other household tasks.' But in Vaishnavism, recitation of the name of Hari could lead to salvation irrespective of sex or caste. Even Sankaracharya (c. A.D. 788-820) in his famous *Bhaja-Govindam* hymn said:

*sakrid api yasya Murari Samarcha
tasya Yamah kim, kurute charcham
bhaja Govindam bhaja Govindam
bhaja Govindam mudamate*

‘What concern has Yama (the king of death) with the person who has even once worshipped Murari. (Krishna), O headless ones! Worship Govinda (Hari), worship Him, worship Him.’

An indication of the prevalent opinion about women is, however, found in the *Brihatsamhita* of *Varahmihira* (c. A.D. 500.575), which, though primarily a work on astronomy, astrology and on miscellaneous topics devotes one chapter (LXXIV) to the Praise of women. As *Varahmihira*’s sentiments entitles him to rank with the archfeminist of modern age, it may be quoted here at some length.

Varahmihira says that *dharma* (religious merit) and *artha* (economic prosperity) depend on women and from them men derive sensual pleasures and the blessing of sons. They are the *Lakshmi* (goddess of prosperity) of the house and should be always given honour and wealth. *Varahmihira* then castigates the ascetics (*vairagyamarga*), who proclaim the faults of women ignoring their virtues, as *durjana* (scoundrels) tied puts the pertinent question: ‘Tell me truly, what faults attributed to women have not been also practised by men? Men in their auda-city treat women with contempt, but they really possess more virtues (than men).’ *Varahmihira* then cites *Manu* (III.58) which states: ‘The house cursed by dissatisfied (lit. unpropitiated) sister, wife or daughter-in-law surely is destroyed. *Varahmihira* then adds: ‘One’s mother or one’s wife is a woman; men owe their birth to women, O ungrateful wretches, how can happiness be your lot when you condemn them?’

The valiant defence of women in the *Brihatsamhita* may represent its author’s bias, but it is more likely to have been the crystalized opinion of a representative section of the advanced or free-thinkers of the day. Even if the opinion was not popular, it could not be ignored for the book has always been held as one of the most advanced and authoritative texts on astronomy and astrology. In view of the lack of continuity of evidence, it is difficult to assert or even hazard an opinion, but the tendency of the age seems to have been favourable to women, This tendency is remarkable in the philosophical

text, the *Yogavasishta-Ramayana*, written probably in the first half of the eighth century A.D.

The *Yogavasishta* (Nirvan, Purva, Ch. LXXVII-CX) contains the charming allegorical story of King Sikhidhvaja and his queen, Chudala. This happy couple after long years of blissful domestic life decided to practise yoga. But contrary to usual course, it was Chudala who first attained perfection, and the story is mainly a description of her prolonged attempts to lift her husband up to her level, instructing him under various disguises, till that happy end was reached. Here the position of Yajnavalkya and Maitreyi is reversed. Possibly this was necessary, for some of Chudala's sayings have a ring of the true femininity not to be found elsewhere. For example, when in a thinly veiled attack on austerity, she tells her husband, who had left his kingdom and was leading a hermit's life in a forest in high hopes of salvation: "The highest felicity (*paramananda*) is not abandonment of the world (*sarva-tyaga*), it is something higher that must be yet sought after. You undertook the vow of self-mortification by relinquishing the bondage of kingdom, but you are now tied to austerities in this dreary wilderness.'

Ultimately under Chudala's diligent and persistent guidance Sikhidhvaja attained perfection in yoga, and then Chudala decided that it was now time to resume their former life. So still under a disguise, which she had maintained all along lest she offend the male susceptibility of her husband, Chudala described at length on the felicity of married life, in the course of which she said:

As long as we have our bodies, we must exert our organs to perform their proper functions, and not repress them by intellectual efforts. The delightful pleasure of conjugal union has come down to us from the commencement of creation; therefore, it cannot be wrong to obey the physical yearnings.'

Vaishnava attitude towards sex and caste is determined mainly by their conception of *bhakti*, a technical term inadequately rendered into English as 'devotion.'

The *Narada-bhakti-sutra* (67-69) says that 'devotees who are totally absorbed in Krishna exclusive of all else sanctify not only their families, but the whole earth. They sanctify the

places of pilgrimage, vivify the rituals, and confer dignity upon *the satras!*' Any person was eligible, irrespective of sex and caste. This sentiment is echoed by Tulasidas, who says: 'The family, in which an humble devotee of Raghuvira is born, is indeed blessed, holy and worthy of devotion by the whole world.'

Bibliography

1. Aiyangar, S.K.: *Early History of Vaishnavism in south India*, London, 1920.
2. Anirvair : *Veda-Mimamsa J*, (Bengali), Calcutta, 1961.
3. Bankey Behari : *Sufis, Myatics and Yogis of India*, Bombay, 1962.
4. Bhularkar, R.G. : *Vaishnavism, Saivism and Minor Religious Susters, Sirasbourg*, 1913, Poona, 1928.
5. Das Gupta, S.N. : *A History of Philosophy*, 5 Vols, Cambridge, 1922-1955.
6. Datta, A.. *Bhaktiyoga*, (Eng. Tr. 2nd ed.), Bombay, 1959.
7. Elliol, Sir Charles: *Hisduism and Buddhism*, 3 Vols., London, 1921.
8. Hiriyan, M.: *The Essentials of Indian Philosophy*, London, 1919.
9. Hopkins, E.W.: *Epic Mythology*, Strasbourg, 1915.
10. Kane, P.V. : *History of Dharmasastra*, V, Poona, Part 1, 1958, Part 2, 1962
11. Radhakrishnan, S.: *Indian Philosophy*, 2 Vols. 2nd ed., London, 1929, 1930.
12. Raju, P.T. *Idealistic Thought of India*, London, 1953.
13. Ranade, R.D. : *Pathway to God in Hindi Literature*, Sangli, 1954.
14. Rao, T.A.G. : *History of the Sri Vaishyavas*, Madras, 1923.
15. Raychaudhury, H.C.: *Materials for the Study of the Early History of the Vaishyava Sect*, 2nd ed., Calcutta, 1936.
16. Reyana, R. : *The Concept of Maya from the Vedas to the 20th Century*, New York, 1962.
17. Subramaniam, K.R. : *Origin of Saivism and its History in the Tamil Land*, Madras, 1941.

Dr. Neerja A. Gupta is Principal of Bhavan's Sheth R.A (P.G) College of Arts and Commerce, Ahmedabad & Founder cum Director of Study Abroad Program and Diaspora Research Center Gujarat Univeristy, Ahmedabad. She is International Academic Chair for GOPIO (Global Organization of People of Indian Origin) New York. E-mail: drneerjaarun@gmail.com

**Mapping the Ganges: A
Comparative Study of the Poetry of
Keki N. Daruwalla, Arvind K.
Mehrotra and Susheel K. Sharma**

Nikunja Kishore Das

Discussing the motifs in Indian poetry in English Vilas Sarang writes, "Indian English poets are 'river poets'. Poems on rivers abound. ... One can gain interesting insights into the work of all these poets, simply by comparing their river poems." (13) Had Vilas used "Ganga" in place of the "river" he would not have been much off the mark as the Ganges has evoked a pasticcio of responses among all kinds of writers from the yore to the present. Ganga is not merely a water body, but holier than the holiest thing on the earth for the people of India especially the Hindus. From among all the rivers, it stands apart as something special and is even worshipped as a mother figure – a divine being. That is the reason why the river is closely related to Indian life and culture – connected with the lives of people from their birth to death through various rituals and festivals that go particularly with this river. Jawaharlal Nehru in his *Discovery*

of India has talked about the significance of the river in the following words: "The Ganges ... has held India's heart captive and drawn uncounted millions to her banks since the dawn of history. The story of the Ganges, from her source to the sea, from old times to new, is the story of India's civilization and culture, of the rise and fall of empires, of great and proud cities, of adventures of man" (51) Everything about this river is sacred and purgative so far as the spiritual contentment of the people is taken into account.

The Ganges has been a favourite subject of the poets in Sanskrit and regional languages. Indian poets in English too have engaged themselves with this river. *Shoshee Chunder Dutt's "Address to the Ganges" (1878)*, *Joteendro Mohun Tagore's "Moonlight on the River" (1881)*, *Jayant Mahapatra's "On the Banks of the Ganges" (1976)*, *Chandrashekhar Kambar's "A Pond Named Ganga" (1994)* and *I K Sharma's "To the Ganga Maiya" (2010)* are some of the poems to illustrate my above contention. However, the present paper makes a comparative study of the poetic ruminations on the Ganges by three contemporary poets viz. Keki N. Daruwalla, Arvind K. Mehrotra and Susheel K. Sharma. Interestingly, Daruwalla's *Crossing of Rivers* containing his several poems on Ganga and Mehrotra's *Nine Enclosures* containing "Songs of Ganga" were published in the same year i.e. 1976. Arvind Krishna Mehrotra resembles Daruwalla "particularly in [his] capacity for sharp perception of environment and for forthright statement." (Ezekiel 67) In this article Daruwalla has been placed above Mehrotra on the ground of their age and also on the basis of his poetic achievements, critical accolades and recognition in the form of prizes. Susheel Sharma though comparatively a new voice, with only two collections to his credit, has widely been reviewed. His "Ganga Mata: A Prayer" which first appeared in an electronic journal from Ireland has drawn accolades from all over the globe.

Keki Nasserwanji Daruwalla's third volume of his poetry *Crossing of Rivers* records his impression and observations on the Ganges in a series of poems under the section "The Waterfront". In his "Boat-ride Along the Ganga" Daruwalla

describes and narrates his experiences on the banks of the Ganges at Banaras. In the evening while scouring along the waters upstream on the boat the Ghat only emerges in sight. It looks like an amphitheatre, palm-leaf parasols can be seen on the platform raised close to the water. The *panda* talks on the legend concerning Dasasvamedh Ghat while calculating the amount of merit that accrues to the folk. The sail boats are on anchor. There are poles scattered on the river to provide some room for birds to perch on. As the poet disembarks he feels confused seeing corpse-fire and cooking fire burning side by side.

Dante would have been confused here.
 Where would he place this city
 In Paradise or Purgatory, or lower down
 Where fires smoulder beyond the reach of pity?
 The concept of the goddess baffles you –
 Ganga as mother, daughter, bride.
 What plane of destiny have I arrived at
 Where corpse-fires and cooking-fires
 Burn side by side? (“Boat-ride Along the Ganga” 42-50)

What is obvious is Daruwalla’s helplessness to fathom the depth of religious and cultural heritage that continues at the Ganga Ghat in Banaras. The simple reason is his upbringing in a different culture. His parents were Zoroastrians and he was born in Lahore before the partition of India. His father was a professor of English. He too had a post-graduate degree in English and as such his acquaintance with European literature makes him to refer Dante’s “Divine Comedy” while narrating the Ganga Ghat at Banaras. It seems he does not belong to the place he describes:

... It is as I feared;
 hygiene is a part of my conscience and I curse it
 and curse my upbringing which makes me queazy here.
 (“Boat-ride Along the Ganga” 13-15)

In the next poem “Nightscape” he notes down his observations on the Ganga at night and here too his bewilderment overpowers him:

Is this a ridge
 black with pine
 rising out of mists
 or a city of the dead
 brooding over a ghostscape? ("Nightscape" 17-21)

His vision becomes blurred in the next poem 'Dawn'.

a silhouette lost in prayer
 develops feet,
 a frayed anchorite walks
 like a fossil saint
 who has crawled out
 from the sediments of time.

 dawns on the Ganga
 Like a bizarre illusion. ("Dawn" 15-20, 29-30)

Then the morning fierce with its heat and humidity makes Daruwalla feel like a "cat on a hot tin roof".

"Daruwalla is at his best when he works with selective image and metaphor, as in ... 'Vignette I'". (Sarang 22) In "Vignette – I" Daruwalla shows his feelings of angst. The opening lines describe the sun.

The sun comes up
 like the outer husk
 of sure fiery despair. ('Vignette – I', 1-3)

Then follows his snap shots on lepers, a dwarf, monkeys and the blinds on the Ganga-ghat:

Lepers huddle along the causeways
 like shunted shrubs
 black with frost burns
 A thin dwarf, smeared blue with ash,
 spiked with a beard
 forested with matted hair
 cavorts ape-like. Overhead the monkeys gibber. (Ibid 5-11)

At that time a group of women, having taken their bath, walk on the path dropping coins in the coconut shells held by the beggars:

Crisp from their river-baths, women
Drop coins in coconut shells
But no avarice flickers
In the eyes of the palsied. (Ibid 12-15)

The last snapshot is about a sail:

A sail is hoisted,
the colour of musk-melon,
the colour of daggered flesh,
Beggars hoist their deformities
As boatmen hoist their sails. (Ibid 19-23)

The sun is presented here as a metaphor of “outer husk”, that is, likening the sun with the dry outer covering of a seed. It is further likened with the explosion of “some fiery despair”. This sets the tone of the poem as it conveys the poet’s feelings and attitude of detest at things which he sees. In the next line “The Ganga flows swollen with hymns” is full of compressed images. But the satiric tone becomes obvious. The lepers have been likened to “stunted shrubs black with frost burns”. This kind of metaphor brings back the metaphor about the sun “like the outer husk of some fiery despair” used in the beginning of the poem. The aim of the poet in both the cases is to make his intentions clear since his purpose, it seems, has nothing to do with anything that invigorates but to show abject poverty and misery in a place of pilgrimage in which he does portray in describing a thin dwarf smearing his skin with blue coloured ash, sporting a beard on his chin and matted hair over his head giving the appearance of a sadhu as well as a monkey as he moves and jumps in a noisy manner. The poet has shown the ability to expand one idea vividly in the follow-up pictures. The way the poet describes women dropping coins in coconut shells of the blinds indicates that he does not approve of such practices. In his description of the sight of a sail, Daruwalla demonstrates his poetic technique of supple imagism. The images in the poem compare and contrast with each other to sustain the theme. The poet proves his ability to establish observation vividly in order to strike artistic tension between image and statement.

In these vignettes Daruwalla keeps his focus on the stark misery of the human lot on the banks of the Ganga and in doing so he not only displays his own frustration and despair, but also his incapacity to belong to the life and culture of India. Daruwalla's disapproval of the rituals at Ganga Ghat is discernible in the vignettes that follow:

All is spider-thread ritual here
sandal-paste and *mantra*
Chanting of the *gayatri*
shaved head and the *pinddan*. ("Vignette – II" 16-19)

Though "Vignette – III" is written after the 1975 coup in Dhaka, yet here too despair returns to Daruwalla.

Perhaps they come to Varanasi
the unloved, the hungry
looking for their souls like
the blind looking for their lost children.
In the street of the Lord
the sepia teeth of pandas.
In the street of virginity
The raucous laughter of whores. ("Vignette – III" 17-24)

In 'Death Vignette' Daruwalla lampoons the death rites performed on the Ganga Ghat in Banaras.

They walk in time
outside time
walking with death on
their copper-shoulders
... ..
They turn mindless with
the rhythm of their feet
till licked by their wet tongue
of the river wind
they wake up reassured
to find it is not their own death
they are carrying. ("Death Vignette" 55-59, 64-70)

"The Dip" encompasses the poet's strange experience when he takes a dip in the Ganga.

I shoo away my thoughts like goats over a cliff
and plunge into the waters, temperature of blood.

I who came to feel her frozen paws
find myself in her warm, dark heart. ("The Dip" 23-26)

Indeed, here comes a sea-change in Daruwalla's attitude towards the Ganga as a result of which he casts off all his earlier disillusionment and blasphemy on the Ganga. This becomes obvious immediately.

Sleeping on your banks
as you flow by
I find you flowing within my body ("Mother" 30-32)

This sort of appeasement within his own poetic-self, somehow clearing his initial blurred perception about the Ganga, gets closer to atonement in the next poem "Beads": "The river is a vibration; it is the spine of the Goddess." ("Beads" 6)

"River Silt" tells in a bizarre way the half burnt skull one day may be probed and researched "[t]en thousand years hence." The outcome will be "the blue and white and amethyst interiors/ of the racial memory/ of a nation preserved here!" ("River Silt" 3:19-21)

The last long poem "Crossing the River" sums up Daruwalla's transformed attitude towards the river in a manner of prayer. He renders his submissions:

Accept my oblations!
Favour my undertakings!
And remain now and forever with me! ("Crossing the River" II:38-40)

However, the poem "Crossing of River" narrates the pitfalls of a girl coming from the hills and gets corrupted as she moves along from Haridwar to Varanasi. It is allegorical about the river Ganga itself as it comes from the rapids of bhabar— a forest area around the foothills of the Himalayas through which the Ganga flows. There is also a personification of Varuna and Asi – tributaries of the Ganga near Varanasi.

It has to be admitted that Daruwalla is not an expressionist putting together blurred impressions. He worked and moved around Varanasi and the river Ganga seasons after seasons. The impact of his first hand experiences is replenished with a natural poetic fervour. His

gradual oneness with the river is noticeable though his initial sceptic attitude was rather of a displacement arising out of immature groundings from early prejudices which placed him as an outsider preaching gospels on the river and its reality.

Coming to the predilections on the same river by Arvind Mehrotra and Susheel Sharma, one finds areas of expressions from Daruwalla's poems which can be compared and contrasted. In Mehrotra's "Songs of the Ganga", one finds altogether a different picture – not the picture of a fiery sun and the vignettes on the poor, diseased or deformed beggars who 'huddle along the causeways' of the Gangaghat, but the picture of the people and their actual activities along the embankment. The poem is a soliloquy, or in other words, the thoughts of the Ganga are spoken aloud in the manner of a dramatic monologue. Mehrotra makes the river speak of itself and the readers get what the river would say if it could talk.

In the opening lines, it hints at its humble beginning and its own course of path:

I am Ganga
 Snow from the mountains
 The keeper of water
 I am the plains
 I am the foot hills
 I carry the wishes of my streams
 To the sea. ("Songs of the Ganga" I:1-7)

In the brief description the entire geographical terrain covered by of the river has been traced. The river is presented only in materialistic, physical and geographical form with embellishment from mythological or reverential epithets. It is in the form of snow from among the Himalayan glacier, a host of small streams joining its water body and then other rivers and rivulets too mingle with it to form the mighty river and finally carry their water to merge into the sea when the Ganga merges with the Bay of Bengal. The reader from this description of Mehrotra easily feels relieved from the harsh vignettes superimposed by Daruwalla on the Ganga ghat. One should not hastily construe that Mehrotra's poem is very

simple in comparison to Daruwalla's. Quite contrary to it Mehrotra's renderings are so tight and terse that the reader finds himself encircled with ambiguity at the hints and suggestions dropped here and there. Let us have a look at the Section II of the poem:

I go out into the world
 I am the world
 I am nations, cities, people
 I am the pages of an unbound book
 My room is the air around me ("Songs of the Ganga" II: 1-5)

Again from Section III:

Billy goats
 Come down from the mountain
 Without finding solitude
 Camels return from the desert
 I make two lines in the sand
 And say they are unbreakable walls
 I make the four directions one.
 I know the secret of walking
 I am the death of fire. ("Songs of the Ganga" III: 1-9)

This reminds one of T. S. Eliot's famous line in 'The Waste Land': "I will show you fear in a handful of dust". Further in Section IV:

From smoke I learn disappearance
 From the ocean unprejudice
 From birds
 How to find a rest-house
 In the storm
 From the leopard
 How to cover the sun
 With spots ("Songs of the Ganga" IV: 1-8)

"The poems [in *Nine Enclosures*] teem with unexpected collocations of imagery." (Sarang 29) From the above quoted lines from different sections of the poem the reader's thought process gets compressed as quite new and opposite images begin to cascade on his mind gurgling forth sudden associations of meanings that surprise him at once. The lines that arrest the reader's mind can once again be quoted from different sections to have a fresh look:

I am both man and woman (I: 8)
 I give life and I take it back (I: 17)
 My room is the air around me (II: 5)
 I make the four directions one (III: 6)
 I know the secret of walking (III: 7)
 From the leopard
 How to cover the sun
 With spots (IV: 6-8)

These lines pose a challenge to the reader who would rather take these lines as caesarean cut to insert compressed images in the manner of Ezra Pound and the Beat poets. "Arvind Krishna Mehrotra has effectively combined an Indian involvement and sharp social comment within a Beat speech and manner." (Peeradina x) The lines from Sec. III and Sec. IV have meanings interlinked when one realizes how the Ganga often flows underneath. "I make the four directions one" implies that the Ganga is omnipotent and it has the potentiality to make sudden changes by curling around. It makes its own path, own bed, its own banks and its own geometry. Therefore the line follows "I know the secret of walking" (Sec. III) which further implies that it is whimsical on its own to change its course all on a sudden, but, in fact, it knows the secret of walking down smoothly. The lines may as well refer to the people who throng to its banks from all the four directions.

In Section IV the image of leopard with spots metaphorically conveys the game of hide and seek that a leopard plays while living in a dense forest; it knows how to hide itself in the sun. This aspect of the leopard is likened to the Ganga's sudden disappearances at many such spots as it glides down from the Himalayas to the ravines of north-India. In doing so the Ganga flows underneath and thereby on its own covers the sun. The beauty of the lines lies in the way the ideas have been conveyed. "...Mehrotra's poems astonish with their quicksilver movement." (Sarang 29) He provides a magic touch to his poems and thereby ushers in a new era of modern experimental poetry in the Indian English literature. As a student of English literature he is fully conversant with the new trends in art, music and literature in France, Great Britain

and the USA. Because of the experiments made in his poetry he is a poet to be reckoned with. What distinguishes him from Daruwalla is that he does not go on harping on the plight of poverty and misery stricken people of India for the sake of realism. It has also been a trend in the early seventies among the poets writing in English in India to be realistic rather than dallying with any sort of romantic overtures. Those who have struck to this trend are usually carried away by the notion of making things as bare as possible so that they might get credit for showing the seamier side of Indian life. But they seem to be oblivious of the fact that Indian reality rather consists of ravines as well as sunshine, rivers as well as festivity, poverty as well as placid contentment the people in India usually enjoy in their tropic surroundings. It will not be out of place to quote Peeradina again who maintains, "In his later poems ... [he is] unashamedly romantic and arrogantly non-poetic with the intention of arriving at a zero degree purity of language that 'says' nothing but just is." (x)

This brings us to Susheel Sharma who too has written a poem on the Ganga, but which is quite different from Daruwalla's and Mehrotra's. Sharma is a new generation poet. The opening lines of his "Ganga Mata – A Prayer"¹ give an unambiguous clue to the reader to his approach:

O Ganges!
 The dweller in Lord Brahma's *kamandala*
 The abider in Lord Vishnu's feet
 The resider in Lord Shiva's locks
 The sojourner in the Himalayas
 The daughter of Sage Jahnu
 The co-wife to Parvati and Lakshmi
 The redeemer of Bhagiratha's race
 The atoner of Sagar's progeny
 The mother of brave Bhishma
 O *Ganga Maiya!*
 Homage to thee.
 Accept my obeisance
 O *Punyakirti!* ("Ganga Mata: A Prayer" 1-14)

Sharma's above lines show a similar thought process as that of Mehrotra's "Songs of the Ganga". Arvind briefly touches upon the coming down of the Ganga from the Himalayas

carrying other tributaries with it but Sharma, instead has touched upon each and every mythological connections of the Ganga as narrated in several Indian religious scriptural verses. The Ganga, which was kept in Brahma's waterpot, came to flow from the toe of Vishnu, chief of the Hindu Trinity and when brought on to the earth fell on Shiva's locks. On the prayer of Saint Bhagirath the Ganga left her sojourn in the Hamalayas and flowed upto Ganga Sagar at the Bay of Bengal to save sixty thousand sons of King Sagara from the angry glances of sage Kapil by whom they had been burnt to ashes. She became the daughter of sage Jahnu and the wife of Shantanu giving birth to Bhishma of the *Mahabharata* fame. One is reminded of appropriation and abrogation of the past myth and history as propounded by the post-colonial critics. How does a reader benefit from this and how does it further Indian English poetry must be the preponderant concern of the readers? Verily it sets the mytho-religious portrait of the Ganges upfront and dares to place the Sanskrit words in a poem in English. It goes well because English currently being a window language has the elasticity and room to absorb words from all other languages of the world. Sharma's Indian readers will take it as a duck takes to water because all these Sanskrit words are very well known in every Indian region.

Like Daruwalla, Sharma observes the realistic picture surrounding the Ganga. So he writes:

From Kolkata to Gangotri
 Just one scene —
 Poverty, squalor, dirt, sloth and melancholy.
 Everyone is weeping bitterly.
 Everyone is crying hoarsely.
 Everyone is worried knowingly.
 No one has a solution! ("Ganga Mata: A Prayer" 263-269)

The tone of these lines is quite different from that of Daruwalla's 'Vignettes' where poverty and misery concerning the lepers and the blind have been the sole focus without any expression that passes understanding. If one understands the actual situation and the suffering arising there of, then only one can have a say as though one belongs to the same mass and does not take photographs as an outsider. That is

the problem with Daruwalla whereas the present day poets like Sharma do share the sorrows about which they write. Therefore, he laments:

What is the use
 Of my education —
 This engineering
 medicine
 agriculture
 law
 mathematics
 botany
 physics
 chemistry
 literature
 language
 commerce
 management
 If I don't have my *Vishnupadi*?
 What is the use
 Of my lovely house
 refrigerator, wife
 television, son
 car, daughter
 lawn, grandpa
 book-shelf, father
 furnace, niece
 hearth, grandma
 rolling mill, grand son
 egg plant, uncle,
 radiogram, aunt
 If I don't have my *Punyashloka*? (“Ganga Mata: A Prayer” 199-227)

The nouns like “Vishnupadi” or “Punyashloka” used as synonyms of the Ganga are used here as symbols of the identities of the race, the nation and the country. Therefore, the lament of the poet as to what use will be all these modern day materials of an individual if the race, the nation, the country as a whole does not find a total prosperity.

Sharma is a part of the modern liberal India aiming at a higher economic growth but he is not ready to accept it at the cost of social degeneration. He therefore, points to a perfect social picture:

The daughter
 Has not to return
 To her father.
 The mother
 Has not to complain
 About her son.
 The wife
 Has not to protest
 About her progeny. ("Ganga Mata: A Prayer" 230-238)

However, everyday newspapers are full of the news stories contrary to the above stated ideal family picture.

The purpose of pin-pointing these aspects in Sharma's "Ganga Mata – A Prayer" is to reflect on the new generation poet's concern with present day society which is so different from that of the first generation poets like Daruwalla and Mehrotra. Sharma's concern is firmly based on his proper understanding of Indian culture and trying for an inclusive improvement not like a stranger's or an outsider's sooth sayings and shedding crocodile tears. The sages in the past sat on the banks of the Ganges to find answers for all their enquiries and metaphysical questions by meditating in silence. Herman Hesse in *Siddhartha* has written so many pages describing the flow of the river water being watched by the seeker who sits on and on silently finding ultimately the satisfactory answer. In another of his poem "Liberation at Varanasi" Sharma gives vent to the same feelings:

If I can just survive by meditation
 If I can just survive by '*Shivoham*'.
 It is a call to find answers
 On the banks of the Ganges and
 In thy narrow streets
 That brings me to you, O Varanasi. ("Liberation at Varanasi" 53-58)

What is interesting to note is that all these poets have divided their poems into sections. Daruwalla has divided his poems on the Ganga into two sections viz. "The Waterfront" and "Crossing of Rivers". While the former is further divided into thirteen smaller poems (three under the title "Vignette") the latter remains one long poem. Mehrotra divides his poem into four sections and has just numbered them. On the other

hand Susheel's poem stands as one long poem which has apparently does not have any sections. But if one reads his poem slowly one realises that the verses in praise of the river culled and quoted from the vast repository of Sanskrit serve as the dividing lines in the sections of the poem. After these verses in Sanskrit, which also serve as chorus on the banks of the holy river by the individuals and the groups, the tone and subject of description in the poem immediately undergoes a change. This technique serves a dual purpose: it is very useful in making the description realistic as the scenes of such prayers in Sanskrit being sung on the river front are a common sight; besides they serve to hint that river is an ever flowing river as no two *ghats* have the same Ganges though the water in the river may appear to be the same.

It is now pertinent to deal with our predilection with the tone of the poems set by Daruwalla, Mehrotra and Sharma - the three poets we have selected to compare with. Tone is considered as the soul of the poem. It is the inner voice engaging itself for the right communication in a sustained manner. It makes the attitude of the poet obvious. From the outward veneer of rhetoric and other such embellished arrangements put up in the poem, the reader peeps through to find out the poet, his voice, his tone, his attitude, his perception of the objects he describes, his sum total outlook towards the subject matter he deals with. Such an attitude which the poet fosters is usually covered by the position on which he stands, by his personality moulded by his religious moorings, by his familial upbringing and the social milieu. The three poets selected for comparison need to be assessed on these three factors that set the tone of their poems.

Born at Lahore in 1937 Daruwalla professes Zoroastrianism. The language in his home was Gujarati though his father was a professor of English. Daruwalla too completed his Post-Graduate degree course in English. As an IPS officer he also travelled widely. Initially Daruwalla admired Ezekiel's for *A Time to Change* for bringing into play a modern sensibility and the way it confronts the disillusion of time. Like Ezekiel he also won Sahitya Akademi award in 1982. Like Ezekiel he too remained out and out an outsider.

“Daruwalla’s *The Waterfront* sequence is another instance of an Indian English poet seeking reconciliation with a tradition from which he feels alienated and about which he is rationally sceptical” (King 8-9). Bruce King maintains, “The man-alone-in-a-hostile-world attitude, with its sense of opposition, cynicism and the ironies of life, found in the poetry of Daruwalla, has its affinities in American Literature, as does Daruwalla’s trust in the speaking voice. [Daruwalla has continued] to use traditional prosody and formal stanzaic shapes, the voice seems closer to the experience of the senses than in previous Indian poetry where there was often a distance between moral reflection and actuality. There is also an openness, especially noticeable in the middle portions of the poems as if association were taking over from logic. Narrative becomes experience itself instead of an example in an argument.” (6) Daruwalla’s keenness to understand and absorb the age old tradition is discernible obviously from his series of poems on the Ganga that he wrote in “The Waterfront Section”. His tone and attitude is that of one investigator putting on the table the clues, the proofs for the media to acknowledge how much time he has spent patiently to keep the Ganga on watch and has methodically he is now going to present his case on the river through the images and metaphors, he has gathered through his feelings and sensory perception. But he is not sure how his case, that is, his series of poems on the Ganga, is going to be appreciated and accepted by the Jury Bench – the readers.

In case of A.K. Mehrotra it is found that despite his firm founding with the place and the river, he seems to make throwaway remarks about the Ganga. In doing so, he proves himself a spoilt one by not making proper use of the wealth of knowledge he had acquired. During 1960s his uncle was a Professor of English at the University of Allahabad (located in the town on the banks of the Ganges) which he also served as a Professor of English during the first decade of 21st century. He, of course, showed great promise as a poet of new generation with “increasing openness and immediacy noticeable in” (King 7) his first famous poem “Bharatmata: A Prayer”, but his willing adoption of western ideas ranging

from French surrealism of the 1920s to his contemporary Beat and constructionist poetry written then in the USA in the 1960s made his poems a conscious assemblages of references in disorder. His means of control is to enclose the reader within the poem itself. In the “Song of Ganga” from *Nine Enclosures*, the same early tendency added with the influence from Ezra Pound and his American followers, is noticeable - the compressed metaphor, the wit and elegance in the lines that mark precision:

I make two lines in the sand
 And say they are unbreakable walls
 I make the four directions one
 I know the secret of walking
 I am the death of fire. (“Songs of the Ganga” III: 4-9)

In Mehrotra’s “Songs of Ganga” the language has lost its ability to express reality by imagination. In trying to construct Indian reality through his poems on Ganga, the poet only puzzles the readers by dragging them to be enclosed with a focus on the text rather than on myth, history, society or the traditional belief on the holy river.

What has never been lost with Mehrotra is his desire to be the part of the international avant-garde of 1960s, especially as represented by the San Francisco scene with its Beat poetry, counter culture and rebellion against conventional and traditional values. This adolescent “stick-your-tongue-out” attitude shows the poet to be effective, promising, but faltering. Therefore the tone in “Songs of Ganga” is that of an adolescent’s playful building-blocks which merely amuses the reader for the criss-cross reference and the ideas as in a jig saw puzzle or the maze (*Bhul-Bhuleya*) in Lucknow.

Susheel Kumar Sharma, on the other hand, though aware of the international literary trends, has not been an enthusiast like Mehrotra to write experimental poetry to bewilder the Indian/Western reader. Perhaps Mehrotra was eager to bring like Hanuman all the ‘isms’ from Europe and America for his otherwise ignorant/ not so well informed Indian readers. He too worked to acclimatize the readers with the imagist movement of Ezra Pound. But he failed to realise that a plant

does not grow in every/any soil. Even in Europe the life span of Imagism was of about a decade only; the climate of Indian literary tradition has always been in favour of vivid narratives. True to this heritage, Susheel Kumar Sharma has made a unique attempt to sing his song for Ganga in a long narrative by using the Sanskrit and English words together like the waters of two different rivers glide on at their confluence in Allahabad. It is now pertinent to mention what the reader receives from Sharma's 'Ganga Mata': first of all the mythic lines from Puranic narratives, secondly the awareness about the sages and poets of the yore who have composed songs, *shlokas* and *mantras* on the Ganges, thirdly the modern day Indian reality, the poverty and the gradual degradation, fourthly the parody of urban middleclass lifestyle with a well built house furnished with all modern gadgets starting from a refrigerator to all that goes to provide a comfortable living, fifthly the middleclass mindset to go for degrees and diplomas for self-upliftment, sixthly the sham of the so-called welfare government constructing dams more with political motives than with actual motive to alleviate poverty.

Sharma's tone is remorseful at the sight of these gradual deterioration though the Kumbha mela and all other religious rites and festivals associated with the Ganges go on and on. The poet addresses the Ganges as mother in so many names that have been enumerated in 'Ganga Sahasra namah' or the one thousand names given to this very river. All these make the attitude of Sharma quite clear that he is here as one who stands up and sings the glory of this sacred river that gave birth to Indian civilization and nourished India's nationhood. This kind of faithful tone or attitude shown by Sharma for his readers is rather conspicuously missing in Daruwalla's or Mehrotra's poems for Daruwalla stands as a sceptic unable to assimilate fully into the Hindu ethos and on the other hand Mehrotra deliberately confuses the reader by imposing compressed ideas after being newly baptized by Ezra Pound and all other 'isms' of 1960s.

So far the assessment of these three poets has been made from the stand point of their attitudes towards the Ganges. The basis that forms Indian writing in English has been about

Indian lives and conditions. Ezekiel had set the model; Ramanujan, Parthasarathi, Daruwalla, Mehrotra, Jayant Mahapatra, Kamala Das, Shiv K. Kumar and others gave new dimensions to Indian poetry in English. But the former ones were alienated by their marginality and English education. In the mean time a new crop of poets has come down to this arena and they express a heightened awareness of actual Indian experience. In the present comparative study it is noticeable that Sharma (b. 1962) is quite younger to Daruwalla (b. 1937) and Mehrotra (b. 1947). The generation gap is obvious. In case of Daruwalla it is like Satyajit Ray's film showing every tit-bit and more so about the poverty and deprivation. But Satyajit Ray had pinned hope on the future and symbolically depicted it in the picturization of a glowing smile in the wide-eyed face of a poor girl looking at the passing of a train, at a distance, through the paddy fields in *Pather Panchali*. Perhaps Daruwalla was affected by the naturalism displayed in Albert Moravia's writings. Finding no worth in romanticizing or eulogizing an Indian situation, he thought it better to tear apart the veneer of seemingly quiet, orthodox, age-old foundation of Indian social life based on religious faith, charity and non-challant activities. On the other hand, Mehrotra, having exposure to western cults and new waves in poetry and literature at large, took to the course of basing his poems in a kind of surrealistic atmosphere juxtaposing the good and the bad, the faith and the faithless, the spiritual and the mundane together.

Sharma, a new generation poet having more exposure to post-colonial theories, times and practices, does not have to buy the western way of thinking or creating anything thereof. He has by his side vast literature of Sanskrit poetry that speaks volumes about the Ganges. His use of some from the one thousand Sanskrit names of the Ganges creates apt images reverberating right kind of feelings in the hearts of the Indian readers. Perhaps, Sharma writes for his immediate neighbour or at large for the pan Indian readers while Daruwalla and Mehrotra had western readers in mind. Both the latter poets were not sure about their art and were rather eager to be accepted by their western counterparts. It seems, Sharma is

sure of his ground and displays his unstinting faith that his kind of poetry will forever flow like the Ganges nourishing the reader with the therapeutic water of his delightful poems on this sacred river.

Notes

1. There are three versions of Susheel Sharma's "Ganga Mata – A Prayer" — two in electronic form in *Carty's Poetry Journal* (2011) and *ken*again* (Fall 2012) respectively and one in print version in *The Door is Half Open* (2012). I have dealt here with the print version.

Works Cited

1. Daruwalla, Keki N. *Crossing of Rivers*. New Delhi: Oxford UP, 1976. Print.
2. Ezekiel, Nissim "K N Daruwalla". *Contemporary Indian Poetry in English*. (Ed.) Saleem Peeradina, Madras: Macmillan, rpt 1991. Print.
3. King, Bruce. *Modern Indian Poetry in English*. New Delhi: Oxford UP, 2009 [1987], Print.
4. Mehrotra, Arvind K. *Nine Enclosures*. Bombay: Clearing House, 1976. Print.
5. Nehru, Jawaharlal. *Discovery of India*. Delhi: Oxford UP, 1994. PDF file.
6. Peeradina, Saleem. *Contemporary Indian Poetry in English*. Madras: Macmillan, rpt 1991. Print.
7. Sarang, Vilas (Ed.). *Indian English Poetry since 1950: An Anthology*, Hyderabad et al.: Disha Books, rpt. 2007. Print.
8. Sharma, Susheel Kumar. "Ganga Mata: A Prayer", *Carty's Poetry Journal*, April – July 2011, Summer Edition, cartyspoetryjournal.com/Issue_06/CPJ-VI.pdf
9. —. "Ganga Mata – A Prayer", *ken*again*, Fall 2012, John Delin, Editor and Publisher, <http://kenagain.freesevers.com/POETRY.HTML#sharma>
10. —. *The Door is Half Open*. New Delhi: Adhyayan, 2012. Print.

Revised paper; originally presented at the 58th All India English Teachers' Conference, The Indian Association for English Studies & Dept of English, Andhra University, Vishakhapatnam, 27-29 December 2013.

Nikunja Kishore Das, Ex-Principal, Kujang College, Kujang, Jagatsinghpur, Odisha. E-mail: nikunjkdas@gmail.com

Indian Philosophy and Spiritual Management System

Dilip Charan

1. Critical knowledge as our Utopia

As a state subject Proudhon has rightly said, "It is the concentration of power of states, parties, leaders and knowledge, that determines and governs us." State and institutions govern humanity. Do we have freedom? Can we choose freedom? Can we negotiate with power? If our answer is yes then critical knowledge is our Utopia. The age of reason and its vitality can construct a Utopia which is critical knowledge. This Utopian construction demands what Kant calls. 'The courage to think'. This can save us from the limits of Utopia. For, critical mind, utopia is a glancing, a land of hope for humanity. It is a critical search for the betterment of humanity. It is a demand of the spirit, and the civilization too. It is with the critical spirit that humanity has to set its soul towards progress, towards emancipation, inner and outer. What is required at micro and macro level is spirituality guarded and guided by reason. We have to create a system of management which would be a torch bearer for the future. How is it possible to nurture management system innerly and outwardly, guided by the secular spirit, guided by inner and outer enlightenment? We require a knowledge system

not for control and empowerment but for emancipation. Humanity demands not empowerment but freedom from empowerment. It demands something more than efficiency and effectiveness. We do not choose humanity and the world as a ground of competition. Dishonesty can not be the dictum of human management system because it would create an end-less war. In all affairs of humanity man must be kept in the centre. We have to accept that man and society is not monolithic but multidimensional. Non-singularity is the hard core of man and society.

2. Spiritual Conditionality:

We require a spirit centric or soul centric management system. We require a philosophically oriented management system. A new spiritual management system, which is a construction of humanity, which aspires for human freedom from anarchy and chaos. The first condition is to consider human being as an independent subject. The governance must be from within and not from without. We must understand clearly the spirit of man in a non-mimetic, non-reductive and non-representational mode. We must accept the spirit of man as a conjecture open to reformulation. The spirit of man is beyond casting and casketing.

We have to save man from the cultural cholesterol expressed in a terrorist vein. A potential fault line of terrorism is in its inhuman nature. The modern man has lost the syntax of sensibility, and the flabbiness of mind is its semantics. Here the style obliterates personality. Terrorists attack not only human subject but they attack the language of humanity. Terrorist language is a language of control, submission and subjugation. It is an expression of faithlessness and distortion of mind. Terrorism has lost the ontological anxiety, to them the world is blank, crumbling and shredding. From this terrorist paradigm we have to shift, to the paradigm of hope. We require a perpetual peace, which would save us from the loss of erudition. We have to make our heart as the tribunal of one's own being and save humanity from its unspeakable monstrosity. Humanity has to cultivate and nurture consciousness or *Chitta* and have to educate the *Chitta*, not

through dictation but through dedication. This should be our fervent admission for the entire life, because one's own life is the capital. Decolonization is not external but internal too. Contemporary life needs moral activism. There should not be any action without personal signature. Moral commitment should be the hard core of action and that is the way to be fully human and humane. Friendship and love to 'the other' should be the throb of being. It is an intense form like pure oxygen where the fear of the other goes away. What remains is carrying. Carrying needs, love and gratification, respecting the other without rejection. Most dangerous trait of humanity is the blind loyalty to the past, which ignores the present and future. To be away from such conditionality we need a spiritual management as envisioned by Indian philosophy.

3. What is spirituality?

Spirituality is a word that, in broad terms stands for :

- (1) Lifestyle
- (2) Practices
- (3) Having a vision of human existence and how the human spirit is to achieve its full potential.

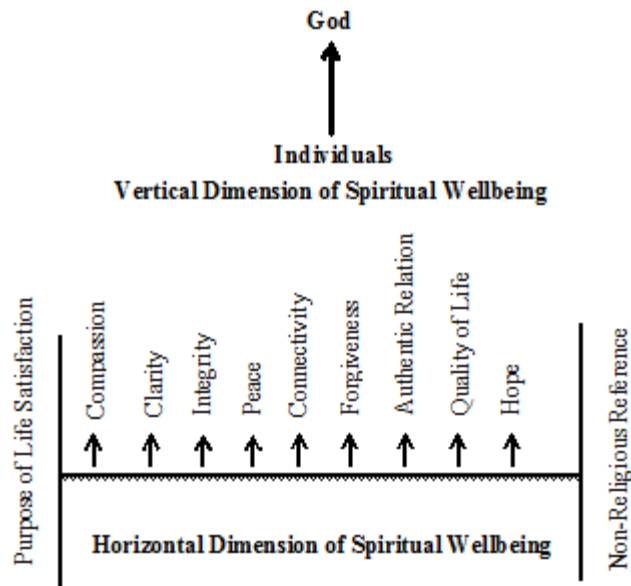


In this sense it is an aspirational approach. Spiritualism is a striking feature of our contemporary age. According to Underhill human beings are vision creating beings. Spirituality has a deeper level of meaning and fulfillment for human being. (Underhill, 1993)

4. Religious and Secular Spirituality

Spirituality has two components (1) intrinsic and (2) extrinsic. It has an intrinsic orientation as well as extrinsic orientation. Humanist psychologist Maslo states that spiritual values have a naturalistic meaning. They do not

need supernatural concepts to validate them. Therefore they are the general responsibility of all mankind. According to Elkins spirituality is outside the walls of traditional religion. Ardell uses it as a secular spirituality. The word 'Spirituality' comes from the Latin 'spiritus' means breath of life. In this sense spirituality is a universal phenomenon and its elements are : (1) to accept the deeper significance of every human being. (2) to have love and honour for all. (3) love and respect for oneself and the other i.e. the entire mankind. It is rightly said: Spirituality is a multidimensional construct. (Moberg, 1984 : 25, 303-323) It is vertical as well as horizontal.



Spirituality includes “one’s values, beliefs, mission, awareness, subjectivity, experience, sense of purpose and direction, and a kind of striving toward something greater than oneself.” (Frame, 2003 : 3)

5. Swaraj in Ideas : a need recognized by K.C. Bhattacharya

Spirituality is a sacred existential state. Realization with certitude that one's true self is constant, luminous, blissful in itself, perfect and not murky, fickle, sensual body. What we require is the right way of living, which includes personal and organizational ethics. Human being is not a commodity. The commodification of human being is to exploit and make him only an instrumental being and brings existential poverty.

To eradicate the existential poverty we need as K.C. Bhattacharya has rightly said in his essay on 'Swaraj in ideas' : "There is a subtle domination exercised in the sphere of Ideas a domination all the more serious in the consequence because it is not ordinarily felt. This subjection is slavery of the spirit. When a person becomes free from cultural subjection, he experiences a rebirth and that is what I call Swaraj in ideas." (Bhushan and Ganfield, 2011 : 103). "Many of our educated men do not care to know this indigenous nature of ours. When they seek to know they ought to feel that they are discovering their own self." (Bhushan & Garfield, 2011 : 104). To K.C. Bhattacharya this imposition is not on unwilling minds, through learning we have chosen it. Through language and through institution it has taken a shape of habit. It is to K.C. Bhattacharya a soulless thinking, which appears like real thinking. They induce in us a shadow mind that functions like a real mind except in genuine creative mind, as they are largely independent of the times. We cannot formulate or sit to judgement about our real position in the world. We have contented ourselves either with unthinking conservatism or with un-imaginary progressiveness which is the imitation of the west. The Indian mind by tradition and history is away from the spirit of English literature and yet we are silent in our judgement. We mechanically think and galvanize our mind in tune with western literature and tradition. In philosophy we do not sit to judge western systems from Indian standpoint. Comparative philosophy is not possible without a critical examination of the fundamental notions of either philosophy. For modern Indian mind philosophizing needs to confront eastern and western thought and arrive at synthesis or

rejection of both the traditions of thought. "It is in philosophy, if anywhere, that the task of discovering the soul of India is imperative for the modern India; the task of achieving, if possible, the continuity of his old self with his present day self, of realizing what is nowadays called the mission of India, if it has any, genius can unveil the soul of India in art but it is through philosophy that we can methodically attempt to discover it." (Bhushan and Garfield, 2011 : 106)

Our present day education is not of any need, as it need not understand the significance of past nor present nor our mission of the future. We have become rootless as we do not understand the past nor the real present. We have entered in the hopeless babel in the world of ideas. Our thoughts are hybrid and sterile. Slavery of ideas has entered in our own self. It would be a big step if we could achieve the Swaraj in Ideas.

Thought or Reason may be universal but as K. C. Bhattacharya rightly says Ideas are carved out differently by different culture. According to the respective genius we can adapt but the method of adaptation is never clear. We have to alter ourselves to suit the situation. It is clear that the times have to adapt our life and not our life to the times. We have to make a distinction between confusion and conflict, because it is more a confusion of ideas or ideals rather than conflict. Conflicts will occur only when we treat ideas and ideals as a matter of life and death. We must understand the ideas and ideals of a community that springs from its past history attached to the soil and need not have a universal applicability. There is no need to surrender our individuality and its referent rationality, it may be reverential as it has evolved through infinite patience and humility. Every foreign idea or ideal cannot become the soul of our own ideals. Universalism of reason or universal reason cannot become an-actually established code of universal principle. K. C. Bhattacharya categorically says: what is universal is only the spirit and one must be loyal to once own sprit. Rootless education is an obstacle in the way of a Swaraj in ideas.

We must save ourselves from the unthinking glorification of our culture. We are ready to accept other's judgement about us but we do doubt whether others have a sufficient perception of the inwardness of our life. We must ask others for self examination and save us from docile acceptance of their opinion. We must be critical about their opinion. It should be a fillip to which we should react. It is not an uncultured self conceit. Docile acceptance without criticism would mean not only slavery but a moral evil, what is demanded is a critical attitude. We must resolutely think about our own concept, then only we will be productive in thinking. We can think effectively only when we think in terms of the indigenous ideas that pulsate in the life and minds of the masses. The real way is to come back to the cultural stratum of the real Indian people and evolve a culture along with them suited to the times and to our native genius. That is to achieve what Bhattacharya mean Swaraj in ideas.

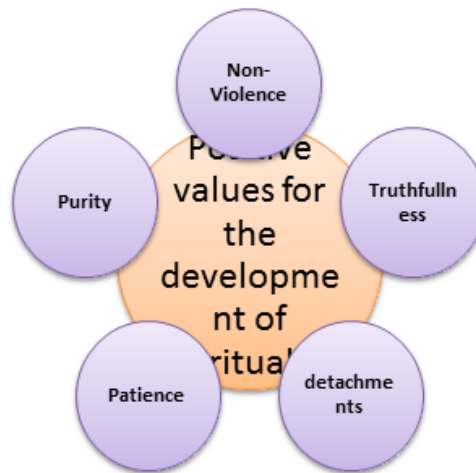
6. Freedom as a deeply critical enterprise – Prof. Dayakrishna

Prof. Dayakrishna's Philosophical landscape, like K.C. Bhattacharya is a landscape of philosophy of freedom. Freedom as an emancipation from the world of necessity and causality. Freedom here is a capacity for reflective self consciousness. Thinking itself, to Dayakrishna is an act of freedom as it distances itself from one's inherited conceptual tradition. Dayakrishna rightly wrote 'The realm of the spirit seeks freedom from any externality to which it is essentially bound, because freedom wants to know in order to be freed from it. It is freedom that puts us in touch with the power of our own self- consciousness. Freedom to Dayakrishna is not an egocentric individualism. Freedom involves responsibility. Through repeated effort, we need to cultivate an othercentric consciousness. It is through *nomous* or *Dharma* an 'I' can become truly human. The structure of self-consciousness must involve an awareness of multiple others. This is the Gita's Ideas of *Parasparam* and *Shreyas*. *Parasparam* implies mutuality and relation of perfect equality between self and the other. *Shreyas* is a universality and inner subjectivity. Freedom is not the transcendence, but the transformation of

our daily existence. In *purusharth* the highest *purusharth* is *Moksha* but *Dharma*, *Artha* and *Kama* is also for *Abhudaya* - the rise of all and also central to human life. The arts, then, are ultimately rooted in 'the art of living'. Life is to be seen in terms of artistic creation. To Dayakrishna freedom is deeply a critical enterprise and Indian philosophy to "him is a living, changing tradition and must be kept as a living tradition." (Bhushan, Garfield and Raveti, 2011 : X)

7. The concept of Indian Spirituality:

In India spirituality is a manifestation of culture. It is not an alien discourse. It is a discourse expressed through life. It is an expression of positive values, such as non-violence, truthfulness, detachment, patience and purity.



The concept of Indian spirituality is not only an end but a means too. It is inner as well as outer. It is an expression of collective humanity, which can be addressed as the wellbeing of mankind. What is needed is its depiction, wholistic perception of an individual and the mankind too. When mind is without conflict and discontent, it is an expression of spirituality, based on spiritual values. That is, (1) humanity (2) compassion (3) forgiveness (4) love (5) peace (6) unity, expressed in our interpersonal relations, which respect the

dignity and worth of each individual respecting the other as one's own self. Our ancient seers say: $\text{ऋषयः ढीर्षुः उह्येः ढुर्षुः ढुर्षुः ढुर्षुः}$ This would be possible by the discipline of the body, mind and the spirit. Purity and perfection are the true expression of spirituality and to transcend the mundane limits of the human being is its goal. To be spiritual is to be creative. The capacity to go beyond the fixity of ideas, ideologies and customs. For the wellbeing of the self and society we need transformation of person and society. "Here transformation is not an idea but a performative exercise." (Frame, (2003))

Tagore once said, that with the help of science, the possibility of profit has suddenly become immoderate. The whole of human society has felt gravitational pull of a giant planet of greed. It has carried society towards a distinct deviation from its moral orbit. To curb this deviation we require a sincere effort of spiritual management. Heisenberg said, "In the west we have built a large beautiful ship. It has all comforts in it, but one thing is missing : it has no compass and does not know where to go. Men like Tagore and Gandhi and their spiritual forbears had found the compass. Why can this compass not be put in the humanship so that both realize their purpose. The orbit of greed has blinded us, we have no way to go; Greed has lead us to aimlessness. This leads to egocentricity, which Shri Arobindo calls, 'the knot of ego'. To dismantle 'the knot of ego' we must have a different ethics, which is the ethics of consciousness, and is against the ethics of convenience. It is an ethics which goes beyond the individual and binds us to larger human network. It is the antidote to the present consciousness of competitiveness, divisiveness and unethicity. We need a transformation at the individual level, at the group level and at the organizational level and this demands sustainability beyond political and organizational level. For this sustainability we require a spiritual management system. Gita has made a distinction between *Sakamkarm* and *Niskamkarm*. Prof. Chakravarti in his book 'Spirituality in Management' has tabulated the difference between *sakam* and *niskam* as follows:

(Chakraborty : 2008 : 67)

	<i>Sakamkarm</i>	<i>Niskamkarm</i>
A	Psychological burnout	Psychological energy conservation
B	success is the aim	Perfection is the aim
C	Socio-Economically Questionable	Socio-economically appropriate
D	Reward – Commitment	Work – Commitment
E	Undermines Ethicality	Enhances ethicality
F	Job Enrichment	Mind Enrichment
G	Binding	Liberating

Dr. Radhakrishnan well back in 1949 said, “If we exclude spiritual training from our institution we would be untrue to our whole civilization. Radhakamal Mukherjee in 1964 said, “The more the tempo of life and work is quickened and organic periodicities nullified by the industrial system, the more are there mental tension, irritation and anxiety and the poorer become the qualities of human ideas and feelings... he is seriously hindered in contemplation and imagination (for) completing himself.” (Mukherjee, 1964, :V)

8. Ethics of Work

What is needed is ethics of work which would be possible by

- (1) Work commitment
- (2) Self actualization
- (3) De-Egolization
- (4) De- personafication
- (5) Inter connectedness with the world and world mates: as Khalil Gibran says, “Work is love made visible. And if you cannot work with love, but only with distaste, it is better that you leave your work and sit at the gate of a temple and take alms of those who work with joy”
- (6) Compassion,
- (7) Trust
- (8) Harmony
- (9) Sharing
- (10) Work Place Spirituality.

Work place spirituality is a canopy concept which involves all others.

“Workplace spirituality [SAW] involves the positive valuation, acknowledgement and respect of employees’ innate abilities in a context of meaningful, goal-oriented behaviour that encourages creativeness, belongingness and personal fulfillment.” (Adams and Csiernik, 2002)

We should execute the *daivisampta* which has been describe by Mahatma Gandhi, “The Blessed Lord Said : fearlessness, purity.... giving, self-control, sacrifice, straightforwardness, self-denial, calm, absence of fault finding.... absence of greed, gentleness, modesty, absence of envy and pride these are the wealth of the man born into the *Deva* nature”. (Chakraborty, 2001 : 163)

The German proverb rightly says, ‘A clean conscience is the best pillow’. What is required is *Samatva*. The inner *Samvada*. This would happen by treating work as sacrifice. Work is sacrifice and service too. This is what Toyanbee calls a spiritual revolution in the heart and minds of human beings. To him the only effective cure is spiritual. The conflicts and contradictions in life and world would be possible if man is not in peace within himself. For normalcy, inner normalcy is a balance of *Pravrutti* and *Nivrutti*. The organizational pursuit must be a balance of *Pravrutti* and *Nivrutti* at an individual and at the collective level.

9. Buddhism and Spiritual Management System:

Spirituality deals with the existential journey of a human being the states of consciousness. Consciousness and awareness are its true component. Spiritual inquiry is an existential search of a human being to seek and find the meaning and purpose of life. Spiritual inquiry is to grow, to choose and define one’s existential choice. It is an inquiry into the self search. As Buddha calls “Be your own light- ॐ ” and for that we must know that there is suffering. There is a cause of suffering. This cause can be prevented and one can be free from suffering.

Human suffering according to Buddha arises from

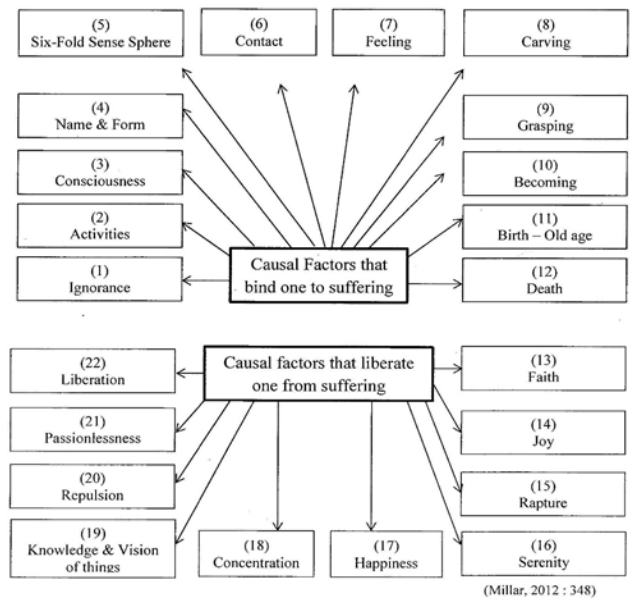
1. The cyclical existence of life.

2. Clinging to the five aggregates.
3. *Raga* and *Dvesha*.

This suffering is co-dependently arising (*Pratitya samatpad*) and this co-dependence arises from (i) Ignorance (ii) Disposition (iii) Consciousness (iv) Psychological Personality (v) Six Senses (vi) Contact (vii) Feeling (viii) Craving (ix) Grasping (x) Becoming (xi) Birth and old age (xii) Death.

Buddha has suggested an eight fold path. *Samditthi*, *Samsankalpa*, *Samvaca*, *Samkarma*, *Samjiva*, *Samvyayam*, *Samsati*, *Samsamadhi*. The Word ‘Sam’ has the same meaning as ‘*Samyaka*’. *Samyaka* means a balanced approach infused with equanimity. For spiritual growth we have to go beyond views, right or wrong. This is an important virtue for spiritual management. We have to transcend not only the materials but conceptual realm also. The causal factors that binds us to suffering, causal factors that liberate us from suffering can be depicted through the following diagram.

Buddha’s spiritual inquiry helps us to understand the arising and passing of the ordinary state of consciousness and arising of the higher stage of consciousness. That is to



say how to be conflict free. This spiritual technology leads us to conflict free management system. This is the core of spiritual management system which would ensure non-coercive and non-oppressive healthy management system.

Reference

1. Adams, D.W., & Ciernik, R. (2002) *Seeking the lost spirit: Understanding Spirituality and Restoring it to the workplace*. Employee Assistance Quarterly. 17(1), 31-44.
2. Bhushan Nalini, Garfield Jay L. and Raveh Daniel (eds.) (2011) *Contrary Thinking : Selected Essays of Daya Krishna*, New York : Oxford University.
3. Bhushan Nalini and Garfield Jay L. (eds.) (2011) *Indian Philosophy in English : from Renaissance to Independence*, New York : Oxford University Press.
4. Chakraborty S.K. & Chakraborty Debangshu, (2008) *Spirituality in Management, Means or End?* New York : Oxford Uni. Press.
5. Chakraborty S.K., (2001) *The Management of Ethics Omnibus*, New York : Oxford University Press.
6. Frame (2003) *Integrating Religion and Spirituality in Counselling : A Comprehensive Approach*. Pacific Grove, CA : Brooks/Cole.
7. Husain Akbar and Khan Sabira (2014) *Applied Spirituality : Theory, Research and Practice*. New Delhi : Global Vision Publishing House.
8. Miller Lisa J. (eds.), (2012) *The Oxford Handbook of Psychology and Spirituality*, New York : Oxford University Press.
9. Moberg, D.O. (1983) *Subjective Measures of Spiritual Well-being*. Review of Religion Research.
10. Mukherjee, R.K. (1964) *The Sickness of Civilization*, Bombay : Allied.
11. Sheldrake Philip (2012) *Spirituality: A Very Short Introduction*, U.K. Oxford University Press.
12. Underhill Evelyn (1993) *Mysticism: The Nature and Development of Spiritual Consciousness*, Oxford.

Dr. Dilip Charan is professor and Head, Department of Philosophy, Gujarat University, Ahmedabad. E-mail: dilips.charan@gmail.com

Book Review

**India's Struggle for Freedom: Three Strategists,
Chittaranjan Dadubhai Desai, Darshak Itihas Nidhi,
Reviewed by: Anusuya Nain Price INR 600/-**

History of Freedom struggle of India has been revealed in many facets. Much has been brought on public platform by authors and critics. Randomly some members of family had also written about certain associations with the great public figures who took part in freedom struggle. Present book is authored by Chittaranjan Dadubhai Desai, who shares family legacy with Vallabhbhai Patel. Bardoli has played a pivotal role in Indian History becoming a stepping stone to give rise to two big names Mohandas Karamchand Gandhi and Vallabhbhai Patel. Both were then recognized at the national level as 'Mahatma' and 'Sardar' respectively after Bardoli Satyagrah in 1928 and Salt Satyagrah in 1930. These events also set the theme of mass participation against British rule. It also defined a more active role of Indian National Congress in defining the policies favouring India's freedom.

Chittaranjan Desai knew Gandhi personally and was associated with Patel as a close relative. The book brings forth for the first time a number of markers which raise questions to a various decisions taken by INC and its prominent leaders. These decisions led to neglect Patel as compare to Nehru. The author brings onto public forum personal correspondence and incidents to support his narrative. The Desai family, to which

Chittaranjan Dadubhai belongs, played an important role in National struggle for freedom. The author suggests how intentionally many such contributions were wrapped under the carpet and never made public to recognize the contribution of Patel and Desai family.

The book divides the freedom fighters into two groups of that of elites, who were prevailing upon the national scene and the grassroots dedicated freedom fighters. The efforts with which the Elites overpowered the other nationalists, were kept hidden from masses for long.

The book contains a number of letters from Vallabhbbhai Patel and others which approve author's contention and also raise a number of questions on the silence of Mahatama Gandhi on certain issues. This letter contains inside information in the form of correspondence which are made public for the first time.

The book is an interesting reading in background of facts it brings forth for the first time. The author is 97 years at present and lives in London. The book travels between becoming a memoir and narrative commentary on freedom struggle's unknown facts.

This book becomes aptly timely and offers a marvelously readable way in to a much important subject.

Anusuya Nain is a Doctoral research scholar in the Department of Political Science, Chaudhary Charan Singh University, Meerut.

Chanakya in You: Adventures of a Modern Kingmaker, Radhakrishnan Pillai, Jaico Publishing House, Mumbai, Year: 2015 ISBN: 978-81-8495-600-3 Pages: 256 Price: Rs. 254/-

Chanakya in You: Adventures of a Modern Kingmaker is a fictional book by Radhakrishnan Pillai where he tries to install the legend kingmaker Chanakya in every reader. The author keeps layman's language throughout his book to reach each reader belonging from business field to academic scholars to the housewife for equal concern. The book is a tale of a person

motivated by the text Arthashastra and his author Chanakya, narrated by the person's grandfather. The content of the book is varied and each chapter gives a momentum to read the next. The tale overall reflects about the life of an aimless person to the richest man in the world. The book also depicts the readers to take up interest in the ancient Indian studies and also take interest in knowing Sanskrit language. The book seems to be like a semi-autobiography of the author, Radhakrishnan Pillai, as it reveals how the ordinary person fell in love with ancient Indian scriptures especially Kautilya's Arthashastra and his love for Sanskrit as a language.

The chapters scrolls down from the history of India to the story narrated by grandfather about Chanakya, Arthashastra and even the origin and importance of game of chess. The book further throws light on the concept of leadership, the necessity of a *guru* in life, finding oneself within and the journey of a man to become rich. Although the book does not reveal too much of Chanakya and Arthashastra. But it talks about the tips that the author reflects to the society like that of being kingmaker is way better than being a king, Arthashastra as a book is not only for the kings or rulers or administrators rather it is for everyone who wants to lead.

Reading this book, the legend Chanakya and ancient Indian rich history seems alive.

Reviewed by Hiral Ravia, is a Doctoral research scholar in the Department of Study Abroad Program. She is pursuing Ph.D. in Diaspora and Migration Studies, Gujarat University. Her area of interest includes Indian Diaspora and Ancient Indian Studies. E-mail: mails2hiral@gmail.com

The Encyclopedia of the Indian Diaspora, Editor Brij V. Lal, University of Hawaii Press, Honolulu, Hawaii (United States), Year: 2006 ISBN: 9780824831462, Pages: 416, Price-Rs 982/-

The Encyclopedia of the Indian Diaspora is the first comprehensive study on Indian communities around the

ISSN 2321-8444

world. This book is a work of profound scholarship as well as a reference work. The whole work will have an appeal to both members of the diaspora and the people who wish to understand a major development in recent world history. The book emphasizes on initiatives taken by the diaspora communities and the contributions they have been making in their host societies, in areas as diverse as literature, cuisine, popular culture, sports and political life.

The Encyclopedia of the Indian Diaspora documents one of the world's greatest diasporic movements, illuminating the history of Indian enterprise beyond India and providing the first well-focused source by which Indians, all over the world, may appreciate their achievements. This book has been written in an accessible style and illustrated with hundreds of photographs, documents and maps. Its combination of thematic and country-wise case studies are most helpful. Its maps and illustrations are superb as a way of bringing the Indian experience to life. That's why, this book is highly recommended as a key source of information for all who want to get more knowledge about Indian diaspora, its origin and development. It may be considered as one of the standard references for all research institutions, universities and scholars in the academic and public life.

Prof. Brij V. Lal deserves the appreciation not only from the scholars, but also from those people in the world, whose legacy includes the heritage of India. This volume seeks to promote a more nuanced understanding of the enormous diversity of the Indian diaspora. This encyclopedia is deserved as one of the warmest welcome addition to the growing body of literature on Indian diaspora. In a word— it's magnificent!

Reviewed by **Bhavesh S. Sharma** *doctoral research fellow in the Department of Diaspora and Migration Studies, Gujarat University. E-mail:* bhaveshsharma2020@yahoo.com

ISSN 2321-8444

Bhartiya Manyaprad

International Journal of
Indian Studies

BHARTIYA MANYAPRAD is a call to bring closer all Indians at one mental meadow irrespective of them being Indian residents, NRIs or PIOs. Certain issues touch all of them with same concern. BHARTIYA MANYAPRAD is a new International Journal of Indian Studies aiming to bring the best of cultural studies to a diverse academic and non-academic audience. We feature research articles and features practices and conditions specific to contemporary popular culture, traditions, norms and societies etc. BHARTIYA MANYAPRAD shall include scholarly articles pertaining to the issues which are faced by Indians in any part of the world including India. It also invites books for review. It's a platform for all those who want to share the issues which need an attention and get the things changed for betterment. In fact it shall culminate into a dialogue bringing in a silent revolution amongst the people who are connected to India in any manner.

Though it is a research journal still it shall include the restlessness of an Indian as s/he faces in the society around the world. It is a multicultural journal inviting articles from all sectors of life. BHARTIYA MANYAPRAD shall contain socio-cultural-psycho issues as faced by Indians throughout the world including India.

Articles should borrow from semiotics, psychoanalysis, queer theory, and other academic disciplines associated with cultural studies and critical theory, while remaining accessible to a general audience. Ideally, articles should surprise and entertain, presenting smart, pithy analysis of familiar subject matter. Articles are liable to be published after peer review.

Each Volume shall have one issue in a year.

Publisher :

Dr Neerja A Gupta

Principal, Bhavan's Arts and Commerce College
II Floor Rituraj Apartment,
Opposite Rupal Flats,
Near St Xavier's Loyola Hall,
Navrangpura, Ahmedabad-380009
Gujarat, India.

Telefax: +91-79-27910213

Phones: +91-79-25600312/ 25600311.

H/P: +91 9825012984

Email: drneerjaarun@gmail.com

Published by :

Bharatiya Vidya Bhavan

Ahmedabad Kendra
Vidya Guri Nilkanth Marg,
Khanpur
Ahmedabad-380001
Gujarat, India

Bhartiya
Manyaprad

Vol. IV

2016

Vol. IV

Annual

2016

Special Issue

CALL FOR PAPERS

We invite proposals for papers (including photo features) that explore a wide range of national cultures and historical periods related to Indians from any part of the world including Indian Diaspora. Also issues faced in contemporary Indian society. The themes might include aesthetics and the emergences of the modern state. We're currently seeking submissions not less than 3500 words. Article submissions should be preceded by a short personal and professional brief with following editing requirements:

- Paper size: A4, Font size: Times New Roman 12: Spacing: single line, 12 pages maximum, 6 pages minimum
- Page setup: margins 1.5 inch all over.
- Title of the article: Caps, bold, centered.
- First name, last name, institutional affiliation (full address and e-mail).
- Abstract of about 300-word, Key words: maximum 10
- Text of the article: justified.
- References: the authors should be ordered alphabetically.
- Titles of books: italics.
- Titles of articles: quoted.
- The submissions should follow MLA Style Sheet guidelines
- Articles will be submitted as MS Word documents and sent as .rtf attachment via email to any of the editors as specified.
- Submissions are accepted year round.\

CALL FOR BOOK FOR REVIEW

- Books are welcome for review.
- The first reference to the book should include the publisher, space and the year of publication
- A first hand copy should be mailed along with book review

The subscription rates are as follows: w.e.f. 01.08.2013 INDIA (Rs.)

Frequency : Annual

Subscription

India : Rs. 700.00 (Individual-Prepaid) / Rs. 1400.00 (Institutions) One Year
Rs. 3500.00 (Individual-Prepaid) / Rs. 7000.00 (Institutions) Five Years

Overseas : \$ 40.00 (Individual-Prepaid) / \$ 70.00 (Institutions) One Year
\$ 200.00 (Individual-Prepaid) / \$ 350.00 (Institutions) Five Years

Subscription should be in the name of:

Editor, Bharatiya Manyaprad

at

Dr. Neerja A Gupta

11nd Floor, Rituraj Apartment, Opposite Rupal Flats, Near St. Xavier's Loyola Hall
Navrangpura, Ahmedabad-380009, Gujarat, India.

Telefax : +91-79-27910213

Phone : +91-79-25600312

H/P : +91-9825012984

E Mail : drneerjaarun@yahoo.com

EDITORIAL BOARD

Editor in Chief and Publisher

Dr Neerja A Gupta

Principal, Bharatiya Vidya Bhavan's Sheth R. A. College of Arts and Commerce,
Director, Diasora Studies Center/ Study Abroad Program,
Gujarat University, Ahmedabad, Gujarat, India.
International Academic Council Chair, GOPIO, New York, USA
drneerjaarun@yahoo.com

Executive Editor

Dr Sanjeev Kumar Sharma

Professor & Head, Department of Political Science,
Chaudhary Charan Singh University, Meerut, Uttar Pradesh, India.
General Secretary & Treasurer, Indian Political Science Association.
Vice President, GOPIO Gujarat Chapter
sanjeevaji@gmail.com

Advisory Board

Justice Kamleshwar Nath Gupta

Chairman, TII, India. Up-Lokayukta (Karnataka),
Vice Chairman – C.A.T (Allahabad),
Judge – High Court (Lucknow & Allahabad).
justicekn@gmail.com

Dr. Kavita Sharma

Director, Indian International Center, New Delhi.
kavitaeducation@yahoo.com

Dr. Jagat Motwani

Former International Academic Council Chief, GOPIO, New York, USA
jagatmotwani@gmail.com

Dr. Anup Singh Beniwal

Professor of English, Dean, University School of Mass Communication,
GGs Indraprastha University, New Delhi-110078
anupbeniwal@gmail.com

Bhartiya Manyaprad

International Journal of Indian Studies

Vol. 4 No.1

Annual

July 2016

Special Issue

Executive Editor

Dr Sanjeev Kumar Sharma

FORM-IV

1. Place of Publication : Bharatiya Vidya Bhavan,
Ahmedabad Kendra
2. Periodicity : Annual
3. Printer's Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
4. Publishers' Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
5. Editor's Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
6. Name and Address of the:
Individuals who own the
Newspaper and partners/
Shareholders holding more
than one percent of the
Capital : Nil

I, Neerja A Gupta, hereby declare that the particulars are true to my knowledge and belief.

Sd.
(Neerja A Gupta)

Bharatiya Manyaprad
International Journal of Indian Studies

Vol. 4 No.1

Annual

2016

Contents

	Editorial Note	v
1.	Yoga and Indian Culture <i>Chidanand Saraswati</i>	9
2.	Constitutional Ideals and Justice in Plural Societies <i>M.N.Venkatachallaih</i>	16
3.	Vedic Philosophy and Holistic Human Development <i>Satya Pal Singh</i>	31
4.	Glimpses of Ancient Indian Law in Constitution of India <i>Kamleshwar Nath</i>	37
5.	Overseas Indians and India <i>K.H. Patel</i>	51
6.	Multi dimensional Revolt in Short Stories by Indian Women Writers in Hindi <i>Reshmi Ramdhony</i>	56

7. **Neo-violence, New-violence and Non-violence** 69
Sanjeev Kumar Sharma
8. **Ubiquity of Comparative Politics in Sanskrit Literature** 76
Pawan Kumar Sharma
9. **Ancient Hindu Astronauts: Forgotten Superior Civilization** 84
Jagat Motwani
10. **Equity of Liberation: Gandhian Societies from Purgation to a Dignified Epoch** 94
Neerja A Gupta

Editorial

Voices of Indian wisdom can be heard in many forms. Easiest is to hold the scriptures and reach out to the seers. This mode has divided the learning into the categories of ancient and contemporary. Sometimes we start questioning if there is any relevance of ancient Indian wisdom or it's only a glory gone element, which simply spreads magnificence and stamps upon India as an ancient society. A number of scholars and professors have been indulged in the study of ancient Indian wisdom systems as an integral knowledge methodology. There is no dearth of such devoted learners in our learning institutions. The idea of this issue is the result of constant interaction among multiple societies in which we live. Academic writing is usually associated with intellectual research oriented academic phenomenon. There are thinkers and practitioners who indulge into pragmatic discourses at different platforms, directly addressing ingeniously the attributes of Indian wisdom. Frequently they quote from ancient scriptures in more apposite comportment than the scholars who are authoring pages on Indian-ness. Our current professional education system seems to be subjected to a kind of academic apartheid in the form of avoiding usage and coverage of such common and useful concepts as Indian ancient wisdom. Traditional Indian

concept of knowledge accords mind an almost limitless omnipresent, field-like quality, besides omnipotent, and omniscient qualities. The reason why a common man does not experience these qualities according to the scriptures is due to the mind being overwhelmed by preoccupation with materiality and attendant loss of required subtleness and sensitivity. Its doubt whether ancient Indian wisdom still serves any purpose or not is constantly under debate.

Sages have established that the studies in ancient Indian wisdom give credibility to the ancient Indian concept of mind's association with soul in a physical body. The spiritual aspect and the concept of *Dharma* integrate mind and body and bring a state of unification in society. When someone questions, "Can thought drive any society?" My answer is "Yes". Thought is the root of creation according to ancient Indian ideas. According to these ideas: (i) The mind with its creative potential was the first entity that came into being and everything else was created subsequently. (ii) The physical body is just a grosser, material replica, or "image" of the mind. This is the basis of one of the classical Indian doctrines of "mind-over-matter." (iii) Mind and body are on an immaterial-material continuum, and mutually influence each other. As the sage says:

मनो भवति भूताम्मा तरंग इव वारिधेः ।

तेनेयमिन्द्रजलाश्रीः जागति प्रवितन्धते ॥

With this gross concept we decided to reach out to selected Indians, who have not only gained highest positions in respective fields but have also understood and utilized Indian wisdom in its true sort. They have been vocal in initiating discourses and establishing the fact that Indian wisdom is not merely an ancient phenomenon but is a relevant factor in its veracity. It hasn't lost its meaning and luster. Their commitment to knowledge is tireless and their incessant journey to adore spiritual, practical and mental strength of Indian wisdom propounds once again that:

अमन्त्रामक्षरं नास्ति नास्ति मूलमनौषधम्

अयोग्यः पुरुषो नास्ति योजकस्तत्र दुर्लभः

I'm thankful in most earnest sense to the contributors of this issue who found this journal adequate to share their wisdom and making this issue truly a "Special Issue".

सुजन समाज सकल गुन खानी ।
करउँ प्रनाम सप्रेम सुबानी ॥



Sanjeev Kumar Sharma

ISSN 2321-8444

Yoga and Indian Culture

Chidanand Saraswati

In 2014 our Honorable Indian Prime Minister Shree Narendra Modiji proposed a beautiful vision to the United Nations. He argued for the establishment of an International Yoga Day and today, we see this ambition has become a truly miraculous reality. His proposal for an International Yoga Day has not only been adopted by the UN, but it has been embraced by the world. It is wonderful to see that in just two short years, this day is already established as the largest international celebration of yoga.

Held on the 21st of July and only its second year, International Yoga Day has grown and blossomed so much that this year we witnessed on the news and internet images of millions of people coming together and planting down yoga mats to practice yoga in the squares and parks of major cities throughout the world.

But how has this message of yoga been so beautifully accepted and adopted by so many countries, religions and cultures around the world? The answer is that yoga is truth - and truth is universal. The truth of yoga is not just for Indians, it is for the benefit of humanity and no matter who you are in this world, if you have a desire for peace and balance in your life, yoga is the answer.

Yes, yoga is universal and belongs to all, but the wisdom and knowledge of yoga has its origins and roots in our Indian

spiritual system. This beautiful universal wisdom was made available for all humanity through the purity and power of our ancient Rishis'. Through their dedication and devotion, they were given the divine grace to channelize this divine knowledge to the world. They took this knowledge and with their own understanding of the human mind-works, taught how we can have a life that is in balance and harmony, both within one's self and with the outside world.

The Rishis and sages scientifically and beautifully crafted and weaved this divine wisdom into the very fabric of culture of society and for millennia the knowledge of yoga has formed the basis of our beautiful Indian society. Today, as thousands of people in the world are integrating yoga into their own lives, India already has the benefit of a history and culture of yoga that is already structured to bring peace, joy and harmony in our daily lives. In this way, many people in India, even though they are not fully aware of it, are still acting in a way which supports spiritual development.

We have all experienced yoga at some points in our lives. If we pause and think back, we can all remember those special moments or times when we experienced joy, harmony and a true connection with ourselves and with the world. Those moments when we felt happy, connected and fulfilled were moments of yoga. But the experience of yoga is not meant to be limited to mere moments, it is there as a way of life.

India's Sanskriti is so rich and diverse and provides an ocean of knowledge that can provide the answer to any single question. But if you don't have time to become a scholar, know that yoga is the answer to life's challenges and following a life of yoga is leading a life of purpose and meaning. Yoga is to live in balance, harmony and with a deep connection to the divine.

So many times I see, and in the west particularly, that there is a great emphasis on Asanas, the postures of yoga and yet, Asanas on their own are not enough. Yes, we should use Asanas on the mat to help bring flexibility and strength to our bodies and to help improve our physical and mental health but yoga is much more than this. Patanjali's *yoga sutra*, teach us about the eight limbs of yoga but Asanas are but the

third limb and only come after the foundation has been laid with the Yamas and Niyamas, which we can think of as being the code, or rules for life.

Yamas teach us how to balance our lives and teach us how to live harmoniously in the world. The five Yamas are Satya (truthfulness), Ahimsa (non-violence), Aparigraha (non-hoarding) and Bramacharya (control of senses). Similarly, the five Niyamas become our personal code of conduct and include Saucha (cleanliness), Santosa (contentment), Tapas (self-discipline), Swadhaya (self-study) and IswaraPranidhana (acceptance of divine will and living with equanimity). If you take time to observing for yourself you will see that these Yamas and Niyamas are already codified in our Indian culture. It means that even without the direct knowledge our culture is helping us to live a life of yoga.

As there are millions of stars woven into the tapestry of our galaxy, equally there are also millions of beautiful stars of knowledge woven into the fabric of our culture. I cannot fully explain each of these stars now, but let us just look quickly at one diamond code: Ahimsa. Ahimsa is a precept of spiritual development; it is the energy non-violence, both in thought and deed, towards anything in the divine creation. To practice Ahimsa is to develop a sense of reverence and compassion for all beings, even and especially for those that we may have enmity towards. So long as we are not physically beating people, we may feel that we are following the principle of Ahimsa but it is very important that we each examine our life, and our thoughts, to root out the violence that may be there. Our own violence may be difficult to see but if we have followed our cultural norms, we will have automatically lessened our acts of violence.

For centuries Indians have been vegetarians, it is only in recent years that meat has become introduced into the Indian diet. And yet, being vegetarian is a beautiful expression of Ahimsa; no living being has had to be killed in order to satisfy our taste buds. I will not go too deeply into this topic now, but I fully encourage all of my brothers and sisters to be vegetarian. Just by being vegetarian, you can ensure your body will not become a graveyard of dead animals. When our bodies

are graveyards to dead, rotting flesh, they become prone to disease of the body and dis-ease of the mind. When an animal goes to slaughter it releases adrenaline and many other hormones as fear floods its entire body. When you eat that meat, you eat the animals dying moments, you eat the fear and all the chemicals released just prior to its death. These hormones then flood your body and agitate the mind. If you have a problem with anger, frustration, if you feel agitated and not at ease, the dis-ease you experience is because of the meat you have eaten.

Science is now also telling what the Rishis told us thousands of years ago. Scientific research fully endorses and recommends a diet full of vegetables and whole grain with limited dairy, as now they are proving that a plant based diet is best for mental and physical health as it reduces the risk of so many disease and prolongs life expectancy. And yet, people tell me "Swamiji, meat tastes so good!" I say to them and you, my dears, that this is not correct. The world's meat industry is the single biggest cause of starvation and pollution on this planet because it diverts such a large proportion of the worlds grain production towards feeding the cattle, chickens and pigs that people eat and the resulting pollution is a significant contribution to global warming. The divine has given us enough food in wheat, rice and other grains to feed each and every person on this earth with at least two meals a day and yet we see starvation everywhere. I urge you not take the food out of your brothers and sisters mouths because it tastes good to eat meat. My dears, just by following one example of Ahimsa, you can be the change this world it so desperately needs, you too can be a yogi.

Similarly, let us look briefly at Sauch, the ideal of cleanliness. We all make an effort every day to keep ourselves and our houses clean and fresh. If a day goes by when we have not washed or if we see our homes are covered in a layer of dust, we feel dirty and we are unwilling to present ourselves or our homes to others. So each day, we have the practice of cleaning our bodies and our immediate environment before the dirt sets in, but what about cleaning our minds? It is the dust and dirt of our prejudices, anger, attachments and ego

that accumulate in our minds and without the daily practice of clearing our minds from this dust, we will present to the world our smudged minds without any sense of shame. In the same way that we would not like to present ourselves in society without bathing, we should not wish to present ourselves to the world without checking first if our minds are clear and clean.

This daily wiping down of the dust in our minds through prayer, meditation and yoga can help ensure that we do not accumulate more dust on our minds, but also that we can wipe away the existing layers of past grudges, anger, sorrow and self-doubt from our minds.

These spiritual practices are the key to a happy and divine life, but you do not have to give up your life or work and sit for hours of meditation in order to achieve the peace that spiritual practice brings. The key is to make it a natural priority in our lives, just as we will not leave the house without checking that we have washed and ready for the day, let us also make the commitment to check that we too have cleansed our minds with quite prayer or meditation, so that we only show our true pristine and divine selves to the world.

The beauty of Yoga and our culture is that, even in just the first two stages of yoga, we already have a road map for leading a beautiful and balanced life. But we must remember that it is only yoga until and unless we are living lives true to the Yamas and Niyams and living in accordance to non-violence, with truthfulness, non-accumulation, cleanliness and with a deep sense of connection to the divine presence within.

Only after the Yama and Niyamas comes the third limb of yoga and the practice of Asana. The purpose of the postures of Asanas is to warm and stretch the body so it is relaxed and ready for pranayama. Pranayama and the control of our breath through exercises that help cleanse our bodies and minds and bring a feeling of calmness and serenity to our being. When our bodies and minds are calm and our senses are stilled with the controlled breathing of pranayamas; then we are ready to sit in meditation.

Meditation is quiet but full of self-awareness. When we practice these steps of Asanas, pranayama and meditation we will automatically feel energized and balanced.

So yoga is there for the benefit of all and our beautiful Indian culture helps us to live a life of yoga and bliss. We have a saying that “if it’s comfortable and stable, it is yoga”. When we are living with an awareness of our divine connection within ourselves and in the world, we become balanced and it is when we are balanced that we are living a life of yoga.

I am seeing that, while so many in the west are coming to yoga, many Indians are sadly, moving away from a life of yoga. As modernity comes to India, there are now so many more examples of an increasing unbalance and a growing disconnect in the lives of people which is causing both physical and mental dis-ease. For so many of us, we are not spending our lives in harmony and balance, but instead in unbalance and discord. This disconnect can show up in so many ways; we eat more food than we need; take more resources from the world than we need in the form of shopping and consumption and we are at the mercy of feeling extremes of emotions like anger, frustration and jealousy. I also see that people do not balance their work and rest and so, as people work their minds and bodies for longer and harder, their lives become trapped and they are increasingly emotionally and physically drained. This is not the way, we must challenge ourselves to maintain this balance in our lives, to live a life that keeps us connected to our true self and aligned with the divine will. We should take only what we need, give back and share with others what we have; realize our purpose is not to just work 12 hours a day to earn money at the expense of our health and peace.

When people have doubts about how to achieve balance, I always say to them to go to nature and change your nature. Nature is such a beautiful teacher for how to live a balanced life. When we look at nature, we see that the birds, animals, insects and plants and trees all live in a state of balance. You never see a bird engorge itself with excess food or a plant that refuses to flowers because it’s not in the mood to do so. Each animal and plant in the natural world lives according the

natural rhythm of the world and in balance with the world. It is only us humans who do not live in this balance and it is this imbalance that is causing our internal pain and misery as well as environmental damage in the world. Yoga helps us get back into living with a balanced mind and body, so we too can play our part in the world, to be part of the rhythm of life and not part of our own self destruction or destruction of the world.

I am so proud of our Indian culture, our culture is rooted in divine wisdom. Though yoga, through the wisdom of our scriptures and saints and the blessings of the divine, our Indian culture is giving humanity an ocean of knowledge, compassion, love and a deep connection to the divine.

Let us take a pledge to deepen our connection to our culture, let us take a pledge to connect ourselves to living a life of yoga and being connected and balanced in our lives. I always say that if I can do it, so can you. It does not mean that people have to be saints, it means that each and every one of us can realize the divinity that already resides within.

May God bless you all.

About the author H.H. Swami Chidanand Saraswatiji is the President of **Parmarth Niketan Ashram** in Rishikesh, India, a true, spiritual haven, lying on the holy banks of Mother Ganga, in the lap of the lush Himalayas. Parmarth Niketan is the largest ashram in Rishikesh. He is instrumental in bringing out first Encyclopedia of Hinduism .Parmarth Niketan's charitable activities and services make no distinctions on the basis of caste, color, gender, creed or nationality. Email: swamichidanandji@gmail.com>

Constitutional Ideals and Justice in Plural Societies

M.N.Venkatachaliah

**“It is a curse to live in interesting times”. Confession
“Thou does not know my son, with how little wisdom the world is
governed.”**

- Count Axel Oxenstierna

Making of the Indian Constitution

The Constitution of a country is its supreme law and is regarded as the vehicle of a nation's progress. The purpose of good government is to bring about the security, welfare and happiness of the people. Plato asks: “What do men organise themselves into society for?” and he answers: “To give the members of the society, all the members and the best chance of realising their best selves”. It is the very purpose of social organisation. All “human beings incomplete in themselves seek their ordainment of fulfilment and destiny in enriching human company and that institutions of democracy provide the richest and the most profound opportunities of that mutual enrichment”.

When the Constitution makers, under the leadership of Nehru, made Republicanism as one of the basic principles, it was described as the “biggest gamble in history”. In the fifties of the last century western press was greatly sceptical of

India's experiment with universal adult franchise and of the very survival of Indian democracy. But the American TIME (13.8.2007) on the occasion of 60 years of Indian Independence, saluted Indian democracy though it was described as robust but the rowdiest! Democracy may not be an ideal form; it tosses-up mediocrity; quite often tends to degenerate into elective despotism and become a mere statistical version of Democracy. That is why Sir Winston Churchill called Democracy the worst form of government except for all other systems tried so far. We have seen how, as Alan Bullock said of Hitler's Germany: "Street gangs came into the possession of a great modern state, Gutter came to power. But Hitler never ceased to boast that it was by the popular democratic vote". We had the case of an African potentate erecting his own statue in front of the High Court and etching underneath in granite, in distortion of a noble biblical exhortation. "Seek the kingdom of politics; all else shall be annexed into you!". Many of our contemporary politicians seem to have taken this advice quite seriously!

The product of the vision of the makers of the Constitution represents a high watermark of consensus in our history. Consensus and accommodation form significant and integral parts of Indian culture and cornerstone of our survival as one nation. At the time the Constitution was made, India was, and still is, the most diverse collection of humanity, with the greatest diversity witnessed in any part of the world with varied life-styles, religious faiths and within each many 'Sampradayas', wide array of languages, dialects, varieties of food and attire, and mindboggling levels of development. The debates in the constituent Assembly rose to spiritual heights. Their deliberations were noble and lofty. Their one concern was to save the posterity from the scourge of communalism. One can imagine the complexity of their remit that even the right of a person professing the sikh faith to carry a 'kripan' has had to be expressly accommodated in the constitutional document.

"Values", said Learned Hand, "are ultimate; they admit of no reduction below themselves ". So too are certain

irreducible constitutional values which underpin the survival and success of constitutional order and a concordial society. What are these values? What are the tools for effectuating them? The basic values of the constitution are reflected in the Preamble, the Fundamental Rights and the Directive Principles which along with the charter of fundamental duties may be said to constitute the conscience of the constitution.

“The preamble to the constitution is a “declaration of our faith and belief in certain fundamentals of national life, a standard from which we must not depart and a resolve which must not be shaken”. The emotive words “Justice, Liberty, Equality, Fraternity” open up a vast music of hope. They are words of passion and power and may be said to be the spiritual pillars of the constitution. These concepts along with the spirit of constitutionalism and rule of law form the bedrock on which a conflict-free society rests. “Peace is the fruit of justice; Justice is the greatest interest of man on earth. It is what cements the fabric of a secure society.”

As the Supreme Court of India said quoting Dr Ambedkar in the Constituent Assembly :

.....’Fraternity means a sense of common brotherhood of all Indians’. In a country like ours with so many disruptive forces of regionalism, communalism and linguism, it is necessary to emphasize and re-emphasize that the unity and integrity of India can be preserved only by a spirit of brotherhood. India has one common citizenship and every citizen should feel that he is Indian first irrespective of other basis.

It is this spirit of brotherhood that the preamble refers to and its awareness and practice are so very essential today. Article 1 of the Universal Declaration of Human Rights, 1948 exhorts : “All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood”. Fraternity is a political and social objective; perhaps even greater is its moral objective.

Dr. Ambedkar cautioned us that with the advent of the constitution India was entering into an era of contradictions. We have constitutional equality; but inequality in reality and

on account of these contradictions there is a threat of India losing its independence.

II Justice in Plural Societies

The question “what is Justice” in the maze of the irreconcilabilities of interest in pluralist societies “is an invitation to the most abstract sort of philosophical speculation” of its metaphysical elements. What ready answers can be given to questions of our times such as “what makes a government legitimate?” What is justice to the poor people living virtually next to people who have more money than they could ever possibly spend? Is it fair that hard-working people of considerable talent go unrewarded, while others, smiled-upon by fortune and raised with wealth and power, are constantly “rewarded” in return for no work and no contribution to society whatever? Do people whose ancestors were treated unfairly deserve compensation for what their grandfathers suffered? Can a legal system impose upon an individual the burden of personal sacrifice so as to ensure opportunity to others? What then should be done to equalise a condition of those with inherited disadvantages?

Lord Scarman asks much the same questions and says:

“ ..It is a platitude that society must be just. But what in the context of plural society do we mean by justice? Are we seeking justice as between groups? Or do we remain true to our western philosophy that what ultimately matters is the right and duty of the individual human being and that justice implies for each one of us ‘equal justice under the law’ ... to quote the inscription over the portico of the U.S. Supreme Court building. Clearly we desire both justice as between groups and equal justice under the law for every one of us. The dilemma of the plural society is that it is not always possible to achieve both. How, then, does one regulate justly, the clash of interest between the group and the individual”.

This is the in-built dilemma of all human organisation. As Lord Scarman observed. “.. plural societies are the product of irreversible movements of mankind. Sort of genocide or mass transportation, most of them are here to stay... Pluralism is

not a mere transient vestige of a historical condition but a permanent feature of the culture of modern democracies". The American answer was the civil war. It proved the Nation's determination. The 'separate but equal' doctrine which ruled America for over a century was dismantled. The Dred-Scot, the plessy versus Ferguson legacy was dismantled by the great judicial victory over segregation in America achieved by a splendid judicial exploit in the Board of Education case.

In this land, Hindus, Muslims, Christians and followers of many other faiths have lived for ages in harmony and peace. Islamic culture has made its own splendid contribution to the enrichment of this composite culture. Justice and Equity are the values on which this liberal culture is sustained. The average percentage of Muslim's representation in the Lok Sabha since independence has been just 5.8%. At the time of framing of the Constitution when the idea of reservation of seats for minorities was given up, Jawahar Lal Nehru exhorted that it was an "act of faith above all for the majority community. They will have to show after this that they can behave with others in generous, fair and just way. Let us live up to that faith". In one of the larger States not long ago, the legislature did not have even one Muslim member. These inequities need to be removed. That apart, the base of opportunities for modern education for Muslims needs to be greatly expanded.

It is this universal vision and the sanctity and validity of religious truths of all religions that the founding fathers of the Indian constitution envisioned by extolling religious freedom and freedom of conscience for everyone to believe what he considers true, and duty to honour and respect the composite culture of this ancient land where from time immemorial, great caravans from distant lands arrived and settled down together in a spirit of brotherhood and harmony. It is a mistake to think that democracy survives only if the composition of society is homogeneous. A strong democracy in the words of Benjamin Barber.

"... rests on the idea of a self-governing community of citizens who are united less by homogenous interests than by civic education and who are made capable of common purpose and

mutual action by virtue of their civic attitudes and participatory institutions rather than their altruism or their good nature. Strong democracy is consonant with – indeed it depends upon – the politics of conflicts, the sociology of pluralism and the separation of private and public realms of action”.

III Constitution and the Courts

The creative, activist role of the courts are an answer to the compelling changes of the times and the task of applying enduring constitutional values to ever changing social realities and economic changes and down-terms. When a feudal social order grimly struggle to transform itself into a modern egalitarian industrial society, much of the norms of the society change, values of conventional morality tend to collapse. Such transformations are painful and often violent. At such crucial bends of history, disillusionment with the democratic institutions generate cynicism which is a tool of destruction. A negative social critical mass is generated which will in turn unleash a chain- reaction of destructive forces.

The plausible anti-majoritarian nature of judicial review is counter-balanced by judicial restraint whose chief proponent was Professor James Bradley Thayer.

This philosophy of judicial restraint which was the hallmark of judges like Holmes, Cordozo, Frankfurter, Brandeis and Hugo Black was echoed in the early decisions and famous dissents of the Supreme Court. To Chief Justice Harlanstone the only check on the judges exercise of power was their own sense of self restraint. Who, then, prescribes the standards of self-restraint?

Chief Justice Kania said in Gopalan’s case (SC27(42) (AIR 1950)

“But it is only in express constitutional provisions limiting legislative power and controlling the temporary will of a majority by a permanent and paramount law settled by the deliberate wisdom of the nation that one can find a safe and solid ground for the authority of Courts of Justice to declare void any legislative enactment.

Any assumption of authority beyond this would be to place in the hands of the judiciary powers too great and too indefinite either for its own security or the protection of private right”.

But the outcome of Gopalan case has embarrassed the court no end. While Article 21 of the Constitution exhorted that no person shall be deprived of life or liberty otherwise than in accordance with the procedure established by law, the court’s interpretation which read the provision in positivist terms, virtually read “procedure established by law”, to mean “procedure prescribed by legislature” and made law a mere enacted apparition. This case had a familiar ring of an earlier decision of the House of Lords during the world war in *Liver Sidge Vs Anderson*. But later that case was relegated to where it belonged, the war museum’. The case was considered, at best, as the judges’ contribution to war effort.

But a more expansive statement of the judicial review was expressed by chief justice Bhagawati:

“ Judicial review is a basic and essential feature of the Constitution and no law passed by Parliament in exercise of its consistent power of judicial review is abrogated or taken away, the Constitution will cease to be what it is”.

In the face of our abandonment of the “vague contours” of the Due Process Clause to nullify a measure which majority of the Court believed to be economically unwise, in distinct period of American judicial history, the expression ‘due process’ acquired distinct connotations. The judges of Lochner era were all born before the industrial revolution. They had their own mind-set. It almost tended to make the Supreme court of United States the third house of legislature. This interpretation of ‘Due Process’ enabled the Court to strike down a law on the ground of unconscionability. But America saw the demise of this extreme view of Courts’ powers. Later the Court said “We refuse to sit as a super legislature to weigh the wisdom of legislation and we emphatically refuse to go back to business and industrial conditions, because they may be unwise, improvement or out of harmony with a particular school of thought”.

The court recalled Justice Holmes’ earlier objection to the intrusion by the judiciary into the realm of legislative value

judgments. Dissenting from the Court's invalidating a state statute which regulated the resale price of theatre and other tickets', Justice Holmes had declared:

"I think the proper course is to recognise that a state legislature can do whatever it sees fit to do unless it is restrained by some express prohibition in the constitution of the United States or of the State, and that Courts should be careful not to extend such prohibitions beyond their obvious meaning by reading into them conceptions of public policy that the particular Court may happen to entertain".

Justice Holmes said:

"I do not think the United States would come to an end if we lost our power to declare an act of the Congress void".

In his "Making Democracy Work" Justice Stephen Brayer describes a meeting with a Chief Justice of an African country who asked him "Why do Americans do what the court says?" Justice Brayer's answer was "there was no magic words on paper. Following the law is a matter of custom of habit of widely shared understanding as to how those in government and members of the public should, and will act when faced with a court decision they strongly dislike. The answer lies not in doctrine but in History".

IV

Human Rights and National Sovereignty

Great global thrust towards democracy, increasing patterns of internationalisation of domestic issues, global economic Interdependence, have a close connection with the philosophy of Human Rights that changed the scenario. Traditional high walls of domestic sovereignty are crumbling. The close interdependence of pluralism and Democracy is emphasised.

Historically the political theory of sovereignty and of domestic jurisdictions came under an unconscious influence of similar post-war introspection's of the 17th century. The writing of some major theorists on International Law had undoubtedly, influenced the changing conception of the

relations between the State and its subjects. The influence of the International Human Rights order on State's sovereignty, Parliamentary supremacy and generally as limitations on Government, are fascinating developments of the second half of last century.

Michael and Reisman say:

“Although the venerable term ‘sovereignty’ continues to be used in international legal practice, its reference in modern international law is quite different. International law still protects sovereignty rather than the sovereign's sovereignty”.

V

Democracy and Development

Man's capacity for justice, says Reinhold Neibuhr makes democracy possible; but man's inclination to injustice makes democracy necessary. But the same democratic system produced a Hitler in the heart of cultured Europe. The choice of democracy as a system of government is beset with its own repercussions. Democracy may not be the best form of government. But it is the least harmful. And therefore, wisdom lies in making it work effectively for the larger common good.

The Grand Inquisitor in Dostoievsky's *Brothers Karamazov* confronted the apparition of Christ on precisely this question: whether to leave the determination of what is right to the freely questioning masses and risk unrest, turbulence, riot, murder, and war or to take choice out of the hands of the masses, stilling their unrest by bread, the circus, a myth, a hierarchy, and the infallibility of a doctrine enforced by imprisoning and torturing the disobedient.

Authoritarian regimes often argue that they have advantages in building strong states that can make tough decisions in the interests of people. They also argue that democratic processes create disorder and impede efficient management – “that country must choose between democracy and developments, between extending political freedom and expanding incomes”. This trade-off between

democracy and development was the favourite theme of Lee Kuan Yew of Singapore. Human Development Report 2002, however rejects, this thesis.

Democracies, the Report argues, are better than authoritarian regimes in managing conflicts and catastrophes. Democracy provides for political space and institutional mechanisms for debate and change, particularly in managing sudden down-turns that threaten human survival. Human Development Report says:

“Consider China, India and Democratic People’s Republic of Korea. In India famines were common under colonial rule – for example 2 to 3 million people died in 1943 Bengal famine. But since independence and democratic rule, there has been no recurrence of famine – despite severe crop failures and massive losses of purchasing power for large segments of population as in 1968, 1973, 1979, and 1987. Each time the government acted to avoid famine. Food production fell largely in 1973 during drought in Maharashtra, but famine was averted partly because 5 million people were put to work in public works projects. In contrast in 1958- 61 famines in China killed nearly 30 million people. And one of the worst famines in history continues in the Democratic Republic of Korea, having already killed 1 in 10 citizens”.

VI Constitutional Morality

Dr Ambedkar referred to what Grote, the Greek historian said: The diffusion of constitutional morality, not merely among the majority of the community but throughout the whole, is the indispensable condition of the Government at once free and peaceable. By constitutional morality Grote meant a paramount reverence for the forms of the Constitution, enforcing obedience to the authority, acting under and within these forms yet combined with the habit of open speech, of action, subject only to definite legal control. He went on to say that the form of administration has a close connection with the form of Constitution and it is perfectly possible to pervert the constitution without changing its form by merely changing the form of the administration and to make it inconsistent and opposed to the spirit of the Constitution.

People have to be saturated with constitutional morality which is not a natural sentiment. It has to be cultivated. Democracy in India is only a top dressing on an Indian soil which is essentially undemocratic.

When asked why he had drafted an elephantine document which was a lawyers' paradise, Dr. Ambedkar said, he was not apologetic about it. India's soil was yet to acquire an adequate sense of Constitutional morality and that all institutions had to be bound by Constitutional bonds. A bad administration could destroy Constitutional ideals.

Implicit idea of a representative democracy is the notions of a filter and a microcosm. In a mass society, it is regarded as not only necessary but also a positive benefit that the volatile nature of raw public opinion should be refined through an electoral process that gives representatives the opportunity to deliberate and exercise their judgements free from factional interests or majority intolerance. By the same token, a representative democracy has to approximate as closely to the society it seeks to represent, in order to maintain its legitimacy as a system of government.

VII Science and the 21st Century

If the 20th century was a 100 years of science, with such splendid discoveries in nuclear energy, Human genome project etc., the 21st century will be 20000 years of science of hitherto unimagined dimensions. The world, as Jeffry Sachs says, was no more be divided by ideology, but divided by technology.

One phenomenon which will further confuse the situation will be those changes in the demographic profile. The reduction of the younger population can 'cause great upheavals if only because nothing like this has happened since the dying countries of the Roman Empire'. 'For the first time in America history' says 'Time' Magazine (March 2, 2015), 'the number of people over sixty exceeds those under age 15'. There will be marked shifts in the manufacturing patterns. Prof. Peter Drucker says that consumption pattern will split

into two: a middle-age determined mass market and a much smallest youth determined one.

But that is not all. The stunning exploits of science will change the ways of our thinking. This is what Raymond Kruzweil has to say:

“Most of our conceptions of human life in the 21st century will be turned on their head. Not the least of these is the expectation expressed in the adage about the inevitability of death and taxes. We’ll leave the issue of the future of taxes to another book, but belief in the inevitability of death and how this perspective will soon change is very much the primary theme of this book. As we succeed in understanding the genome and the proteome, many dramatic advances in treating disease and even reversing aging will emerge. The first two decades of the 21st century will be a golden era of biotechnology”.

“Many experts believe that within a decade we will be adding more than a year to human life expectancy every year. At that point, with each passing year, your remaining life expectancy will move further into the future (Aubrey de Grey believes that we will successfully stop aging in mice – who share 99 percent of our genetic code – within 10 years, and that human therapies to halt and reverse aging will follow 5 to 10 years after that)

This was written some ten years ago. ‘Time’ Magazine of March 2, 2015 attests to the success of this prediction. It says:

“If there were Guinness World Record dedicated to high-achieving rodents, Mouse UT 2598 would deserve a mention. The average life span for a mouse is 2.3 years- so at age 3 and still going strong. Mouse UT2598 has a shot at beating the record for longest lived, which stands at about 4. Translating that to a human life span, he’s hovering around the centennial mark”.

“What gives Mouse UT 2598 his edge is a compound called rapamycin, which seems to slow aging and the damage it can do”.

This is just the beginning. More astounding exploits of science are yet to unfold. The real problem is humanity’s ability to absorb these civilisational changes and grapple with these mind boggling issues that arise in the interface between the New Science on the one hand and of social security on the other.

Epilogue

What is the future of mankind like? Would it be able to handle the great changes that these forces change. In just about four decades ahead, demographers predict population of the world would be around eleven billion – something that the earth and its ecology will not be able to sustain. Serious thought has been bestowed by scholars and futurologists on some of these irresolvable issues of man's future.

Great confusion persists over whether life gets better or worse, and we are not even clear about the nature of progress itself. What exactly is it that progresses, increases or decreases or improves? Physical growth, such as the number of people and their wealth? Or is it subjective factors, such as quality of life and happiness? Controversy over the causes of evolution reflect a similar dichotomy. Most educated people support scientific theories of Darwinian evolution; but many others believe that life is guided by transcendent forces.

St. Augustine described our contemporary attitudes aptly: "Oh Lord, make me holy, but not today". That is the expedience of men and institutions. If men were angels, said Madison, no Government would be necessary. We undoubtedly live in interesting times.

The 21st century will be the most stunning century. Science and Technology will change the world. The next society will have no resemblance to the one we live in today. Economic development without social equity can produce intolerable levels of inequality. Such growth was described as Ruthless, Rootless, Voiceless, Jobless and Futureless. Society is increasingly becoming a cruel place for the weak. All our political institutions are in moral shambles because they have failed to bring human rights centre-stage. Despite great changes for many people security means protection from disease, hunger, political repression and environmental hazards. For them not the dark shadows of the global war to fear; but their concerns are within their own nations: about worries of daily life. Will they and their families have enough to eat? Will they lose their jobs? Will their neighbourhood be safe from crime? Will they be victims of violence because of

their gender? Will their ethnic origin target them for persecution?

In dysfunctional societies, money replaces real values. Money is not the measure of man; it is a measure of how small a man could be.

At such times it is our duty to surrender to agnosticisms or worship doubt. I may invoke this exhortations for the Shewthashewothora

Eko avarno bahuda shaktiyogad
Varnan anekan nihithartha dadhathi
Vichaithi chanthe vishwamadev Sadevah
Sanobudhaya shubhaya samyunkthu

“He who is one; who is above all colour distinctions; who dispenses the inherent needs of men of all colours; who comprehends all things from their beginning to the end, let Him unite us to one another with the wisdom which is the wisdom of goodness”.

About the author: Justice Venkatachaliah (D.O.B. 25th October 1929) entered the general practice of the law in the year 1951 at Bangalore after obtaining University degrees in Science and law. Justice Venkatachaliah was appointed Judge of the high court of Karnataka in the year 1975 and later as Judge of the Supreme Court of India in the year 1987. He was appointed Chief Justice of India in February 1993 and held that office till his retirement in October 1994.

Justice Venkatachaliah was appointed Chairman, National Human Rights Commission in 1996 and held that office till October 1999. He was nominated Chairman of the National commission to Review the Working of the Constitution in March 2000 and the National Commission gave its Report to the Government of India in March 2002. He was conferred “Padma Vibhushan” on 26th January 2004 by the Government of India.

Justice Venkatachaliah has been associated with a number of social, cultural and service organizations. He is the Founder President of the Sarvodya International Trust. He is the Founder Patron of the “Society for Religious Harmony and Universal Peace” New Delhi. He was Tagore Law Professor of the Calcutta University. He was the chairman of the committee of the Indian Council for Medical Research to draw-up “Ethical Guidelines for Bio-Genetic research Involving Human Subjects”. Justice Venkatachaliah is the President of the Public Affairs Centre and President of the Indian Institute of World Culture. He

was formerly Chancellor of the Central University of Hyderabad. He is currently Chancellor of the Sri. Sathya Sai University.

He is the recipient of several Doctorates including from Banaras, Andhra, Bareilly, Pondicherry, Manipal, Rani Chennamma, Karnataka Law Universities etc. He has many other academic distinctions and honors from several Universities and Organizations. He has been conferred NIAS Honorary Distinguished Fellow in recognition of his sustained valuable contribution to human values, justice, society and culture.

Vedic Philosophy and Holistic Human Development

Satyapal Singh

According to millions of years old and most ancient Vedic lore, the structure of the universe is perfect, from the human body to the revolving planets. Modern science has also come to the same conclusion that the universe is orderly, beautiful, purposeful and purely scientific. No scientist can ever improve the constitution of human body. This is why scientists are engaged in unfolding the mysteries (intrinsic laws) of nature.

What is the purpose of creation? For what is the human created? The Vedic philosophy states that the world was created for the manifestation of not only God's powers but also of nature, in an artistic, myriad way as well as for rendering the justice of one's actions and the realization of the ultimate goal i.e. (salvation) of souls. There cannot be any other purpose of the world being created.

To undergo the consequences of our own acts honorably without any tension and moving forward to our well-cherished aim of getting liberated, we - the human beings - require guidance and the lessons in true knowledge. This true knowledge, a divine revelation is called 'Veda'.

It has been the unanimous opinion of all the seers and sages of India that the Vedas were revealed by the Omniscient,

Almighty and Almerciful God in the beginning of the universe, for guiding mankind. It is like a manual of knowledge, variantly called the Noor of Allah (Quran), the first word of God (Bible) and the beacon of light. Not accepting it is akin to a foolish father/mother with a large business empire sending their young child into the jungle to live with the beasts till he attains adulthood and comes back to take care of business. Our Vedic seers have traditionally maintained that the Vedas are the source of all knowledge, all religions and the past, present and future all are illuminated through the Vedas. Vedas form the bed rock of culture. Their authority is supreme, self-evident and final.

In recent times Maharshi Dayanand Saraswati had emphatically echoed, among the Ten Commandments of Arya Samaj, that God is the source of all true knowledge and all the material known through different sciences. And Vedas are the revealed books of all true sciences. There have been many scholars who have been unbiased in their approach like Prof. Heeren who said “the Vedas stand alone in their solitary splendor standing as beacons of divine light for onward march of humanity”.

Therefore, every minute and meaningful knowledge of the Universe, guidance or instructions for individuals, domestic, social, national or international harmonious, sustainable and holistic development is provided in the Vedas in seed forms. No aspect of human activity and no sphere of world knowledge (Apara and Para vidyas – material and spiritual knowledge) are beyond the confines of the Vedas. The holy books of four Vedas (Rigved, Yajurved, Samved, Atharvaved), four Up-Vedas (Ayurved, Dhanurved, Gandharvaved and Arthaved), six Vedangs (Shiksha, Kalpa, Vyakarana, Nirukta, Chhanda, Jyotisha), six Shastras (Sankhya, Yoga, Nyaya, Vaisheshik, Mimansa and Vedanta) and many other Brahamans, Aryanyakas, Upanishadas have detailed knowledge about education; arts and crafts (Dance, Drama, Music, Paintings) health and humanities, agriculture, science, technology, aeroplanes and satellites etc. Vedas are encoded with scientific and technological insights, experiments and riddles.

As Veda is eternal and true, its religion, its philosophy is also true. The foundation of man's true happiness is Dharma. Vedic Philosophy defines Dharma (religion) as the means and measures which provide man an all-round development in this world and ensures his salvation thereafter. Vedic Philosophy underscores the importance of simultaneous worldly and spiritual development of man.

The holistic development of man starts from even before its birth. What precautions and rules the parents must observe to have the best progeny is detailed in Vedic scriptures. The vitality and wisdom of scrupulously following the sixteen sacraments (Samskaars) from conception to cremation, for macro and micro development of man and his environs cannot be over emphasized. The four Ashrams (Phases of life) –Bramhacharya (studenthood), grihastha (married life), Vaanprastha (retired life) and Sanyas (life of renunciation) – is not only for individual betterment and contentment but for the larger social benefits.

Student phase is the formative stage to acquire the capacity and build capabilities for physical and intellectual well-being to successfully face the world. The Vedic education has four pillars in Gyan (knowledge), Sabhyata (civilization), Dharmikata (righteousness) and Jitendriyata (self-restraint and control of mind).

The householder phase is to repay the three debts (social obligations), every human being is born with. Marriage is not only for recreation and procreation but for the ultimate satiation of all desires for material pleasures and progress so that one advances spiritually in later life and secures the break from the endless cycle of birth and death. Earning wealth and its enjoyment and charity for good cause is also a part of married life.

Vaanprastha is retired life for guiding the family and society with one's knowledge and experience and slowly moving away from the bonding of familial ties and attachment to the material world. The last and the optional phase of life – Sanyas – is to work for the society without any prejudice of any caste, class, creed, community or country and also to focus on one's inner illumination.

All the problems in the world can only be because of four reasons either in their individual capacity or the combination of them. They are Agyaan (ignorance), Anyay(injustice), Abhava (deprivation) and Aalasya (lethargy). To challenge and redress these problems, the Vedic philosophy classified the society into 4 Varnas (classes) – Brahman, Kshatriya, Vaishya and Shudra – for it could be the best division of labour. The varnas are classified on the basis of one's ability, nature, profession and deeds and not based on the house of their birth. Varnas are changeable and they provide scope for social mobility. Shudras are not untouchable or a despicable class as depicted in medieval and modern India. They were an integral part of society in ancient time just like the legs in human body.

Simultaneously, the Vedic philosophy states that there are 4 ingredients of Dharma viz. (truth, compassion, charity and dignity of labour). And to protect these pillars, the concept of 4 Varnas was divinely ordained. The Brahman (intellectual) will protect the 'truth' through his study; Kshatriya (warrior) will ensure 'compassion' through fairness and justice; Vaishya (businessman) will keep the tradition of 'charity' alive through earning wealth and Shudra will provide sustenance to the dignity of labour.

The acceptance of Vedic version of Classes would have ended the fragmentation and fracture of society and the world at large in the name of thousands of castes, sub-castes and scores of religious beliefs. Vedic wisdom believes in only one religion and one caste of humanity.

The five Yamas (non-violence, truthfulness, non-stealing, celibacy and non-covetousness) and five Niyamas (cleanliness, contentment, austerity, self-study and surrender to God) of 8 fold path of Yogic system are the moral codes of conduct for social harmony, well-being and individual spiritual upliftment (macrocosm and microcosm development).

Fourfold goals of life (Purusharth) – Dharma (Righteousness), Artha (Wealth, acquiring material goods), Kaam (Desires, Pleasures, Enjoyment etc.) and Moksha (Liberation) are also aimed to inspire and drive the man to

make the fullest use of this life, enjoy without attachment, achieve an internal state of balance and harmony and earn an almost permanent bliss here and after. Sometimes it is also called a *Pancha koshi Yatra* (5 miles spiritual journey) from *Annamaya kosha* to *Anandmaya kosha*.

Vedic philosophy propounds the principle of Karma (action) and its inevitable consequences based on Cause and Effect law and conservation of energy. Man is free to act the way one likes but is bound to face the result of its actions without any option. Therefore it puts a deterrence on wrong doings. A dip in holy river or pond, the worship of any god or goddess or a faith in any lord or prophet can't absolve a person from the fruits of its deeds.

Vedic philosophy, though universal in teaching, has also emphasized on nationalistic spirit and patriotism. *Vayam Rashtre ...* let us be vigilant about our nation. We should conduct ourselves in nation's interests. *Satyam Brihat Ritam Ugram*— to build a strong nation through quality education, military prowess, righteous judicial system, commitment and sacrifices, science, technology and experiments and common well-being.

For keeping the environment (air, water and soil) clean and pure vedic philosophy preached the preservation of ecosystem through vegetarianism, tree plantations (raising the status of trees to sacred levels) and daily mandatory individual and periodic community *Yagnyas*. The problems of pollution and global warming would never occur in such a culture. The Vedic philosophy does not subscribe to the dictum of Darwin that the fittest and strongest only has the right to survive. It believes in the spirit of cooperation, co-existence and ensures the protection to the weakest. It is firmly for the sustainable development without harming the environment.

Vedic being a divine philosophy – (it cannot be improved but expanded with human efforts) – has to be universal in its applications. It cannot be confined to any caste, colour, creed or country. It always emphasized on one earth and one humanity. In this age of one chemistry, one physics one maths, one architecture, one medicine – how can we have more than one Dharma or philosophy of life? Vedic philosophy believes

in one omniscient supreme power (God) as the parent of all beings and therefore inspires universal brotherhood. Vedas preach “*matrah bhoomi putroaham prathivya*”– “earth is my mother and I am her son; the whole world is like a nest (which is better than the modern global village concept); the whole earth is my family and let us see every being (not just human) with the eyes of a friend.”

At last, I would like to quote and appreciate what even a highly distinguished but biased scholar, one of the best European indologists, Professor Max Mueller had to write in his famous book *India, What can it teach us* that in order to make our (inner) life more perfect, more comprehensive, more universal, in fact more truly human, a life not for this life only, but a transfigured and eternal life—again I should point to India...”

The Vedic seers thus proclaim “Pashya Devashya—” see and follow the sweet poetry (Veda) of God which neither dies or decays”. There is no philosophy even worth the comparison. All streams of thoughts in the world started from this but with the passage of time got polluted on their journeys. Let us give a clarion call to all the people to learn from the time tested, divine and universal wisdom if we want to have an all-round development from individual to society level; from family to global community and get rid of all the simmering discontent, discords, tension, criminal acts, communal riots and the depredations of terrorism in the world.

About the author

Dr. Satyapal Singh is the former Police Commissioner of Mumbai and Member of Parliament of the Bharatiya Janata Party from Baghpat in Uttar Pradesh for the 16th Lok Sabha. Mr. Singh had aimed to become a scientist before he joined the IPS. He is a post-graduate in chemistry and has also done his M Phil (Chemistry). He has secured an MBA from Australia and is also has an MA and Ph.D in Public Administration. He has keen interest in the studies of *Bhagwad Gita* and Indian ancient wisdom.

E mail address: allsatya@gmail.com

Glimpses of Ancient Indian Law in Constitution of India

Kamleshwar Nath

Introduction

March of civilisation through centuries has convinced the World that the best form of governance is Democratic. Bharat (India), true to the philosophy of ancient Rigveda ('Let noble thoughts come from all sides'), drawing heavily on Constitutions of great democracies of the West, has framed the Constitution of India (for short, the Constitution) which also reflects the ancient Indian thought in significant areas. This paper attempts to show that fundamentals of our Constitution had seeds in our ancient Hindu culture.

The moving spirit of the Constitution is contained in its Preamble. Amongst other things, it secures to citizens of Bharat, Justice, Liberty of thought, Equality of Status & Opportunity and aspires to promote Fraternity, dignity of Individuals, Unity and Integrity of the Nation. Each one of these concepts is elaborated in various Articles of Part III containing Fundamental Rights. Through ages, Bharat has been a land of spirituality and its consciousness is Divine-oriented. The Supreme Court of India observed in the case of *Menaka Gandhi Vs. Union of India*, (1978)1 SCC 248 (para 22): "The Constitution makers recognised the spiritual dimensions of man, and they were conscious that he is an

embodiment of Divinity what the great Upanishadic verse describes as 'children of immortality' and his mission in life is to realise the ultimate Truth".

Equality and Bias

Article 14 of the Constitution ensures equality before Law and equal protection of Laws. The Rigveda (Mandal 5 Sukta 60 Mantra 5) lays down: "No one is superior or inferior; all are brothers and all should strive for the interests of all and should progress collectively". Mandal 10, Sukta 191, Mantra 4 says: "Let there be oneness in your resolutions, hearts and minds. Let the strength to live with mutual cooperation be firm in you all". Those are the seeds of concept of Fraternity set out in Preamble of our Constitution. Atharvaveda Samajnana Sukta says: "All have equal rights in articles of food and water. The yoke of chariot of life is placed equally on the shoulders of all; all should live together with harmony supporting one another like the spokes of a wheel of the chariot connecting its rim and hub". Manusmriti (Ch VII Verse 2) ordains that protection of all should be just and lawfully made by King; Verse 32 calls upon the King to be 'just and equitable in his own dominion'. Likewise, Ch. IX Verse 311 lays down that the King should protect all his subjects without discrimination in the same manner as the Earth supports all living beings.

In Chapter II, Verse 1, Yajnavalkya Smriti lays down the rule against Bias. It says that along with the learned Brahmanas, the King, shorn of anger and avarice, should look after law-suits according to the Codes of Law. Verse 2 prescribes that the King should appoint, as his Courtiers, persons possessed of Vedic knowledge, conversant with laws of morality, truthful and be impartial towards friends and foes. This is quite similar to requirements of Natural Justice in Article 14 of the Constitution.

Welfare State

Our Constitution sets up a 'Welfare State' through ensuring Fundamental Rights in Part III, laying down Directive Principles of State Policy in Part IV and emphasising

Fundamental Duties in Part IVA. Article 38 directs the State to promote Welfare of the people to ensure justice, social, economic and political in all institutions of national life. The object is to generate a social order in which the State guarantees basic Human Rights to Citizens and ensures greatest good of all, while the individual carries out his obligations towards the State and fellow citizens. Manusmriti Chapter IX Verse 311 lays down that just as Mother Earth gives equal support to all living beings, so also a King should support all without any discrimination. Kautilya's Arthshastra of Mauryan Empire period (around 300 BC) prescribed: In the happiness of his subject, lies the King's happiness; in their welfare, his welfare; whatever pleases himself, the King shall not consider as good, but whatever pleases his subjects, the King shall consider as good.

Duty Paramount

By 42nd Amendment of the Constitution, Chapter IVA was inserted in 1977 to set out Fundamental Duties of Citizens in Article 51A. It gives a call to promote harmony and spirit of common brotherhood amongst all people of India, transcending religious, linguistic, regional or sectional diversities and to strive for excellence in every sphere of individual and collective activity. The use of expression 'Citizens' in the Article is not confined strictly to Citizens but also embraces the 'State' itself because the State is bound by every provision of the Constitution enacted by and given unto themselves by the People of India (See Preamble). All these aspirations are found in the ancient Indian Law. Vishnu Purana mentions: Among various Countries, Bharat (India) is regarded as great because this is the land of Duty in contradistinction to others which are lands of enjoyment, i.e., based on Rights. Lord Shrikrishna taught in Shrimad Bhagwad Gita (Chapter II Verse 5) that a 'person's Right is to perform Duty', not to yearn for fruits of performance of duty. Ishopanishad advises: God pervades into everything that exists, and there is nothing without Him, hence one may make use of things after giving unto others, and never covet another's possessions.

Setting out obligations of Citizens, some of the Duties described in Mahabharata Adiparva (Chapter 120, Verse 17-20) include discharge of Manav-rina (Obligation to Man) by performing every type of Social Service, and another is discharge of Rishi-rina (Obligation to Teacher) to acquire and disseminate Knowledge. Our Supreme Court observed in the case of Mohini Jain Vs. State of Karnataka, (1992) 3 SCC 682 (para 18) that Indian Civilisation recognises Education as one of the pious obligation of human society.

Special Status for Women

Article 15 of the Constitution says that the State shall not discriminate among citizens on grounds of religion, sex etc. and Clause (3) permits special provisions to be made for the benefit of Women and Children. Indian Parliament has made several laws to confer various kinds of rights on and for protection of Women's interests. Manusmriti (Ch. IX verse 26) describes wives, for conceiving progeny, to be 'lights of household', 'repositories of bliss and auspiciousness' and declares: "No distinction exists between the wife and goddess of fortune in the house". That is why Hindu Society calls her Griha-laxmi. Verse 6, lays down that protection of wives forms the highest duty of the members of all four social orders and even the physically deformed husbands should endeavour to protect their wives.

However, Verses 2 and 3 have been interpreted erroneously, sometimes, to mean as if women have to be kept under 'subjugation'. According to Verse 2, Men should never give license to their wives day or night and by keeping them engaged in commendable pursuits, should keep them under their control. Verse 3 elaborates that during infancy, father protects her, in youth husband protects her and in old age son protects her and that a woman should not be left free. Read in isolation, an impression is formed as if wife needs to be kept in 'subjugation'; but read in context, that impression stands reversed. The expression used in the verse is "a sthree Swathanthram arhati". The word swatanthramarhati is interpreted to mean 'having freedom of action'. That is not correct. It is a settled principle of law of interpretation that

every provision needs to be interpreted in the context where it appears. It is wrong to interpret Verses 2 and 3 in isolation from Verses 5, 6, 26 and 28. Verse 5 lays down that women should be specially protected from the slightest of corrupting influences (such as bad company etc.) because an unprotected woman could bring repute/ill-repute to two families, i.e., husband's and parents'. Verse 6 says that protection of wives forms the highest duty of members of all the four social orders (Brahmin, Kshatriya, Vaish & Sudra). Verse 26 mentions that Wives are 'lights of household, repositories of bliss and auspiciousness' and for conceiving progeny, they should be honoured with presents of apparel and ornaments, and that no distinction exists between the Wife and Goddess of Fortune in the house. Verse 28 says that giving birth to children, performance of religious 'sacrifices' (Yagna), nursing, profound love and attainment of Heaven by a person and his manes, depend upon his wife. These attributes obviously place a Hindu Woman at a very high pedestal in family and social life; she is called Ardhangini ('better half' of Man, in Western culture) and Griha-laxmi (the family's Goddess of Fortune).

Chapter III V. 56 of Manusmriti lays down that Deities delight in places where women are revered, but where women are not revered, all rites are fruitless. Verse 57 says that where women of the family are miserable, the family is soon destroyed, but it always thrives where women are not miserable. Verse 62 says, if the woman is radiant, the whole family is radiant; but if she is not radiant, the whole family is not radiant.

The evaluation of a Hindu Woman by a British lady author, Kerry Brown, in her Book ('The Essential Teachings of Hinduism' Arrow Books London – 1990 Edition) is worth quoting as follows:

"In Hinduism, a Woman is looked after not because she is inferior or incapable but, on the contrary, because she is treasured. Just as the Crown Jewels should not be left unguarded, neither should a woman be left unprotected. No extra burden of earning a living should be placed on women who already bear huge responsibilities in society, the transmitter of culture to her children".

Ancient Hindu Law exempted Women from the rigor of Law of Limitation which provided that if a person has lost actual possession of his property for a certain number of years, his rights to that property would be extinguished and vest into the possessor. Section 27 of present Indian Law of Limitation of 1963 makes a provision for extinction of rights by loss of possession. On the contrary, Katyayana, one of the celebrated exponents of Hindu Law has mentioned in Verse 330 that no plea of adverse possession is tenable in respect of property belonging to Women, State and Temple.

Women were granted special concession in matter of punishment for criminal offences. Katyayana lays down in Verse 487 that in cases of all offences, only half of the punishment prescribed for man should be imposed on a Woman; incidentally, this exempts woman from death penalty.

Law-making Bodies

Part V of the Constitution provides for an elected Parliament; Part VI provides for elected Legislature for States. The concept of an Assembly framing Laws is discernible in Manusmriti (Ch. 12 V. 110-114). Verse 110 mentions that whatever law is agreed upon by an assembly of ten persons or more, or even 3 persons or more, who persist in their proper occupations, that law should not be disputed. Verse 111 mentions that an assembly of ten or more should consist of 3 persons each of whom should know one of the Vedas, a logician, a ritual theologian, an etymologist, a man who can recite the law, and 3 persons from each of the first three stages of life. Verse 112 says that an assembly of 3 persons or more, to make decisions on doubtful questions of law, should consist of a man who knows the Rigveda, a man who knows the Yajurveda and a man who knows the Samveda. Verse 113 says that the law that is determined by even a single priest who knows the Veda, should be recognised as the supreme law, but not one that is proclaimed by millions of ignorant men. Interestingly, Verse 114 states that if thousands of men join together who have not kept their vow, who do not know the Vedic verses, and who merely live off their high caste, they

do not constitute an Assembly. It is plain enough that the ancient Hindu Law insisted upon a very high standard of educational, moral and spiritual attainment for eligibility to a law making body. Quite conversely, the modern Indian Parliament and State Legislatures have not laid down any rule of eligibility except that of age. The result is that present day Legislatures contain a number of persons who have criminal background; thus Legislative Assembly constituted after 2012 general elections in Uttar Pradesh (India) has 182 such Members, out of 403, who have admitted in their statutory affidavits that criminal cases were registered against them.

Administration

The Constitution provides for a Union Executive and State Executive for proper governance. In ancient India, proper management of State is emphasised in Chapter VII Verse 113 of Manusmriti with the advice that a King whose Kingdom is well-managed attains happiness. A scheme of appointment of officers of the State is set out in Verses 61, 114 and 115. Corruption, a serious evil in today's India, existed even those days as evident from Verse 123. It is stated that King's servants, connected with the government of the realm, were often found to be exacting and deceitful. In Verse 124 it was ordained, therefore, that the King shall protect his subjects from the exactions of officials, and shall excommunicate from the Country those corrupt officials who would receive undue gratification from suitors at their courts and confiscate their goods as well.

After Manusmriti, the second highest authority on ancient Hindu Law was Yajnavalkya, a great philosopher and spiritual master. Yajnavalkya-Smriti is regarded by Hindus to be of great importance. He too had set out the standards of Administration. In Chapter I, Verses 309 to 311, attributes of King are narrated. Among others, the King is required to be truthful, pure, well read in Dharmashastra, logic, polity, economics and 3 Vedas.

Verse 312 requires him to appoint Ministers of persons who are wise, born in good families, grave and pure and to

deliberate on the affairs of State with them. Articles 74 and 163 of our Constitution require the President of India and Governors of States, respectively, to appoint a Council of Ministers to aid and advise him in the affairs of the State, but there is no specification of Ministers' qualifications – the only safeguard is their Oath of Office to abide by the Constitution and the Laws.

Verse 322 requires the King to appoint Civil Servants of persons who are devoted, clever and honest to posts suited to them and Verse 334 calls upon the King to conduct himself like 'father' towards them and the Subjects. Part XIV of the Constitution provides for Services under the Union and States.

Both Manusmriti and Yajnavalkya-Smriti contain significant provisions for Taxation. Manusmriti's Chapter VII Verse 80 indicates that the King appoints persons to collect revenue from his subjects, but the Tax-Collector was required to act 'like a father unto the persons' from whom taxes are collected, has to be true to the Shastras and must reside within the dominions. A distinction is drawn regarding quantum of taxes between the rich and the poor. For taxes on 'merchants', specific elements of tax calculation are mentioned in Verse 127; for taxes on profits of 'traders' and 'cultivators', due deliberation is directed to be done under Verse 128 for collecting taxes on profits. Verse 137 mentions a levy of 'nominal tax' on poor men plying small trades. In Yajnavalkya-Smriti, Verse 340 of Chapter 1 warns that a King who multiplies his Treasury by Unfair Taxation from his kingdom 'is in no time shorn of prosperity and meets with destruction along with his own people'. Plainly, the State's function of collecting Taxes was to be modulated with justice, humane and sympathetic spirit, honestly by persons appropriately learned.

The law of Escheat is incorporated in Chapter VIII Verse 30 of Manusmriti where for 3 years, the King shall hold in trust a property whose rightful owner cannot be ascertained; after 3 years, he shall confiscate it. Article 296 of the Constitution provides for Escheat and vesting of property, which has no rightful owner, in the State where it is situated otherwise in Union of India.

Crime & Punishment and Judicial set up

The Constitution provides for setting up Union Judiciary in Part V and State Judiciary in Part VI to administer justice. Justice delivery system in ancient India is succinctly described in “Legal and Constitutional History of India” by Justice M. Rama Jois (published by N.M.Tripathi Ltd Bombay in 1990). The Smritis describe the set up as well as procedure. Katyayana-Smriti is the most celebrated source. Verse 82 describes 5 classes of Courts beginning from the *Nripa* (King at the apex) and *Kula* (consisting of impartial members of the Family and Gatherings – in the nature of Panchayat) at the lowest *rung*.

Yajnavalkya Smriti deals with imposition of Punishment on commission of Criminal Offences. Verse 358 of Chapter I, states that none can escape from punishment if he deviates from performance of his own Duties, and Verse 359 says that the King who punishes those who deserve punishment, and kills those who deserve death, ‘reaps the fruits of Sacrifices well-performed with a thousand of sacrificial presents’. At the same time, a failure to deliver justice through punishment is described in Verse 357 to lead to ‘destruction of attainment of Celestial and other regions and of fame, whereas proper administration of punishment secures the acquisition of celestial region, fame and victory’. So, it was important for the King to ensure not only that wrong doers are punished but also ensure that no wrong doer escapes punishment. In Manusmriti, Chapter VII, Verse 20 lays down that if the King did not tirelessly inflict punishment on those who should be punished, the ‘stronger will roast the weaker like fish on a spit’. Verse 22 tells that whole World is mastered by punishment and through fear of punishment everything that moves allows itself to be used. Verse 24 warns that all the classes (Brahmans, Khsattriyas, Vaishya and Sudras) would be corrupted, and all barriers broken, all people would erupt in fury as a result of a serious error in punishment. Verse 27 says that a King who inflicts punishment correctly, thrives on the triple path, but if he is lustful, partial and mean, he is destroyed by that very punishment. Perhaps these propositions are too harsh today in the light of humanitarian

approach to the philosophy of crime and punishment where the principle of benefit for 'reasonable doubt' plays a prominent role in criminal adjudication. Nevertheless, one cannot fail to notice current failure of law and order in society as a concomitant of the ruling establishment's failure to bring the culprit to book speedily. Katyayana expressed the need for speedy trial (Verses 339 and 340) by 'examining the witnesses without delay' and warned that 'a serious defect, namely miscarriage of justice, would result owing to delay in examination of witnesses.

Conquest by War

Principles of governance after conquest of foreign territory are described in Verses 201 to 203 of Manusmriti. It is advised that, after conquest, the King should ascertain the intentions of the conquered people, he should set on Throne someone in the Dynasty of the vanquished King and establish a treaty. The most important and humanitarian act ordained to be done by the King is 'to make authoritative their own laws, as they have been declared, and with jewels he should honour the new King together with important men.' Yajnavalkya Smriti substantially reiterates the same commands in Verse 343 of Chapter I. It is stated that when a foreign kingdom is brought under subjugation, the victorious King should observe the conduct, Laws and Family Practices obtaining in the vanquished kingdom. Perhaps that would be one of the finest scenarios of post-war conduct to ensure Peace in the International arena.

Equality of Religions – Secularism

Article 25 of the Constitution assures freedom of conscience to every person coupled with right to profess, practice and propagate religion (subject to public order, morality etc). This concept was highlighted by insertion of word 'Secularism' in the Preamble to Constitution by 42nd Amendment in 1976. In the case of S.R. Bommai Vs. Union of India (1994) 3 SCC 1, our Supreme Court held that Secularism is a basic feature of the Constitution. Even so, the Supreme Court went on to hold that, even without that word, its sweep,

operation and visibility are apparent from Fundamental Rights and Directive Principles of State Policy. The philosophy is that the State does not extend privilege to any particular religion nor be anti-religion; it stands aloof and maintains neutrality in matters of religion by providing equal protection to all religions, subject to regulation, and actively acts on secular part.

This philosophy pervaded the ancient Indian thought. Of the major religions, Christianity emerged in first Century AD from the teachings of Jesus Christ and Islam emerged in seventh Century AD founded by Prophet Mohammad. Obviously, India was inhabited since centuries before those religions were born. The religion practiced by them came to be designated as Hinduism. Britannica Ready Reference Encyclopedia (Vol V page 39), mentions Hinduism to be 'oldest of the World's major religions', 'evolved from Vedic Religion of ancient India' dated as far back as around 1200 BC. In the case of Dr. Ramesh Yashwant Prabhoo Vs. Prabhakar K Kunte (1996) 1 SCC 130, our Supreme Court has made a very deep and thorough exposition of ancient Indian thought in this respect. At page 154, the Court quoted Dr. S. Radhakrishnan: "The Hindu civilisation is so called since its original founders or earliest followers occupied the territory drained by Sindhu (the Indus) river system corresponding to the North-West Frontier Province (NWFP) and the Punjab. This is recorded in the Rigveda, the oldest of the Vedas, the Hindu scriptures which give their name to this period in Indian history."

The Supreme Court (page 155) ruled: "When we think of Hindu religion, we find it difficult, if not impossible, to define Hindu religion or even adequately describe it. Unlike other religions in the World, the Hindu religion does not claim any one prophet; it does not worship any one God; it does not subscribe to any one dogma; it does not believe in any one philosophical concept; it does not follow any one set of religious rites or performances; in fact, it does not appear to satisfy the narrow traditional features of any religion or creed. It may broadly be described as a way of life and nothing more". The Court took note of Monier Williams observation: "The Hindu religion is a reflection of the composite character of

Hindus, who are not one people but many. It is based on the idea of Universal receptivity. It has ever aimed at accommodating itself to circumstances, and has carried on the process of adaptation through more than 3000 years. It has first borne and then, so the speak, swallowed, digested, and assimilated something from all creeds”.

Reverting to Dr. Radhakrishnan, the Court observed (page156): “.....it was realised from the very beginning of its career that truth was many sided and different views contained different aspects of truth which no one could fully express. This knowledge inevitably bred a spirit of tolerance and willingness to understand and appreciate the opponent’s point of view.....When we consider this broad sweep of the Hindu Philosophic concepts, it would be realised that under the Hindu philosophy, there is no scope for excommunicating any notion or principle as heretical and rejecting it as such.” Thus, even the atheist is within the embrace of Hindu Dharma since time immemorial.

What the Supreme Court said at page 155, finds a reflection in Swami Vivekanand’s lecture delivered on 8th April, 1900 in San Francisco (USA – “The Complete Works of Swami Vivekanand” Volume 6 published by Advait Ashram, Almora U.P.) He mentioned three things to be necessary to make ‘religion’: (1) Its Book, (2) Veneration for some person worshipped either as Lord of the World or as a great Teacher and (3) Belief that ‘it alone is the truth’, otherwise it cannot influence People. He said: ‘Vedanta does not believe in these teachings. First, it does not believe in a Book – that is the difficulty to start with. It denies the authority of any one book over any other book..... Second, it finds veneration for some particular person still more difficult to hold. Those of you who are students of Vedanta – by Vedanta is always meant, the Upanishads – know that this is the only religion that does not cling to any person. Not one man or woman has ever become the object of worship among Vedantins. We are all brothers. The difference is only in degree. I am exactly the same as the lowest worm. A still greater difficulty is about God. You want to be democratic in this Country. It is the democratic God that Vedanta teaches. You are all

Gods, says Vedanta. What is the idea of God in Heaven? Materialism. The Vedantic idea is the infinite principle of God embodied in every one of us'.

Annie Besant, in her Lecture on Hinduism ("Seven Great Religions" published by The Theosophical Society in 2000) said, 'Freedom of opinion, but orthodoxy in life, have been characteristic of Hinduism throughout its long evolution, hence the vast range of diversity of philosophies, and the stability of its social fabric and its family life'.

The social ethos of Bharat has been essentially spiritual since time immemorial, and universality of existence has been the corner-stone of its philosophy. The governing principle of human conduct in ancient India was Dharma. The institution of Kingship too was in service of humanity through equality for all. As mentioned by Justice Rama Jois in his work, 'Seeds of Modern Public Law in Ancient Indian Jurisprudence' (published by Eastern Book Co. Lucknow – Edn 2000) at page 19-20, the Shantiparva of Mahabharat (Ch 59 Ver 14) describes a Stateless Society in the beginning, sustained by individuals acting in accordance with Dharma: "There was neither Kingdom, nor the King, neither punishment nor guilty to be punished. People were acting according to Dharma and thereby protecting one another". When people started flouting Dharma, the need for a King who could enforce the Dharma arose, and then cropped up the Instrumentalities of State to administer the affairs of the society for rendering service and also exercise powers of Social control.

The expression Dharma is mostly misunderstood as 'religion'. Rama Jois mentioned that the word is of 'widest import, and there is no corresponding word in any other language'. He cited Bhishma's teaching to Yudhishtira in Mahabharat's Shanti-parva (109-9-11) : "It is most difficult to define Dharma. Dharma has been explained to be that which helps the upliftment of living beings. Therefore, that which ensures welfare of living beings is surely Dharma". The Supreme Court, after extracting a number of texts from ancient Indian philosophical and legal literature, held in the case of A.S.Narayana Deekshitulu Vs. State of Andhra

Pradesh, (1996) 9 SCC 548 in paras 78-79: “The word Dharma or Hindu Dharma denotes upholding, supporting, nourishing that which upholds, nourishes or supports the stability of the society, maintaining social order and general wellbeing and progress of Mankind; whatever conduces to the fulfilment of these objects is dharma. In contradistinction, Dharma is that which approves oneself or good consciousness or springs from deliberation for one’s own happiness and also for welfare of all beings free from fear, desire, disease, cherishing good feelings and sense of brotherhood, unity and friendship for integration of Bharat. This is the core religion to which the Constitution accords protection.”

Conclusion

It will be seen that the Constitution enshrines most of those values of life which go by the expression ‘Human Rights’, and since the ancient philosophy of Bharat encompassed all those values, it is the religion of Man. It is eternal, hence it is aptly called Sanatan Dharma (the everlasting faith). That is why Hinduism has no concept of proselytisation – Conversion of Faith - like Christianity or Islam. It has Democratic ethos, and the King is a substitute for democratic State where the Ruler is bound to serve the People and act in the best interests of the People without any personal gain. He is bound to render justice evenly and observe the rule of law. As the Poet said:

‘Hai baat kuch ki hasti mit-ti nahin hamari;
Sadiyon raha hai dushman, daur-e-zaman hamara’.

About the author

Justice Kamleshwar Nath has been former Up-Lokayakta of Karnataka State, Former Vice Chairman of C.A.T. (Allahabad) and former judge of High Court, (Lucknow and Allahabad). He is known for his love for urdu ghzalas and his knowledge of Ramayana. He has been instrumental in bringing out vital facts about Ramjanm Bhoomi. An active TII official he is a renowned citizen and an ardent author of many justice oriented articles.

Email: justicekn@gmail.com

Overseas Indians and India

K.H. Patel

Indian Diaspora, numbering about two and half crores (25 million), is settled in almost all the countries of the world, with high concentration in U.S., U.K., Canada, Malaysia, Australia, South Africa, East Africa, Caribbean Islands and the Middle East. Being very hard-working, they have not only made excellent progress for themselves, but have been also contributing substantially to the development of the countries where they are residing.

Modi Government's Active Engagement With Diaspora

Prime Minister Narendra Modi has always considered Indian Diaspora as an asset for the country. Even when he was Chief Minister of Gujarat for more than a decade, he had remained in close touch with Gujarati community abroad. They, on their part, had responded positively in the sense that whenever he or his party were involved in the elections in the State, many of them came down to Gujarat and campaigned for him and his party. A large number of Persons of Indian Origin (PIOs) had campaigned in the 2014 General Elections for Bharatiya Janta Party (BJP) which had designated Modi as its Prime Ministerial candidate.

During last over two years of his prime ministership, Modi has consistently interacted with PIOs during his several trips

abroad . His speeches to Indian diaspora in varied places such as New York, Sydney ,Dubai, Toronto , San Jose in West Coast of USA, Wembley in UK , Kuala Lumpur and Singapore etc. were greatly appreciated by the audiences. These meetings helped in enhancing his own as well as India's image in those countries . Modi's interactions with them have also boosted their image in the host countries.

Pravasai Bhartiya Divas (PBD)

Indian government has been trying to remain in close touch with the diaspora since several years. It has been organizing every year Pravasai Bhartiya Divas (PBD) since 2003 in different Indian cities when thousands of Indians from different countries attend these gatherings and interact with Indian authorities on matters of common interest. Special measures such as Overseas Citizenship of India (OCI) Cards were announced by government of India on such occasions. The OCI Card entails life long visa for visiting India and exemption from registration with the government agency for any length of stay in India. During PBDs, the diaspora representatives express about the facilities they expect from the government. Problems faced by them, including specifically by Indians in the Gulf countries , are ventilated so that Indian government can appropriately intercede with the governments of those countries for sorting out their problems.

The government has also been organizing regional PBDs in different parts of the world. Such conferences have taken place in several countries , including in UK, USA and Australia etc. This enables the PIOs in those countries to attend these conferences as they might find it difficult to come all the way to India for PBDs. The Minister in charge of Overseas Indians Department and other high government officials attend such meetings and interact with the PIOs and the host government authorities. The participation of the local government officials in these regional PBDs contributes to the enhancement of cooperation between those countries and India.

Notable Measures By Government For PIOs

The Department of Overseas of Indian Affairs is implementing Know India Programme (KIP) which is a three-week orientation programme for Diaspora youth of Indian origin conducted in partnership with the State Governments with a view to promoting awareness about different facets of Indian life and the progress made by the country in various fields, e.g. economic, industrial, education, science and technology, communication & information technology and culture etc. So far about 1000 overseas Indian youth have participated in these programmes.

The government has also launched a Scholarship Programme for Diaspora Children to make higher education in India accessible to the children of overseas Indians. Under this scheme, 100 scholarships per annum are offered to People of Indian Origin and Non-Resident Indian students (50 each) for undergraduate courses in Engineering, Science, Law and Management etc. The scheme is open to NRIs/PIOs from 40 countries with substantial Indian diaspora population.

The government is also implementing a scheme for providing legal/financial assistance to the Indian women who have been deserted by their overseas Indian/foreigner husbands or are facing divorce proceedings in a foreign country. This assistance is provided through Indian Missions abroad. So far a sum of approximately Rs 1 crore has been disbursed under this scheme.

State Governments Also Engage With Their Diaspora

Apart from the central government, several State governments have been active in remaining in touch with their diaspora. Governments of States such as Gujarat, Rajasthan, U.P., Kerala and Punjab have specific Departments which are entrusted to deal with their diaspora. These governments have been also organizing special Investment Summits when important members of their diaspora attend such conferences. Thus, the States benefit by receiving substantial investments from their diaspora.

Diaspora's Influence in the Host Countries Beneficial to India

In the countries such as USA and UK, Indian diaspora has become so effective that their influence with those governments has become quite useful for India. As for example, the lobbying by influential Indians with the Congressmen and Senators in the U.S. had contributed a great deal in the USA's signing of Civil Nuclear Agreement with India in 2008. The Indian community in the U.S. aims at becoming as powerful as Jewish- American lobby in order to influence American policies in favour of India. The role of Indian-origin members of the British House of Commons and the House of Lords has been significant in the development of close and friendly relations between UK and India. Apart from contributing a great deal in the development field, Indian diaspora in Africa, numbering about 3 million, has been playing useful role in promoting relations between India and Africa. Wherever Indians are in large numbers, they contribute to the promotion of a good relations between those countries and India. In short, Indian diaspora has been helping in achieving foreign policy objectives of India.

India's Assistance to Diaspora in their Crisis Situations

Government of India has been proactive in providing concrete assistance to Indian diaspora in times of their crisis situations. It has helped in the past in large scale evacuation of Indians during the war-like situations prevalent in the countries such as Kuwait, Iraq, Syria and Yemen. The Indian diaspora feels confident that if and when they as a community are in dire troubles, government of India will help them out.

Utilization of Diaspora's Talents in India.

As a large number of Indians abroad possess extraordinary talents and experience, Indian government considers it wise to utilise their services. Accordingly, the present government appointed the following persons to very important positions: Mr. Raghuram Rajan as Governor of Reserve Bank of India; Mr. Arvind Subramanian as Chief Economic Advisor, Ministry of Finance ; and Prof Arvind Panagariya as the CEO of NITI

Aayog(successor body of the Planning Commission of India). The services of some top Information Technology experts in USA's Silicon Valley can also be similarly utilised by Indian government.

Remittances

Apart from contributing substantially in terms of donations etc. for educational institutions and infrastructural projects etc. in their original home towns, PIOs have been sending remittances to India in Foreign exchange to the tune of over US\$ 70 billion every year. In the year 2015 Indian diaspora's remittances amounted to US \$ 72 billion. This amount is higher than Chinese diaspora's remittances for the same year (US \$ 64 billion), even though the Chinese diaspora is larger than Indian diaspora. Such huge remittances are quite useful to India for maintaining a sound balance of payment position.

Concluding Remark

A successful and vibrant Indian diaspora is obviously an asset for India as it has been useful to the country politically as well as financially. In recognition of this, Indian government has been actively trying to be helpful to them , particularly during their major security situations. Indian diaspora's attachment for their motherland and Indian government's distinct desire to promote their welfare have created a win-win situation for both of them.

About the author

Mr K. H. Patel is former Indian Ambassador, and is presently Hon. Chairman Of Non Resident Gujaratis (NRG) Committee / Centre, Gujarat Chamber Of Commerce & Industry, Ahmedabad. The Views expressed in the article are his personal.
Email: khp1939@gmail.com

Multi Dimensional Revolt in Short Stories by Indian Women Writers in Hindi

Reshmi Ramdhony

This research work starts with a general assessment of **women's** writings in all genres, and then focuses on the short story (*kahani*) within the larger prose genre, known as *Katha Sahitya*.

Homage is paid to some selected male writers in Hindi who have awakened the genre awareness through their rich literature and who have always had at heart **women's** welfare. We have Premchand, Agyey, Nirala, Bhishma Sahni, Jainendra Kumar, to name but a few. The main part of the research is centered around the dozen of Hindi **women** writers whose short stories have served as the basis for this extensive research. Those most frequently quoted are:

Krishna Sobti, Mamta Kalia, Mannu Bhandari, Usha Priyamvada, Nirupma Sewti, Chitra Mudgal, Shivani, Mrinal Pandey, Mehrunissa Parvez, Manjul Bhagat, Maitreyi Pushpa, Mridula Garg, Raji Seth, Suryabala.....and also Madhu Kishwar, the editor of the feminist journal *Manushi*.

I corresponded with a few of those ladies and conducted interviews with those who are still around.

I had to read a good number of books before concluding this research.

These writings in Hindi represent a new, ground breaking phenomenon. They reveal a different and fresh narrative mode. They all address issues such as marriage, divorce, sexuality, **women's** education, equal rights (e.g. to property, inheritance, interrogation of cultural **traditions** of old, misuse of patriarchal power, etc . They discuss their frustration and challenge the structure that subordinate positions assign to them. They expose the social **system** for the first time. They express themselves freely and describe the humiliations stemming from social problems that affect their daily lives. They show that there is no space for **women's** individuality. They question the definitions of “virtuous **women**” *acchi nari*, *aadarsh nari*, as in the Indian context, *acchi nari* would mean *acchi maa*, *acchi patni*!

These **women** have proved extremely progressive in their treatment of the repressive **society**. Thus these writers of the short stories introduce old issues but with new emphasis and new orientations. They dare to reveal in a most articulate manner “the right to feel” the change from subordinate role in conjugal life to equality.

Before concluding the research, some 300 short stories written in the last three decades of the 20th Century (1970 2000) had to be read and painstakingly analyzed in order to mount the theoretical body or corpus of the research study.

The theory or *saydhantik* part constitutes about half of the work. In this paper, it is the theoretical aspect that is being elaborated upon.

The other part, *vyavahar* is equally important but is definitely more interesting: it consists of the examples, the extracts, the references, the conversations and dialogues that illustrate and support all the points put forward. It was like mining the rich terrain of Hindi literature. It was a most interesting and exciting project. These stories do give one a broader understanding of the canvas of the whole revolt expressed by female writers.

The multi faceted revolt is categorized against:

- (1) **Traditions** *parampara*

- (2) **Values** *mulya*
- (3) The **system** *vyavastha*
- (4) **Injustice** *anyaaya*
- (5) **Relationships** *sambandh*
- (6) **Women** *naari ke prati*
- (7) **Society** *samaaj*
- (8) **Religion** *dharma*

At that point in time, Indian **women** had started not only to speak for themselves but they are also seen to be asserting their rights to write and to publish what can be described as “realistic literature”.

“There is nothing bad per se with **traditions** / *paramparas*”, they say, except that many of these **traditions** are really obsolete. *Rourh ho chali paramparaen* these customs of old are referred to as *sari gali kenchul, jisse outaar phenkna chahiye*. Just like the snake renews its skin, leaves the old sheath behind and moves ahead. Living such traditional life eventually leads the custom bound **woman** to lifelessness and extinction. We have to distinguish between culture, habits customs and **traditions**. Maybe the contemporary **woman** identifies work to empowerment and autonomy. The **tradition** of preventing **women** from taking up jobs was acceptable in ancient times but now such **traditions** do not fit; they do not correspond to modern times and their exigencies. They strongly express the view that **women** are no longer the only guardians of culture and **traditions**. They explain for instance **women** cannot always dress in traditional costumes like sarees to please others and perpetuate **traditions** because these dresses are not practical when one is travelling, rushing to work, using public transport.

In a short story entitled *Hari Bindi*, the character is portrayed expressing revolt against **traditions** by living one day in her life the way she wants. When her husband goes to Delhi for a day on a business trip, she wears a blue saree with a green *bindi* instead of the compulsory red or matching blue one, has coffee with a foreigner in a restaurant, eats *garam tikki* with *thandi* ice cream, is accompanied in a taxi and enjoys talking with the stranger without having to answer the usual indiscreet questions like what is your husband’s name, where does he work, how much does he earn?

In another short story we read about a newly married man telling his colleague that he asked his wife to stop working, arguing that with the working modern **woman**, *garam nashtey ka soukh kahan milega?*

Thus their female characters have to keep fighting against resistance and removing obstacles generated by **traditions** along their paths, one by one. The writers do create characters who prove to be stubbornly resilient, who have the drive to change and escape being entombed like a *zinda laash* in the name of the exploitation under cover of **traditions**.

This is followed by the chapter on “Ethics and **Values**, *Mulya*. “**Values** cannot be wrong!

One should not revolt against **values!**”

One automatically feels like arguing at the initial stages of the research.

Values per se cannot be false or harmful. And yet, these female writers have a lot to say: First and foremost, they denounce the double standards, the hypocrisy of those who preach and incarnate the **values** in the various spheres of life: political, economic, financial, social, etc.

Here also freedom and respect of individuality and privacy imply new **values** that do not match with social hierarchy, feudal set ups or simply joint family **systems**.

It is in this context of modernity and change that we see revolt against certain **values**: e.g. the traditional perception as definition of the *acchi*, the “good” **woman**. Only she is considered virtuous, who is a good wife or a good mother, not the professional one, not simply the person? The writers advocate ethical reforms are necessary when customs and **values** are not supportive of the development of **society** and the individual. For instance they are not free to confide in friends, to complain about their misery, as they are ever reminded of the family honour and are told that dirty laundry has to be washed within the family. They are even taught lessons like ... *lajja naari ka aabhushan hoti hein, naari hoti hein kul ki shobha, griha ki Lakshmi, Devi, Sati Savitri*. In many stories, such words seem to be the leitmotiv. The daughter in law is constantly reminded of these attributes and attitudes that should be hers.

The writers want to put much stress on the fact that the **woman** is not the only guardian of **religion**, of culture and of moral **values**. They also disagree that choosing one's life partner is considered immoral and that in doing so, the girl is bringing dishonour to the family. In their eyes, this is a false sense of honour, such principles are rather vicious. They denounce all the violent means used to maintain these false principles like locking up the girl or beating her in public.

The traditional definition of purity *pavitrata* or character *charitra* is also questioned. Many of us have seen the film entitled *Rajni Gandha*, shot on the basis of one such short story in Hindi. The female character accepts love from anyone who gives her love for the time it lasts, wanting to live in the moment, to seize the opportunity that comes her way, like the "carpe diem" philosophy predominating in the Western world. *Har pal ka soukh bhogna*, without thinking of *paap* or *apavitrata* (sin or impurity). The heroine is very much at ease. She is not shown grappling with age-old customs. Her philosophy of life is –*pal bhar ki khushi mein jiyein! kyonki zindagi waqta ka intzaar nahin karti!* A thinking that is very different from the usual norms and **values**.

After *Mulya*, the revolt portrayed is against *Vyavastha* **Systems**: the various **systems**, as all are manmade. The structures are all conceived by men for men, be it the judiciary, the political machinery, the administration web. They are all gender based whereas they should have been gender neutral. They thus give rise to discrimination, favoritism and above all to exploitation and corruption. They not only denounce the rotten **systems**, but they propose **women** friendly **systems** in lieu of the obsolete ones; those that would strike the gender balance and not those that would practise separate rights for men and **women**. We see them enquiring: *streeyon ke liye vaishyalaye kyon nahin hote hein? Kya stree ka mun nahin hota hein?* Why are there no prostitution houses where **women** can go? Do they not have needs and desires too?

So many plots show that they have not obtained their rights as an individual, **society** does not pay any attention to them, does not consider them deserving of rights and privileges. They know that Justice *Nyaya*, *Kaanoon* laws have

an important role to play in changing or rather erasing their fatal destiny.

They advocate that things are not moving; justice should be seen to be done! There should be a certain level of justice in the country for **women** to feel protected and that has not been achieved! Their feeling is that the life of the Indian **woman** is an unequal one.

This same **injustice** is rampant in literature, language, linguistics. For instance, in Hindi there are so many proverbs that describe the fickle mindedness, unfaithfulness of **women**: they were obviously authored by men who have been betrayed by their wives. A dead **woman** is like a worn shoe says a Hindi proverb, *ghissa houa joota*, meaning that which needs to be replaced fast. Such thoughts have to be redressed.

Hence, after pinpointing at die hard **systems** perpetuating in the man made world, **women** writers describe their feeling of revolt, *Virodh*, against all forms of **injustice** against **women** that are rampant in the Hindi milieu. We see how **women** are protesting and are tired of being prey to much **injustice** in their personal, familial life and in their work place. All the harm, all the suffering is depicted in a most eloquent manner by these **women** writers in the various short stories, in particular in *Touti Kursi*. They give solutions too regarding reforms that need to be brought to the constitution, they want to redress **injustice** and free the judiciary, review all the laws that are obsolete and need to be amended, the illegal practices of abortion of the female foetus –*jiska garbh, garbhpaat ka adhikaar oussi ka hona chahiye*, the problem of dowry when girls get married, domestic violence etc. They have to be set free from some prejudices that are there against **women** like “Never trust a **woman**” or “The **woman** is always wrong” sort of mentality that has been perpetuating from generation to generation. One of the favourite idiomatic expressions used is –*vilambit nyaya, nyaya se vanchit karna hein* (Justice delayed is justice denied). Many tragic short stories are there to describe all sorts of unfair situations.

After **injustice**, their revolt is against *Sambandha*, the whole web of **relationships** in which they ruthlessly get trapped. They claim a new sort of rapport; they refuse to be

dominated by husband, father, sons, brothers or their in laws. Thus revolt takes many forms: divorce, separation, which make them lonely and they prefer living single rather than going in for forced arranged marriages. They know that as a result of such choices the price to pay is solitude *akelapan*. One short story describes *bare shahar ke bare ghar ki akeli aurat*. But these characters declare what they prefer to be free and lonely rather than to be bonded into the in laws' or husband's grips and unhappy. Sentences like *jo nari ko sata raha hein, wah bhoul kaise gaya ki ousse kissi nari ne hi janam diya hein*, are very common.

The short stories written by them are daring as we all know the importance of family in India. Family comes first; but in the process, the identity issue is absent. There is nothing like wanting to lead an individualistic sort of lifestyle. The **woman's** personality gets dwarfed. She is ever having to dissolve and merge with others. Support is always available all around. The orphans, the elderly and the widowed are not sent to specialized homes. They have to adjust anyhow even at the expense of their dignity. So, to try and express revolt against such family set ups that are the most extended ones in the world and the strongest, is indeed most challenging. To keep these going the **woman** has to crush her desire for freedom and all her individual wishes. *Atmadaan or balidaan* are parts of the common **woman's** vocabulary.

These short stories are very widely read and some surveys carried out have shown that it is men who buy more of such books as they want to read what is in there but they do not take these books home. They do not want their wives and daughters to have ideas. They find that these short stories are tantamount to feminist conversation, that they carry the whole feminist discourse. These stories do have an impact on the **women** who read them. They feel motivated to groom their personalities and take their life in their hands if they are financially independent.

Another chapter describes *Nari ka nari ke prati vidroh* (**women's** revolt against **women**), portraying **women** as being themselves, **women's** first enemies. *Taklifon aur pareshaniyon ke saath jinewali mahilaon ko ounke haal par*

jine ke liye chor diya jata hein. We akeli sangharsh karti hein. Ounki iss takleef ko nazarandaaz karnewali aur samajhkar bhi na samajhne wali bhi ek aurat hi hoti hein.

They denounce the jealousy, competition, petty mindedness, mean attitude, problem of female chemistry, which prevent **women** from being caring, supportive and expressing solidarity towards each other. This is depicted in family as well as professional life: gossip, criticism, intolerance, lack of compassion or even scheming and complicity to harm another **woman**. Sometimes this mean attitude takes the form of indifference. They point out how mothers fail to increase self confidence in daughters.

The role of mothers in law in bride burning or dowry death or in the killing of the female foetus; the way they bring up their sons to dominate **women**; the way they rigidly stick to and perpetuate traditional aspects of **womanhood** with a very closed mind and authoritative attitude, *dam ghoutna*, suffocation that kills creativity, dries up the “joie de vivre”.

As solutions to this sad sort of affair and to this reality, **women** writers propose solutions of mercy, live and let live attitude instead of getting under each other’s skin and most of the time remaining hostile to each other.

They advocate very strongly the need to bring a change in mentality (*soch mein badlaav ka hona*). Many references are made to emancipated **women** like those in Canada who are well protected by human rights or those of France who show much solidarity to each other. The French **women** have so many clubs and associations, their elderly single **women** tend to group together, give each other good company and organize very many outings to the theatre, long drives in nature, foreign trips; their sisterly love and solidarity are proverbial. They protect each other and firmly believe in their national **values** of freedom, brotherhood and equality *Liberte, Fraternite, Egalite*.

All that these female writers are aiming at is to see Indian **women** fight for their rights, claim their freedom and assume responsibility of their life just as their Western counterparts. Writers who have lived abroad in UK or in the USA like Usha Priyavada and Mannu Bhandari do argue that **relationships**

have to be reviewed to strike a balance so as to safeguard the individual's identity. These authors live in both countries they consider as their patrie and matrie, arguing that "home is where the heart is" and taking the best from both worlds. Their militancy is to improve the destiny of their sisters in India.

Revolt is also strongly expressed against *Samaj* (**Society**). They know that like everywhere else, if **society** is very important to human beings, it is nevertheless widely responsible for all the evils and evils as well.

The **society** depicted in the short stories is so different from the gender equal **society** that we have here in Canada. **Women** are still very far behind in the Indian **society**. Numerically they are more than half of the population yet they are treated like the minority, they are not at all visible at decision taking higher positions; in urban set ups, the educated, working **women** are luckily able to fight back, but in rural India, the awareness is not there. The writers portray both types of **women** and each time the message is the same. There is still a need to break the gender divide.

They show how **women** have to work twice as hard as men to succeed, yet **women** are so few in the executive pipeline. They suffer from the "leaky pipe syndrome" (they go on reducing, dropping out as we go up the bottleneck to high posts) either because they have to face too much pressure coming from men or they themselves have to give up on account of family responsibilities. Often times we see them using expressions like "Bird in a cage" or "Clipped wings" (*pankh kati chiriya*) or "chicken hearted".

They denounce all the flaws of **society** life in India. It is not fair one. **Women** are considered as the second sex, the weaker sex. They often times refer to the irony and hypocrisy contained in the fact that Indian **society** worships the **woman**, places her on a pedestal, paying lip service to the fact that she is the Goddess.

But the reality is different. It is a very ugly one, she is portrayed as being worse than a slave, given a rank equivalent to shoes for the feet, her physical beauty is exploited, she is used as a sex object, is crushed under dictatorial attitudes

(for instance pushed in to a forced marriage which is here considered as a form of human trafficking) and is best liked when she looks gorgeous, bedecked with gold jewelry to show off and display her husband's wealth but keeps quiet, does not speak, does not retaliate. An expression very commonly used to describe her status is *goungi gouriya*, "The dumb doll" who is not allowed to have a mind of her own and speak it up. We have the example of a daughter in law in one of the short stories, who wants to protest and give a piece of her mind to her dominating mother in law but social conventions dictating obeisance and sense of respect do not allow that. She goes to the washroom, speaks to the vase, spills all that she wants to say in there, then flushes all her words down, feels lighter and comes out to face her mother in law very quietly. She reflects: "A **woman** is best when she is silent" *nari choup hi acchi lagti hein*. In fact they want to denounce the whole **system** which aims at the silencing of dissent! i.e. Stay rooted in the power structures of the traditional, five thousand years old patriarchal **society**, don't retaliate, don't question! They have been raised under this conservative patriarchal authority but do not want to see it perpetuating as *ouss mein dam ghoutata hein* It is so suffocating!

The last chapter was the most difficult one to mount: it portrays Indian **women's** revolt against **Religion** (*Dharma*). One keeps wondering how the Hindu *nari* (**woman**) who is so pious, so selfsacrificing, so God fearing, who spends half of her lifetime praying, fasting, going on pilgrimages, performing rituals, would ever dare express any protest in this area. Initially, I thought the findings would be so scanty and that this chapter was bound to be a very short one with some 4 5 pages only. But to my surprise they denounce **religion** very openly and in very strong terms.

They are not denying God or dismantling faith but they do criticize the role of the priest and they say no to superstitious beliefs and to certain practices. They also labour the point that *dharma, purush ki sahouliyat ke liye bana hein*. **Religion** is man made, designed to suit men's needs, carved out to his advantage. They protest against festivals like *karwa chawt* where **women** only have to fast for the long life of their

husbands, where others keep fasting for their sons, where widows cannot remarry. They denounce all the superstitious and decadent customs that have crept inside **religion** and show how it is all always in favour of men.

They are not afraid to question sacred texts like the Ramayana saying “*Ram Rajya Sita ke liye Swarga nahin tha!* (Ram’s kingdom was not heaven for Sita). Everyone refers to the Ramayana as the golden era but for Sita it was hell. She ever stood like a shadow by Ram’s side and suffered for fourteen years in exile. As if that was not enough, she was character assassinated in spite of the “*Agni Pareeksha*” she gave and she was abandoned while she was pregnant; she had to bring up her sons alone.

They want to show how there were separate rights for men and **women**, all endorsed by the king, his advisors and the priests attending court! Similarly they write against the curse of the caste **system** that classifies as pure or impure, as superior or untouchable certain categories of people by saying: We are all born in the same manner! *to phir kissi ko maleecha aur kissi ko mahaan kaise kaha sakte hein?*

Their protest is against *aadambar* (false superficial practices). They believe in *pavitra mun* (purity of intentions), not “beads along the neck, devil in the heart” or *gale mein mala dil mein kala* sort of behavior. They point out that **women’s** roles expanded from domestic private sphere to a professional public sphere. They protest against the role models of old: Sita, Parvati, Draupadi, Ansuuya, Kaushalia, who they find, do not fulfil the aspirations of modern thinking, working **women**. These have to be reconsidered. In fact the writers want to bring about the revolution of *nayi soch* (new perspective) which makes it possible to change things drastically, even if it is in the context of *Dharma*. One character tells her mother she would like to have a brother like Ravan. She labours the point that Ravan left his Royalship and kingdom, all because his sister was disrespected; and even after picking up his enemy’s wife, he did not even touch her. She says, why would I not like to have a brother like him?

The burden of awakening **women** rests on such intellectuals.

We must recognize the daring of these writers. They had to fight for their own independence first and this is not easy at all in the difficult and ancient Indian feudal socio cultural context. One finds that even if laws are amended, equality is granted to **women** on paper in the constitution but nothing really changes as the mentality remains the same; men are more aggressive and **women** are brought up to be less affirmative.

So such monologues and dialogues in these short stories (as the multilogue on social media was not there yet) are meant to try and awaken **women** who accept to be considered merely as a household object.

These litterateurs or authors become the spokespersons (porte parole) or the representatives of numerous voiceless **women** who have lost their way, who have wasted their precious life. If they were all ready to group along with lawyers, politicians and social activists, the writers can accomplish the important job of awakening the **women** folk. One thing is there: We all agree that sometimes our feelings for India fall in deep crisis when we hear of the sort of things happening there. Despite everything that India portrays, be it now or at the time these short stories were written or even before, in the *gouzra houa zamana*, we all love India. Our love is strong. We know it was a great land and the whole world learnt a lot from India. Similarly these writers want to see an Indian **society** where this bias against **women** is not there, one in which the **woman** is neither superior nor inferior but is equal in real terms and given full human dignity. These writers are a witness to changes; their writings inspire and instigate change. That is why this literature is worthy and is perceived as successful. The **women** writers are doing the job of activists as well as agents of change. They deserve to be greatly complimented. But more importantly they have to be constructively heard.

All in all these **women** writers are very militant, they want to get rid of the picture of the Bollywood stereotyped **women**, the *parde ki aurat, roti bilakhti mahila*, meaning the eternally weeping, suffering type like Nirupa Roy, Nimmi of the 50s 60s or the self sacrificing Hindu **woman** portrayed in

films and scriptures or depicting her as a slave to men.

For full quotations in Hindi and for references, kindly refer to my criticism book on Revolt in

Contemporary Women's Writings in Hindi, Pages 326, Swaraj Publication. New Delhi. 2001.

About the author

Professor Ramdhony Reshmi Dhanwantee is the faculty at School of Indian Studies, Mahatma Gandhi Institute, Moka, Mauritius. She is proficient in Hindi, Urdu, French and English and has penned many books and articles on Indian Diaspora and Women issues.

Email : reshmi3mu@yahoo.com

Neo-violence, New-violence and Non-violence in Democracy

Sanjeev Kumar Sharma

Physical violence has taken its place in much visible form in global state of affairs. Controversies related to politics, racialism, ethnicity, religious notions and new imperialism has changed the contours of thoughts and has preferred a way to prolific terror through violence. Controversies haven't left any continent or country. The apostles of peace have referred to Gandhi and have given way to a number of pseudo-Gandhi emergences. How and why these differences gave way to controversies is not the only immediate problem. The way neo-violence and new violence have taken over non-violence, is definitely an important issue. Restlessness, emergency attitude, intolerance, revolutionary manner to grab power, idealizing empowerment of marginalized class and negative coercion has challenged non-violence as methodology. Gandhian vision to curb structural violence and bring inherent peace is definitely not been envisaged by these leaders.

While Gandhi added spiritualistic phenomenon as an essential aspect, the sacrificial soulful approach has totally been negated by this "quicker" world. Two polar concepts of

good and bad have been widely discussed in politics. “Bad” is used to bring in the urgent change and violence is one of the prominent means. “Good” includes compromise as an unavoidable attribute.

The precursors of neo-violence advocate that violence is not the end but means of power. Power in any case is the end. Any amount of violence is acceptable to reach to the realization of non-violence.

Gandhi’s hypothesis of non-violence has constantly been challenged by this new violence. Damage, disruption, smoldering, and pilfering mark initial violence, and are called revolutionary resolve. Physical violence is advocated by Fanon as a means of “burning bridges”:

The group requires that each individual perform an irrevocable action. In Algeria, for example, where almost all the men who called on the people to join in the national struggle were condemned to death or searched for by the French police, confidence was proportional to the hopelessness of each case. You could be sure of a new recruit when he could no longer go back into the colonial system. This mechanism, it seems, had existed in Kenya among the Mau-Mau, who required that each member of the group should strike a blow at the victim. (Fanon 1966: 67)

Gandhi propagated that one must land right at the middle in the event of a conflict. This shall help in bringing right solutions in most non-violent manner. However new violence totally negates this stage and declares solutions beforehand through neo-violent measures. Revolt by students, laborers, marginalized class and tabooed sections stress upon provocation by violence.

The violence does include verbal violence. Prohibitions would give way to physical violence. Demonstrations marred with violence: verbal and physical are parts of force to bring in power place. Thus new definitions of violence have emerged and have led to neo-violence and new violence to bring in non-violence into the society.

For Gandhi confrontations are part of efficient communication while for new-nonviolent theorists provocations are parts of communication.

Gandhi uses non-violence to prove dishonesty in delivering the good while new violence theory produced violence as a means to declare power position.

The theory of new Violence has defined verbal violence as new-violence under non-violence. The epithets, slogans, abuses are categorized under peaceful talks. Outlet of emotions via words is not violence. The neo-violence regards sarcastic articles, aggressive reporting, photo features etc as the peaceful means. This theory negates Gandhi's concept of mental discipline and his insistence of eleven principles to become *satyagrahi*. Some of the leaders of rebellion would concede this but point out that the lack of mental discipline is due to the frustrations caused by a thoroughly repressive system. One has to mobilize all who are willing to fight the system, whatever their level of mental discipline. If leaders were to demand acceptance of Gandhian norms, too few would partake in the fight.

It would take too much space to go through the rest of the norm system in our confrontation of Gandhi and the New Violence. The tendency to justify or accept violence leads to a thoroughly different conflict strategy from that of nonviolence.

There is not much worth in analyzing types of violence. More important is to relate the results of analysis with the gains. The concepts of violence have gone up to include suppression and exploitation under violence. Gandhi defined this as cowardness and adhered to protest against any exploitation. This leads to the concept of open violence against structural violence. *Satyagrah* infact is structural non-violence. It is planned and implemented. The metaphysics of *Satyagrah* is the belief that the barriers are unnecessary. By *Satyagrah* such barriers can be removed.

According to theorists of the New Violence, barriers are more economic and sociological than physical. This resulted into New Violence. Protests over economic and technical resources have changed the method of violence. The criticism of past nonviolent campaigns concerning race relations has centered on the slowness of the machinery and the timidity and modesty of their claims. Nonviolent movements in the

United States have not until recently asked for “justice now.”

Gandhi at least sometimes asked for immediate basic changes. In 1942, he started the “quit-India!” campaign — one of his least successful, perhaps — but not untypical of his impatience and “immodesty”; it reflected his belief in the practical possibility of, as well as the immediate need for, a rapid radical change, that is, a nonviolent revolution. Appeals to students to leave the colleges and fight for freedom are examples of actions based on a requirement of rapid change. With Gandhi tolerance in non-violence was a major demand.

The new tendency is to proclaim that things cannot continue as they are, radical change must come immediately; no one can be allowed to remain passive.

Fearlessness is indispensable for the growth of the other noble qualities. How can one seek Truth, or cherish Love, without fearlessness? (Bose 1948: 24)

The new violence is termed right to bring in immediate changes. The unrest and protests by *Gujjar* community in Rajasthan is an example of this new-violence. The protests and show of violence is not against person but against structure. Hence the new-violence leads to change the structure immediately. This new-violence is somewhat mix of Marxist theory. It negates antagonism and not antagonist.

The debate enhances with Gandhi’s presence in the system. Gandhi’s influence on the masses has made the protests easy, but his negation of parliamentary system can be quoted as neo-violence. His insistence of changing democratic machinery, if necessary, makes him a popular leader but not a strategist. According to him if the machinery is ill equipped to cope with large-scale injustice, direct action must be resorted to. This model is quoted time and again by Anna Hazare and his followers, including by Aam Admi Party recently to suggest urgency in changing the structure of parliamentary democracy.

This lead to the thought that there is, in Gandhi’s view, nothing sacred about the electoral or legal system. Yet there is, of course, a grave responsibility associated with suspending or violating the system. Every plan to break a law must be thoroughly discussed and illuminated before its

implementation. Martin Luther King, Jr. was completely clear about the basic function of self-respect in struggles for liberation:

With a spirit straining toward true self-esteem, the Negro must boldly throw off the manacles of self-abnegation and say to himself and the world: "I am somebody. I am a person. I am a man with dignity and honor." (King 1967: 43–44)

Gandhi and King both faced the question of creating self-respect, but it seems that Gandhi may have been more inventive in his choice of methods or that the social and cultural condition of the Indian peasants was in certain senses better than that of the American blacks in their ghettos.

The new leaders exhort their poor followers to hit back if insulted:

If you feel humiliated, you will be justified in slapping the bully in the face or taking whatever action you might deem necessary to vindicate your self-respect. The use of force, in the circumstances, would be the natural consequence if you are not a coward. But if you have assimilated the non-violent spirit, there should be no feeling of humiliation in you. (*Harijan* 9.3.1940)

This is taken up with new vigour by the new violence practitioners. There is no feeling of shame, of reduction in status, of loss of dignity. It is the aggressor that loses in dignity, not the so-called victim.

A variation of the New- violence with Gandhian non-violence reveals similarities. Some key phrases:

- 1 Extreme activism.
- 2 Impatience: result now!
- 3 Concern for self-respect and personal identity.
- 4 If you lack self-respect, retaliate rather than submit to insults.
- 5 Make plans for parallel business and institutions.
- 6 Suppression, exploitation, and manipulation are forms of violence.

But there are also deep divergences among neo-violence, new-violence and non-violence:

1. Short-term physical and verbal violence may reduce long-term violence.

(Rejected by Gandhi, accepted by New Violence)

2. Fight antagonisms, not antagonists.
(Accepted by Gandhi, in part rejected by New Violence)
3. Hate suppression, not suppressors.
(Accepted by Gandhi, largely rejected by New Violence)
4. There are always basic interests in common.
(Accepted by Gandhi, rejected by New Violence)
5. First destroy all that is bad and then start building.
(Rejected by Gandhi, accepted by some New Violence leaders)

The outlook for the future is in some respect encouraging from the point of view of Gandhian thinking. The slogan of New Violence indicates a resolve to build up parallel institutions and furnish a constructive program. The mid way is found in Neo-Violence which gives room for warning and dialogue. The verbal violence may be shabby but prevents destruction by violence.

References

1. Bose, Kumar.,1948: Selections from Gandhi, Ahmedabad; Navajivan.
2. Fanon, F.,2004: *The Wretched of the Earth*. Translated by Richard Philcox. New York: Grove.
3. Gandhi, M. K., 1966: *An Autobiography: The Story of My Experiments with Truth*, London, Jonathan Cape.
4. Gandhi, M. K., 1961: *Non-Violent Resistance (Satyagraha)*, New York, Schocken.
5. Hope, M. and Young, J., 1977: *The Struggle for Humanity: Agents for Nonviolent Change in a Violent World*, New York, Orbis.
6. King, M. L., Jr., 1967: *The Trumpet of Conscience, Massey Lectures*
7. Macey, D.,2000: *Frantz Fanon: A Biography*. New York: Picador.
8. Naess, A., 1974: *Gandhi and Group Conflict*, Oslo, Universitetsforlaget.
9. Naess, A., 1965: *Gandhi and the Nuclear Age*, Totowa, N.J., Bedminster.
10. Pelton, L. H., 1974: *The Psychology of Non-Violence*, New York, Pergamon.
11. Weber, T., 1990: *Conflict Resolution and Gandhian Ethics*, New Delhi, Gandhi Peace Foundation.
12. <http://www.satyagrahafoundation.org/wp-content/uploads/2012/10/naess-gandhi-and-group-conflict-part-iv.pdf>

About the author

Dr Sanjeev Kumar Sharma is a Professor in the Department of Political Science at CCS University, Meerut, India, and is presently the Honorary General Secretary and Treasurer of the Indian Political Science Association (IPSA). He has served as Editor of The Indian Journal of Political Science, the quarterly journal of the IPSA, and is the Founding Editor of the Hindi journal of the IPSA, *Bhartiya Rajniti Vignana Shodh Patrika*. He is also the Chief Editor of *Bharatiya Manyaprad*, an international journal of Indian Studies, and has published more than fifty research papers, a large number of reviews, fifty-seven articles, ten books and one monograph. His main areas of interest are political sociology, ancient Indian polity and the Indian political system. A widely travelled academician, he has an excellent knowledge of Sanskrit.

Email: sanjeevaji2gmail.com

Ubiquity of Comparative Politics in Sanskrit Literature

Pawan Kumar Sharma

It is a well established fact that India was developed as a composite state only after independence from British in 1947. It is believed if British had not established their rule in India, India would still have remained in segmented state of fragmented entities. Many scholars have gone further to project that British came as late as 200 years or perhaps have left early with the same pace. Those who nurtured this perspective had not only deceived themselves, more so they led the youth of the country into the dark regime to the extent that they lost their confidence. Had the glorious past of India be made obvious to the young minds, India would have progressed with much better confidence than today. A study in ancient India would have led us to the enlightening realities of the past and also the mode in which India led the way for the world. Will Durrant in his famous 'Case for India' has projected; "India was the mother-land of our race, and Sanskrit the mother of Europe's languages; that she was the mother of our philosophy, mother, through Arabs. Of much of our mathematics, mother, through Buddha, of the ideals embodied in Christianity, mother through the village community, of self- government and democracy. Mother India is in many ways the mother of us all." ¹ In 1853 Karl Marx also commented, "At all events, we

may safely expect to see, at a more or less remote period, the regeneration of that great and interesting country, whose gentle natives are, to use the expression of Prince Soltykov, even in the most inferior classes, "*plus fins et plus adroits que les Italiens*," ("More subtle and adroit than the Italians") whose submission even is counterbalanced by certain calm nobility, who, notwithstanding their natural languor, have astonished the British officers by their bravery, whose country has been the source of our languages, our religions, and who represent the type of the ancient German in the Jat, and they type of the ancient Greek in the Brahmin." Though Marx had never visited India still he talks about Indian rebirth. At the same time Indian perpetual element (*Sanatan*) had kept India modern. Marx, due to his ignorance, uses the word *punarjanm* while Saltikov too brings comparison between Indian Jat with German and Brahmin with Greek. It might be compared with German and Greeks because to them they were the only ancient civilizations. Who can challenge the truth that India is ancient even to Germany or Greece. Colonization had reduced India to a suppressed backward undeveloped and premature society which had no bright future. A number of reasons are responsible for this dislike resulting into ancient literature was either banned or not promoted enough. Durrant's book which was published in 1930 was also discarded for long by so called elite intellectuals because it raised the curtains from India's glorious past and brought forth British colonizing tendencies.

Another important writing is found by Sir William Jones who arrived in India on 15th January 1784 as the Justice in Supreme Court of British East India Company in Calcutta. His voluminous writings are found in five volumes which again speak of the glory of India. It also met the same fate and was conveniently forgotten by the elite intellectuals. Sir William Jones established Royal Asiatic Society in 1784 and involved it into magnanimous translation work of Sanskrit scriptures into English. This feat not only contributed into the European development saga but also turned out to be inspirational for the British Empire.

It so happened that the youth of India was purposefully kept at a distance not only with the glorified ancient past of

India but also from all those commentaries which celebrated or vocalized great Indian traditions. When we talk of comparative politics, we are mainly concerned with the Indian political traditions which are borrowed from the West. Aristotle is considered as the natural precursor of comparative politics because he is supposed to have studied the constitutions of 158 countries. The fact remains that much before Aristotle, Indian States were governed with variety of provisions of different constitutions which led to a pragmatic and substantial study of comparative politics. When we talk of modern comparative politics, J. W. Garner writes “material should be collected from the present or past systems of the nation so that a researcher can employ selection and comparison to bring out the ideal or progressive systems.”³ This definition supports the belief that the critics still negate the political practices in ancient India. Many a times it is projected as if there was a complete lacuna of governing systems in ancient India as compared to the west. In fact Garner’s theory leads us to study different types of execution of various political systems which were popularly practiced in ancient India. A number of scriptures have reflected political systems of ancient states in India. Some of the most quoted texts are *Vedas, Ramayana, Mahabharata, Brahman Granth, Graha Sutra* and scriptures from Buddha and Jain religions. An impression of important governing system can be drawn as under:

1. *Bhojya* Governing system
2. *Swarajya* Governing system
3. *Vairajya* Governing system
4. *Madra* Governing system
5. *Rashtrik* Governing system
6. *Pettnic* Governing system
7. *Dwairajya* Governing system
8. *Arajak* Governing system
9. *Ugra* Governing system

1. *Bhojya* Governing System:

*Aitareya-Brahmana*⁴, *Pali Tipitaka*⁵, have referred to this type of governance. This governing system had some

mandatory conditions like the election of the King was not hereditary. The *Raathik* and *Rashtrik*⁶ would govern in multiple governing systems within the state. This means that there can be more than one ruler⁷. Bhuj, in Gujarat is one of the best examples for this type of governing system.

2. *Swarajya* (Self-rule) Governing System:

It's also referred as *Aitareya-Brahmana*⁸. Its literal meaning is which can be governed by self. "*Taittiriya Brahmana*" gives detailed directives as how self-governance can be attained. One who leads his own peer group would be known as leader⁹. This was prevalent in North India according to *Shukla Yajurveda*¹⁰.

3. *Vairajya* Governing System:

This governing system was mostly popular in Himalayan terrain. This governance system was also adopted by Southern India in the due course. *Aitareya-Brahmana* throws enough light on this system¹¹ which means governance without a king¹². The basis of this system was that the whole country group was brought to coronation with a purpose to rule.

4. *Madra* Governing System:

It was a strong and well defined governing system which was popular along *Shakal* (Sialkot, modern Pakistan). *Panini* too has brought out references in *Ashtadhyayi* about *Madra*. This system too followed multiple executive governing system based upon the democratic traditions¹³. Present Saurashtra is named after *Rashtrik/Surashtra* under this system.

5. *Rashtrik* Governing System:

This was prevalent in Western India¹⁴ and it was more or less like *Bhojya/Pettanik*. The major difference was there was no hereditary to appoint king/ruler and it was highly democratic¹⁵.

6. *Pettanik/Paitenik* (Genetic) Governing System:

Literally it means hereditary or genetic arrangement of rulers¹⁶. The ruler was not elected democratically, rather he was enthroned on the basis of hereditary. *Aitareya-Brahmana*

also mentions this system¹⁷. It primarily dealt with specified group or family¹⁸. It was prevalent in Western India¹⁹.

7. *Dwairajya* Governing System:

Kautilya in his *Arthashastra* has mentioned this system which means governed by two. There is a competitive combat between the two which destroys the one who is weak²⁰. In *Mahabharata*²¹ *Vind* and *Anwind* in Avanti are shown in this category. It was very popular system during 6th & 7th century in Nepal. *Lichchavi* and *Thakuri Rajvansh* also followed this system. Evidence of this system are found in Kathmandu.²²

8. *Arajak* (Anarchy) Governing System:

It leads to anarchy which means governed by whole society²³. This term is also available in *Mahabharata*^{23a}. Contrary to the modern connotation this is the ideal system as no one governs anyone. It seems it is possible only in less populated states where each decision could be taken jointly in the presence of entire group.

9. *Ugra* (Aggressive) Governing System:

Vedas have mentioned about this governance. In this system though there was a ruler but no one was the king. *Ashoka* has mentioned this system as “Keral Putto”²⁴ and his sons as the rulers²⁴ in this system.

In the due course the governing systems were expanded to larger functions and tax collection became a major pointer to define the type of ruler. *Sukraniti-Sara*²⁵ categorizes the rulers according to the capacity and slabs off tax collection. Following were the categories in ascending order:

1. *Samanta* (He, who collects One lac to three Lakhs silver coins per annum in a form of tax)
2. *Mandalik* (He, who collects four Lakhs to ten Lakhs silver coins per annum in a form of tax)
3. *Rajan* (He, who collects eleven Lakhs to twenty Lakhs silver coins per annum in a form of tax)
4. *Maharaj* (He, who collects twenty one Lakhs to fifty Lakhs silver coins per annum in a form of tax)

5. *Swaraj* (He, who collects fifty one Lakhs to hundred Lakhs silver coins per annum in a form of tax)
6. *Samrajya* (He, who collects one Crore to ten Crore silver coins per annum in a form of tax)
7. *Viraj* (He, who collects eleven Crore to -fifty Crore silver coins per annum in a form of tax)
8. *Sarvabhaum* (He, who collects fifty one Crore and above silver coins per annum in a form of tax)
9. *Aitareya-Brahmana* too suggests the expansion of the state according to the capacity or the nature of the king.

स य इच्छे देवं वित्क्षत्रिय मयं सर्वा जितीर्जयतायं स सर्वाल्लोकान्चिन्देतायं सर्वेषां राजां श्रेष्ठमतिष्ठां परमतां गच्छेत् साम्राज्यं, स्वराज्यं, वैराज्यं परमेष्ठ्य राज्यं, महाराज्यमाधिपत्यमयं समंत पर्यायी स्यात्सार्वभौमः सार्वायुष आऽन्तादा परार्धात्पृथिव्यै समुद्र पर्यन्ताया एकराडिति तमेते नैन्द्रे महाभिषेकेण क्षत्रियं शापयित्वाऽभिषिचेत्।²⁸

It was desired from a king to rise to the sovereign state passing through all eight stages of kingships. These eight methods bring enough opportunities to study the comparative governing systems. For example:

1. *Bhojya* governing system was based upon the vertical as well as horizontal span of governance.
2. A sovereign was supposed to be one who is capable of including other states as part of his all around expansion plans²⁷. *Bharata, Dushyanta, Chandragupta and Samudragupta* fell in this category.
3. The other governing system was that of patronage where the smaller rulers would pay taxes to the greater one and would be protected in return. For example *Pandu* had taken *Magadh, Videh, Kashi, Sehem* etc. under his patronage²⁸.
4. The other category of *Samrat* was personified by the strength of the state which would expand on the basis of might is right. *Mahabharata*²⁹ defines it as a surpass might³⁰ is the basis of this governing system. This form of governance is not treated as a healthy tradition.
5. *Parmeshthi* was a system which was perhaps a utopian formula obliquely placed with the *Samrajya* system. It

was mainly prevalent in *Ganarajya* where the eldest was the king by default³¹. *Shakya* and *Licchavi*³² followed this system peace and cordial consensus³³ was the basis of *Parmeshthi*. This might have been the concept of welfare state³⁴.

Quadrilateral or *Chaturant* was a system which encircles the four ends of the earth on the lines of:

उत्तरं यस्य समुद्रस्य, हिमाद्रेश्चैव दक्षिणम् ।
वर्षं तद् भारतम् नाम, भारतः यत्र सन्तति ।³⁶

In this manner there were found a variety of governing procedure systems in ancient India. The neighbouring states had due considerations to these governing procedures. In the course of time only two types of systems remained in existence.

1. *Chakravarti Samrat*
2. *EkRat*

At the end of this analytical study of Sanskrit texts it is established that these are already defined several systems of government and political arrangements in ancient texts. The need is to bring the same into light of popular discussion. In the modern times subject of comparative political theories was established as core studies in the end of 19th century which was primarily based upon the artificial arrangements of imposed governing systems. Much contrary to that the systems found in ancient Indian states were governed by *Dharma* (obligatory rules). *Dharma* was the integral part of life and though there were kings, states and rules still all were governed by *Dharma*. Hence we don't find categories, divisions or differences among the systems. This has been a distinct characteristic of India that though several states were governed by several methods, *Dharma* was the normalizing factor for all governing systems. This led to believe that systematic governing systems never came into existence nor developed in India. If we follow the Sanskrit texts and bring out the analytical arguments to the surface, this misconception will surely be dispelled.

References

1. Will Durent, "Case For India", Standard Book Stall, Mumbai, 2011, Page 03

2. Marx & Engels Collected Works, Volume 12, Page 221
3. J. W. Garnner: Political Science and Government; Page 23
4. *Aitareya-Brahmana* – 8/14
5. *Anguttara Nikaya* – Volume 3, Page 76
6. *Ashoka ki Pradhhaan Sheelalekh (Principal Inscriptions of Ashoka)* 5 & 13 (cited from *Hindu Raaj Tantr* by K. P. Jayaswal)
7. *Mahabharata Shanti Parva* – 67/54 (Mahabharata – Edited by T. R. Vyasacharya – 1908)
8. *Aitareya-Brahmana* – 8/14
9. *Taittiriya Brahmana* – 1/3, 2, 221
10. *Shukla Yajurveda* – 15/13
11. *Aitareya-Brahmana* – 8/14
12. Criticism of *Aitareya-Brahmana* by M. Haug, Volume 2, Page 518
13. *Kautilya Arthashastra*, Page 376
14. *Hindu Raaj Tantr* by K. P. Jayaswal, Page 106
15. *Anguttara Nikaya* – Volume 3 / 58 - 1
16. *Anguttara Nikaya* – Volume 3, Page 456
17. *Aitareya-Brahmana* – 8/12
18. *Anguttara Nikaya* – Volume 3, Page 456 cited from K. P. Jayaswal's book
19. *Ashoka ki Pradhhaan Sheelalekh (Principal Inscriptions of Ashoka)* 5 & 13 (cited from *Hindu Raaj Tantr* by K. P. Jayaswal)
20. *Kautilya Arthashastra*
21. *Mahabharata, Sabhaparva*, Chapter 31, *Udhyogparv* Chapter 165
22. *Gupta Inscriptions*, Edited by Fleet – Appendix – 6
23. *Kautilya Arthashastra*, 1 / 4, Page – 9 3-7
- 23^A. *Mahabharata, Shanti Parva* – Chapter 59
24. *Hindu Raaj Tantr* by K. P. Jayaswal
25. Some aspects of Ancient Hindu Polity – By D. R. Bhandarkar Page 87-88
26. *Aitareya-Brahmana* – 8/15
27. *Bharat ki Maulik Ekta* - By Vasudevsharan Agrawal Page – 168
28. *Mahabharata, Adi Parva* – 105 / 12-21
29. *Mahabharata, Sabhaparva*, 14/2
30. *Mahabharata, Sabhaparva*, 14/13
31. *Mahabharata, Sabhaparva*, 14/2
32. *Mahabharata, Sabhaparva*, 14/6
33. *Mahabharata, Sabhaparva*, 14/5
34. *Mahabharata, Sabhaparva*, 14/3-4
35. *Vishnu Puran* – 2/3/1 – Geeta Press Gorakhpur – *Samvat* 2067 – 39th Edition

About the author:

Professor Pawan Kumar Sharma is Dean of Social Sciences and Education faculty at Atal Bihari Vajpayee Hindi Vishvavidyalaya, Bhopal in addition to being Head of the Department of Political Science & Public Administration. He is a scholar of ancient Indian polity and Indian education systems and policies.

Email: pawan_sharma1967@yahoo.co.in

Ancient Hindu Astronauts: Forgotten Superior Civilization

Jagat Motwani

“One of the world's oldest books on astronomy is the Hindu *Sut-ya Siddhanta*. It speaks of Siddhas and Vidyahatas, or philosophers and scientists, who were able to orbit the earth in a former epoch below the moon but above the clouds.” --**Andrew Tomas**¹

“The importance of such studies and investigations could prove to be shocking for today's man because the existence of flying devices beyond mythology can only be explained with a forgotten superior civilization on earth.” --**Dr. Roberto Pinotti**

This chapter will take its readers to the incredible sciences of the ancient Bharat, and to the controversial and fascinating world of Pinotti's “forgotten superior civilization,” which is none but Bharat's.

Will Durant² has said:

“As we acquire knowledge, things do not become more comprehensible, but more mysterious.”

Tomas further says:

“Another book from India – the *Samara-nagana Sutradharna* – contains a fantastic paragraph about the distant past when men flew in the air in skyships and heavenly beings came down from the sky. Was there a sort of two-way space traffic in a forgotten era?”

Prof. H.L. Hariyappa³ of Mysore University, in his essay on the *Rig Veda*, writes that in a distant epoch “gods came to the earth often times, and that it was the privilege of some men to visit the immortals in heaven.” The tradition of India is insistent upon the reality of this communication with other worlds during the Golden Age. The book further writes that the god Garuda is thought by Brahmins to be a combination of man and bird who travels through space.

Garuda is the national airline of Indonesia. According to the Wikipedia, the Garuda is a mythical bird or a bird-like creature that appears in both Hindu and Buddhist mythology. History tells that in ancient times Indonesia was colonized by Hindus and Buddhists, and its language Bahasa is very much influenced by Sanskrit. In Hindi, ‘bhasha’ (very comparable to ‘Bahasa’) means language. The names of several cities, like Jakarta, Surabaya, etc. and of individuals, like Sukarno, Suharto, Yudhoyono, Megawati, Sukarno-putri, (putri in Hindi means daughter) etc. seem to have their origin in Sanskrit. Its monetary unit Rupiah is very much comparable to Indian Rupaya.

Childress (p.168) writes about the Aerial warfare in Ancient India:

“The ancient Indian epics go into considerable detail about aerial warfare over 10,000 years ago. So much detail that a famous Oxford professor included a chapter on the subject in a book on ancient warfare.”

Childress (p.169) writes that Dikshitar, commenting on the famous Vimana text ‘*Vimanika Shastra*’, says:

“In the recently published ‘Samarangana Sutradhara of Bhoja’ a whole chapter of 230 stanzas is devoted to the principles of construction underlying the various flying machines and other engines used for military and other purposes. The various advantages of using machines, especially flying ones, are given elaborately. Special mention is made of their attacking visible as well as invisible objects, of their use at one’s will and pleasure, of their uninterrupted movements, of their strength and durability, in short of their capability to do in the air all that is done on earth.”

Sanskrit scholar Ramchandra Dikshitar,⁴ in his book titled ‘*War in Ancient India*’ (1944), writes:

“No question can be more interesting than in the present circumstances of the world than India’s contribution to the science of aeronautics. There are numerous illustrations in our vast Puranic and epic literature to show how well and wonderfully the ancient Indians conquered the air. To glibly characterize every thing found in this literature as imaginary and summarily dismiss it as unreal has been the practice of both Western and Eastern scholars until recently. The very idea indeed was ridiculed and people went so far as to assert that it was physically impossible for man to use flying machines. But today what with balloons, aero planes and other flying machines, a great change has come over our ideas on the subjects.”⁵

Col. Henry S. Olcott (1832-1907), American philosopher and cofounder of the Theosophical Society, in a lecture in Allahabad in 1881, said:

“The ancient Hindus could navigate the air, and not only navigate it, but fight battles in it like so many war-eagles combating for the domination of the clouds. To be so perfect in aeronautics, they must have known all the arts and of the atmosphere, the relative temperature, humidity, density and specific gravity of the various gases.”

Frederick Soddy⁶ (1877-1956), a Nobel Laureate (1921, Chemistry of radioactive substance), had a great regard for the Indian epics Râmâyanâ and Mahâbhâratâ, from which he might have got the idea of the awesome power of the atom. Therefore, it seems he did not take the records, as contained in these ancient Hindu epics, as fables. Soddy, in *‘Interpretation of Radium’* (1909), wrote:

“Can we not read into them (the texts of the epics) some justification for the belief that some forgotten race of men attained not only to the knowledge we have so recently won, but also to the power that is not yet ours?”

Dr. Vyacheslav Zaitsev⁷ has said that the holy Indian (Hindu) Sages have mentioned in the Râmâyanâ that two storied celestial chariots with many windows roared off into the sky like comets. He adds that the Mahâbhâratâ and various Sanskrit books describe at length these chariots which were powered by winged lighting. He further remarks: “It was a ship that soared into the air, flying to both the solar and stellar regions.”

Dr. Roberto Pinotti⁸ – an Italian scientist who had made exhaustive study of the history of Indian astronautics – told the World Space Conference that India may have had a superior civilization with possible contacts with extraterrestrial visitors, and the flying devices ‘Vimanas’, as described in ancient Indian texts and that it may underline their possible connections with today’s aerospace technology. He asked the delegates to examine in detail the Hindu texts instead of dismissing ‘all the Vimana descriptions and traditions’ as mere myths.

Dr. Pinotti asserted:

“The importance of such studies and investigations could prove to be shocking for today’s man because the existence of flying devices beyond mythology can only be explained with a forgotten superior civilization on earth.”

Pinotti’s “forgotten superior civilization” was none but the prehistory ancient Vedic civilization.

He pointed out that Indian (Hindu) gods and heroes fought in the skies using piloted vehicles with terrible vehicles. He further said that they were similar to modern jet propelled flying machines, and that certain descriptions of the Vimanas (airplanes) seemed “too detailed and technical in nature to be labeled as myth.”

Dr. Pinotti cites various texts to amazing secrets related to the operation of Vimanas, some of which could be compared to modern day use of radar, solar energy and photography. It is amazing that the ancient Indians had scientific ‘Airplane manual’, known as ‘Vymanika Shastra’. Quoting from it, Dr. Pinotti says that the ancient flying devices of India were made from special heat-absorbing metals named ‘Somaka, Soundalike and Mourthwika.’ He also writes that the *Shastra* also discusses the seven kinds of mirrors and lenses installed aboard for defensive and offensive uses. He explains that the so-called ‘Pinjula Mirror’ offered a sort of ‘visual shield’ preventing the pilots from being blinded by the ‘evil rays’, and the weapon ‘Marika’ used to shoot enemy aircraft does not seem too different from what we today call laser technology.

Dr. Pinotti had made an exhaustive study of the history of Indian astronautics. He talks about another text according to

which ancient Hindus knew the use of element 'fire' as could be seen from their '*Astra*' (weapons) that included *Soposamhara* (flame belching missile), *Prasvapna* (which caused sleep) and four kinds of *Agni Astras* (fire weapons) that traveled in sheets of flame and produced thunder.

It should be noted that '*Agni*' (fire) is seen as a Hindu goddess. It contributes lot to human life in various ways from life-sustaining kitchen to high technology. Its prime use in technology – manufacturing, missiles, space, astronautics, nuclear and what not – is surfacing now meeting various multifarious demands of the present complex life.

Fire is purifier too. Thus, it is used in all Hindu religious ceremonies. The seven promises, made by bride and groom, are taken while circling around fire. Even the end of the Hindu life (death) is blessed by Agni. Cremation is environment-purifying. It saves space for several beneficial uses.

Dr. Pinotti said that depictions of space travel, total destruction by incredible weapons and the fact that *Vimanas* (*Vimans*) resembled modern unidentified flying objects would suggest that India had a 'superior but forgotten civilization.' Dr. Pinotti suggests:

“In light of all this, we think it will be better to examine the Hindu texts and subject the descriptive models of *Vimanas* to more scientific scrutiny.”

All this technical version of the construction and operation of the ancient flying machines (airplanes), as given in the ancient Hindu scriptures, can not be considered as mythology. Only the Western technologists may say so, because they fear that their *Viman* (airplane) related technology may be thought, as based on the knowledge given in Hindu *Shastras* (scriptures).

The Mahâbhâratâ (3067 BC)⁹ people did have the knowledge of not only flying machines, but also of fire missiles (*Agnibans*, meaning fire arrows), and TV. Sanjaya was narrating, step by step, to the blind king Dhratashtra in his palace what was happening on the Kurukshetra, while the Mahâbhâratâ War was in progress, just like watching cricket match on TV in living room in present times.

Hindus had the knowledge and technology how to create dense clouds to cover the sun and let the day look dark as seen at the sunset. Such necessity arose when Jayadratha, the powerful Raja of Sindh, was hiding himself until the sunset. Arjuna had taken an oath to kill him before the sunset, and if he failed he would kill himself in blazing fire. Arjuna wanted to kill Jayadratha, because he, with help of his army, had held Pandavas from going ahead to protect Abhimanyu, the son of Arjuna and Subhadra. He was surrounded and then killed by six great Kaurava warriors including Drona, Kripa, Karna, Ashvatthama, Kritavarman, and Brihadvalla.

To bring Jayadratha out from his hide, Lord Krishna covered the sun with his mighty potencies. It looked like sunset. Jaydratha jubilantly came out from hide to enjoy seeing Arjuna being burnt. Krishna again used his power to disburse the clouds and let the sun come out. Then Krishna told Arjuna to go and kill Jayadratha, which he did.

The question arises how the Mahâbhârâtâ people got the ideas about the things – fire missiles, airplanes, TV, etc. Ideas don't come from nothingness. Even the idea of 'zero' came from 'numbers', because zero itself is a number. Some incidents must have prompted ideas why and how it happened. Thus, TVs, missiles, airplanes, etc. have been invented. They didn't copy the present-time inventions. The PAST can not copy the PRESENT.

It is possible the present scientists got the ideas regarding the flying machines, nuclear missiles, TV, etc. from the ancient Hindu scriptures. UFOs might have given idea of flying in the air.

The infant Hindu scientific technology did not mature into its robust adulthood, only because of historically known self-centered mentality of Hindus – secrecy – not to share knowledge with others. Every new idea was secretly confined to family only. Thus it died with the family without its ultimate development.

The Indian Emperor Ashoka¹⁰ started a 'Secret Society of the Nine Unknown Men'. Those nine men were great scientists. Each one wrote a book on his work. One wrote on "The Secrets of Gravitation." The work of the Society was kept so secret that only the name of the book was known to historians, but it was not read nor even seen by them. The book was kept in the secret library of the Secret Society. Where? No body knows if in India, Tibet or somewhere else.

It further says that only a few years back, the Chinese discovered some Sanskrit documents in Lhasa, Tibet. The documents were sent to the University of Chandrigath to be translated. Dr. Ruth Reyna of the University said recently that the documents contain directions for building interstellar spaceships. Their method of propulsion, Reyna said, was “anti-gravitational” and was based upon a system analogous to that of “laghima,” the unknown power of the ego existing in man’s physiological makeup, “a centrifugal force strong enough to counteract all gravitational pull.” It further says that according Hindu Yogis, it is this “Laghima’ which enables a person to levitate.

Ancient Hindu traveled in space

Dr. Reyna observes that according to the document which seems to be thousands of years old, the ancient Indians (Hindus) could use these flying machines, known by them as “Astras” (Weapons), for transporting some men onto any other planet.

It seems it was kept secret so that its advanced scientific inventions are not used for evil purpose of war.

Dr. A.V. Krishna¹¹, professor of aeronautics at the Indian Institute of Science, Bangalore says:

“It is true that the ancient Indian Vedas and other texts refer to aeronautics, space ships, flying machines, ancient astronauts. A study of the Sanskrit texts has convinced me that ancient India did know the secrets of building flying machines, and those machines were patterned after space ships coming from other planets.”

Râmâyanâ¹² has a highly detailed story of a trip to the moon in a Vimana. It gives details about a battle with an “Asvin” (or Atlantean) airship. It further says that this is but a small bit of recent evidence of anti-gravity and aerospace technology used by Hindus. It suggests that in order to understand the technology, the ‘Rama Empire’ developed on the Indian sub-continent, we must go much further back in time, at least fifteen thousand years. It further says that Rama existed, apparently, parallel to the Atlantean civilization in the mid Atlantic Ocean.

I think this puzzle can be solved only when we locate the planet from where the UFOs are coming. May be, Bharatvasis

(Indians) had some relationship and communication with the residents of that planet, history of which has been lost or yet to be discovered. We do not know any other planet with human life.

I would like to stress the point that Hindu traditions call heroes as gods (*devas*). The gods, we are referring to as flying in the space above our planet, are merely humans with great divine powers. Or since we are unable to establish their factual identity, we may take them as mythological Hindu gods. Likewise the Greek mythology talks about Atlas, Titans, Olympian gods, and Zeus, the god of heavens.

Rama and Krishna were not mythological gods. History tells that Hindus worship Sri Rama and Sri Krishna as gods. Both were great warriors with amazing vision and powers. Both, like other humans, were born and died. Both were *Kshatris*, not *Brahmins*. They respected *Brahmins*. Hanuman, a disciple of Sri Rama, is worshipped as a god by most Hindus.

Concept of time: Age of the humanity

It is fascinating to see comparative concept of time between the West and the East (Hindu). Shri Aurobindo Ghosh¹³ (1872-1950), a great philosopher of modern India, has said:

“European scholarship regards human civilization as a recent progression starting yesterday with the Fiji islander, and ending today with Rockefeller, conceiving ancient culture as necessarily half savage culture. It is a superstition of modern thought that the march of knowledge has always been linear. Our vision of ‘prehistory’ is terribly inadequate. We have not yet rid our minds from the hold of a one-and-only God or one-and-only Book, and now a one-and-only Science.”

According to ‘Hinduism Today’¹⁴:

“Hinduism’s understanding of time is as grandiose as time itself. While most cultures base their cosmologies on familiar units such as few hundreds or thousands of years, the Hindu concept of time embraces billions and trillions of years. The *Puranas* describe time units from the infinitesimal *truti*, lasting 1/1,000,000 of a second to a *mahamantavara* of 311 trillion years. Hindu sages describe time as cyclic, an endless procession of creation, preservation and dissolution. Scientists such as Carl Sagan have expressed amazement

at the accuracy of space and time descriptions given by the ancient *rishis* and saints, mystically awakened senses.”

It is hard to believe all this. There are lot of commonalities and similarities in Greek and Hindu mythologies, so much that I tend to believe that there is truth in what Pococke has written in his book '*India in Greece; or Truth in Mythology*'. If we objectively examine the mythologies of the world societies, we would find in them lot of history. We can not have solid evidences of the truths in mythologies of the remote past. I get the answer in what two scholars have said – Dr. Carl Sagon: “Absence of evidence is not evidence of absence.” And Aldous Huxley: “Facts do not cease to exist because they are ignored.” .

Lynn Thorndike (1882-1965) – American historian, author of several books including '*A History of Magic and Experimental Science*' (8 vols) – remarked: “Thus we see that India’s marvels were not always false.”

John Burrows, in '*Ancient Vimana Aircraft*, remarks:

“Sanskrit texts are filled with references to gods who fought battles in the sky using Vimanas equipped with weapons.”

A few of the different modes of transportation as used in pre-history ancient Bharat:

- Jalayan – a vehicle designed to operate in air as well as on water (Rig Veda 6.58. 3).
- Tritala – a vehicle consisting of three stories (RV 3.14.1).
- Trichakra Ratha – three wheeled vehicle designed to operate in air (RV 4.36.1).
- Vaayu Ratha a gas or wind-powered chariot (RV 5.41.1).
- Vidyut Ratha, a vehicle that operates on power (RV 3.14.1).

Amazing Ancient Bharat!!! Difficult to understand why Bharat stopped her adventures.

References

1. David Hatcher Childress, in '*Technology of the Gods: The Incredible Sciences of the Ancients*' Kempton, US: 2000, p.158.
2. Ibid, p. 11.
3. Ibid, p. 158

4. Ibid, p. 168.
5. Ramchandra Dikshitar, *Warfare in Ancient India*, Madras: Oxford University Press, 1944..
6. Hindu Wisdom - Vimanas
7. ibid
8. ibid
9. Kosla Vepa, *Astronomical Dating of Events & Select Vignettes from Indian History*, Pleasanton (Ca, USA): Indic Studies Foundation, 2008.
10. www.hinduwisdom.inf/
11. Ibid.
12. The Hindu Wisdom – Vimanas
13. Ibid.
14. Hinduism Today (April/May/June 2007, p. 14)

About the author

Dr Jagat K. Motwani has been living in New York for last many decades. He has worked in USA and has been a Full Bright Scholar. Chief author of a column on family and youth issues for two Indian Weekly News Papers in America, 1978-1988, he is know for his community services in USA. He is former Vice President of NFIA, Cofounder of GOPIO and as GOPIO co-founder and International Coordinator traveled several PIO countries including Fiji, Guyana, Trinidad, Mauritius and European also was the Chair, GOPIO Academic Council. He was Cofounder of India Parade, Marshal First India Parade, New York and several other community activities. He has penned down a number of books and articles.
Email: jagatmotwani@gmail.com

Equity of Liberation: *Gandhian* Societies from Purgation to a Dignified Epoch

Neerja A Gupta

Systems have changed through the centuries, but need and the realization of need designed through apt implementation have never been better understood by anyone but Gandhi. The ease with which Gandhi brought self-reliance, truth, and non-violence into common practice in the Indian society depicts that his method was effective enough to establish a continual command upon the mental plane of the following generations. After a long lacuna of centuries, Gandhi was born to become the symbol of the universe of creativity. His message towards a utopian society is a purgative experiment on one's own self. In fact, the whole battle for independence was fought and won following Gandhi's knowledge of human demands.

The social creativity of Mahatma Gandhi revealed a concrete, genuine human path of love, through his life of spiritual and existential combat for human rights for the whole humanity. The outward simplicity of his life and his single minded devotion to non-violence cloaked innumerable deep currents of ideas, disciplines, loyalties and aspirations.

There was nothing mystical or miraculous about his development and growth from a common man into the unsurpassed Mahatma of our history. This was the base of the popular acceptance of his knowledge systems.

It's important to come across certain onset:

- Societies though look plural, is a unitary concept
- Gandhian is not a noun but a qualitative adjective

And

- Purgation is an inner process and it never achieved completely hence it is an ongoing process

Nineteenth Century was brought to end with a number of epoch making changes but the dawn of twentieth century has seen a sun never before. Especially for India the change was happening on a larger scale. It's not important to repeat the history. When Gandhi was in London where he got convinced of his alternative path which was to be used later to fight for freedom, his first reaction to violence was that of pathos when he mourns on violent actions of freedom fighters and he says that even if this effect gives us freedom then who would be ruling India: murderers? India can gain nothing out of murderers whether they are white or black. And Gandhi was worrying about tomorrow's Indian society born out of such violence.

G K Chesterton's article in Illustrated London News column on September 18, 1909 (Oct. 2 – American edition), gave tantalizing clues to an answer to Gandhi's fears. Chesterton's real concern was that “ the vision of Indian revolutionaries is not very Indian. Indian nationalists talk about parliaments, revolutions, constitutions, budgets and balances but these are western models of human progress, these notions have nothing to do with India's culture and spiritual heritage. If there is such a thing India, it has a right to be Indian and not an empty vessel filled with western notions.”

Coinciding Chesterton's views appeared Tolstoy's “letter to a Hindu” in New Age Left, Tolstoy addressed the strange paradox of India “he believed that 300 million people were held in subjection to an evil tyranny run by a small clique of “White Britons” utterly alien in thought and aspiration and

altogether inferior to those whom they enslave” (Gandhi and Churchill, 172)

Just imagine Tolstoy wrote: If Indians in their millions simply refused to participate in the evil.....they would not only break the power of Raj...they would break the power of violence. Through passive resistance they would rediscover the law of love, and not only would hundreds of whites be unable to enslave millions of non-whites, but millions will be unable to enslave one individual” (Gandhi and Churchill, 172-73).

These two articles along with a number of books that Gandhi was reading at that time made Gandhi decide that Non-violence, Truth and passive resistance are the means he would like to adopt. Perhaps at that time Gandhi wasn't very sure what he is fighting for but one thing he was absolutely sure that what he was fighting against.

In South Africa his fight was to bring all on the same side of the colour line and in India his fight was to bring the society at one level of liberation. The question of equity, leveling, swaraj, swadheenta, liberation, self reliance, dignity, self rule ...all these were not political terms for Gandhi. To my mind Gandhi was much pained to see the bondage of own people by its own societies than the governance of Britishers. He failed to understand the definition of so called elite society and *neech* samaj. Every time Gandhi observed fast, it was to resist the behavior of India's own people. He would not compromise with any derogatory term. Hence he called them *harijan*. His political epoch was a result of his social concerns.

Gandhian societies have only one discrimination and that is between oppressors and oppressed.

It wasn't clear at that time that the social creativity of Mahatma Gandhi would reveal a concrete, genuine human path of love through his life of spiritual and existential combat for politically motivated human rights for all mankind! It doesn't happen much often that a person turns into a thought. At least in India it never happened. The *agrah* was a big term. Gandhi's first such *agrah* was to transform a fractured society look like a mosaic or a collage.

Since time immemorial Indian society looked like a divided society which was vertically erected with many lower castes, conditions and religions. The skyline of Indian society was absolutely deprived of a horizontal sketch. Humiliation, insults, restrictions, status difference, subordination to the extent of self-negation and intolerance marked the society.

Gandhi both as a human being and as a thought, drew a new bottom line for the social realities and a new skyline for social dignities. He rebuilt a new order which was all inclusive. He demanded equality and equity for everyone. For him the trusteeship was not a phenomenon of few. The Indian-ness asserted by Hind Swaraj is astonishing, much- much visionary and strikingly universal. Perhaps that was the only way to create a dignified society. He asserted dignity and status through indigenous means irrespective of caste, creed, religion and status. What he rejected is not important but what he propounded is eye catching.

Gandhi evolved as a knowledge system in itself. From centuries the systems have changed but the need and the realization of need designed through the apt implementation has never been better understood so aptly by anyone but Gandhi. The ease with which Gandhi brought liberation from age old beliefs and led the society to open thinking skies with a concept of self-reliance, Truth, and Non-violence in common practice of Indian society, depicts that his method was effective enough to establish a continual command upon the mental plane of following generations. This led Gandhi as a thought to succeed.

The journey of purgation has been self-inclusive. Gandhi touched realism because of the principles of realism. Number 1: could correspond well with the people he would interface. That means whatever he propounded or behaved could be well tested, seen or conceived visually. This was a monumental behavior where the preacher is the practitioner.

And, beyond that he had cohesiveness. This means that beyond being scientifically right or experimentally successful Gandhi could also be lived in thought, in ideas, in philosophies and in the pattern of societies.

His existence didn't stop with age, rather after a long lacuna of centuries it happened that here was someone who himself becomes the symbol of universe of creativity. He created such a platter of equality which today's Indian political and social world whether likes or dislikes, but can never reject. It has become an ethos as well as a vital epoch of the society. It became a reality and a necessity both.

Gandhian vision of society is nothing less than *poorna swaraj*, which is essentially not political. The rule that governs self and leads to the theory of real *Ramrajya*. Liberation or *Swaraj* is symbolic of being liberated from all those chains that keep the society in bondage of so called upper castes and rulers. Its ethos is based on moral imperative, hence he talks about seven sins. In an age when Swami Shradhhanand was fighting for Hindu liberation and Jinnah was giving calls for Muslim liberation, when missionaries were trying to revive selected few, Gandhi was fighting for only one reality that is equity of liberation for all. For Gandhian society liberation is a predestined state of equality. Or equality is a predestined norm of liberation.

Today's Indian society has walked all along with Gandhi in a Gandhian way. It has lived in itself a Gandhian reality. Gandhi as man had purgated his own self but in Gandhian society the purgation is yet to be achieved. It's not even the half way. Its purgation is politically imposed, and one may then question the term purgation itself. But at the same time it is true that societies have changed than what it was about hundred years ago and Gandhian society is not only alive but is politically alive which itself is a miracle.

People made mistake when they took Gandhi as a spiritual saint. He was a wonderful social scientist who kept his experiments alive in the laboratory of his life. He was not to be worshipped or touched for cures. Whenever societies adapted Gandhi as thought and as a pattern, succeeded. Gandhi is still surviving in his philosophy and it's not much often that a man becomes the philosophy himself.

Today one may ask conveniently: Is Gandhi enough to draw a dream of a utopian society which is a purgative experiment on one's own self? In fact the whole battle for

independence was fought and won following Gandhi's knowledge of human equality and dignified societies. Gandhian societies are all the more relevant today. A new social order is taking place with much globalization and open societies.

New oppressors and new oppressed are being created. New castes are taking place and new nation theories are being established. Economics has upper hold over politics and soon this shall lead the society creating another state of inequality. Politics has already started serving the Money rulers.

This strange settlement leads to *sukshma* and *sthool* inner and physical both types of violences. Gandhian pattern of society has turned out to be an authentic liberation psychological remedy for stress ridden societies embodied with social creativity model and virtues of voluntary poverty at the forefront with kindness, selflessness, civility, firmness, courage, lawfulness, self-mastery, love and truth against cheating, oppression, corruption, capitalism, unlawfulness, cruelty and immoral acts.

But can it be called a new epoch? Well no other knowledge system implemented on societies has been as simple and at the same time as creative as the Gandhian one. It gives opportunity to the ever youthful minds for generations, to become fully functional, self-actualised and self-realized individuals. No one can attain liberation if one doesn't aspire one self. Self-help is must. Hence what Gandhi developed was an indigenous doctrine of knowledge which has the strength of reaching unto the last in its simplest form and which has the potential to draft the ever-lasting bio-political system which remains a credible alternative to common beliefs and faiths, and which is much more humane practical and down to earth in the creation of universal societies based on equality.

Reference

- Ackerman, Peter and DuVall, Jack. 2000. *A Force More Powerful* . New York. St. Martin's Press.
- Ansbro, John J. 1984. Martin Luther King, Jr.: The Making of a Mind. Maryknoll, NY: Orbis Books.

- Bondurant, Joan V. 1988. *Conquest of Violence: The Gandhian Philosophy of Conflict*. Princeton, NJ: Princeton University Press.
- Gandhi, M. K. 1993. *Autobiography: The Story of my Experiments with Truth*. Boston: Beacon Press.
- 2002. *The Essential Gandhi: An Anthology*. Edited by Louis Fischer. New York: Vintage.
- 1999. *Vows and Observances*. Berkeley, CA: Berkeley Hills Books.
- Gandhi, Mohandas K. 1992, "Ahimsa, or the Way of Nonviolence." *A Peace Reader*. Ed. Joseph J. Fahey and Richard Armstrong. New York: Paulist Press.
- Geoffrey Ashe. 1968. *Gandhi*, Stein & Day, NY
- Gregg, Richard B. 1966. *The Power of Nonviolence*. New York: Schocken Books.
- Lynd, Staughton, (editor). 1966. *Nonviolence in America: A Documentary History*. Indianapolis: Bobbs-Merrill.
- Holmes, Robert L., and Gan, Barry L., (editors). 2006. *Nonviolence in Theory and Practice*. Long Grove, Illinois: Waveland.
- Nagler, Michael. 2001. *Is There No Other Way: The Search for a Nonviolent Future*. Berkeley, CA: Berkeley Hills Books.
- Sharp, Gene. 1973. *The Politics of Nonviolent Action*. Boston: Porter Sargent.
- The Glass Walking Stick* and other essays, from the Illustrated London news, 1905—1936 (1955)
- Tolstoy, Leo. 1961. *The Kingdom of God Is Within You*. New York: Noonday Press.
- Zunes, Stephen, Kurtz, Lester, and Asher, Sarah Beth, (editors). 1999. *Nonviolent Social Movements: A Geographical Perspective*. Oxford: Blackwell.

About the author

Dr Neerja A Gupta is the Principal of Bharatiya Vidya Bhavan's College of Arts and Commerce in Ahmedabad and Director of Study Abroad Program and Indian Diaspora center of Gujarat University. She is Global Chair of Academic Council at Global organization of People of Indian Origin (GOPIO) Associated with a number of academic and professional bodies she has authored a number of books and articles. A multi-linguist, she has travelled worldwide to as invitee and participant to attend academic and professional events.
Email: drneerjaarun@gmail.com

Bhartiya Manyaprad
International Journal of Indian Studies
(SUBSCRIPTION ORDER FORM)

1. Name

2 Address

Tel.....MobileNo.....

Email:.....

3. Type of Subscription: TICK ONE Individual / Institution

4. Period of subscription: Annual / Five years

5. DD.....Date.....

Bank

Account (in words)Account (in figure)

Dear Editor

Kindly acknowledge the receipt of my subscription and start sending the issue(s) at following Address:

.....

The subscription rates are as follows: w.e.f. 01.08.2013

INDIA (Rs.)

	<u>Individuals</u>	<u>Institutions</u>
Annual	Rs. 450	Rs. 900
Five years	Rs. 2400	Rs. 4500

Yours Sincerely

Signature

Name:

Place:

Date:

Please fill this form and the Demand Draft / Multicity Cheque drawn in favour of "**Editor, Bhartiya Manyaprad**", payable at Ahmedabad and send it to the below mentioned address:

Dr Neerja A Gupta,

Principal, Bhavan's Arts and Commerce College, II Floor Rituraj Apartment, Opposite Rupal Flats, Nr St Xavier's Loyola Hall, Navrangpura, Ahmedabad. Gujarat India. 380009

Telefax: +91-79-27910213

Phones: +91-79-25600312/ 25600311.

H/P: +91 9825012984 Email: drneerjaarun@gmail.com

ISSN 2321-8444

BHARTIYA MANYAPRAD is a call to bring closer all Indians at one mental meadow irrespective of them being Indian residents, NRIs or PIOs. Certain issues touch all of them with same concern. BHARTIYA MANYAPRAD is a new International Journal of Indian Studies aiming to bring the best of cultural studies to a diverse academic and non-academic audience. We feature research articles and features practices and conditions specific to contemporary popular culture, traditions, norms and societies etc. BHARTIYA MANYAPRAD shall include scholarly articles pertaining to the issues which are faced by Indians in any part of the world including India. It also invites books for review. It's a platform for all those who want to share the issues which need an attention and get the things changed for betterment. In fact it shall culminate into a dialogue bringing in a silent revolution amongst the people who are connected to India in any manner.

Though it is a research journal still it shall include the restlessness of an Indian as s/he faces in the society around the world. It is a multicultural journal inviting articles from all sectors of life. BHARTIYA MANYAPRAD shall contain socio-cultural-psycho issues as faced by Indians throughout the world including India.

Articles should borrow from semiotics, psychoanalysis, queer theory, and other academic disciplines associated with cultural studies and critical theory, while remaining accessible to a general audience. Ideally, articles should surprise and entertain, presenting smart, pithy analysis of familiar subject matter. Articles are liable to be published after peer review.

Each Volume shall have one issue in a year.

Publisher :

Dr Neerja A Gupta

Principal, Bhavan's Arts and Commerce College
II Floor Rituraj Apartment,
Opposite Rupal Flats,
Near St Xavier's Loyola Hall,
Navrangpura, Ahmedabad-380009
Gujarat, India.

Published by :

Bharatiya Vidya Bhavan

Ahmedabad Kendra
Ahmedabad Kendra
Vidya Guri Nilkanth Marg,
Khanpur
Ahmedabad-380001
Gujarat, India

Telefax: +91-79-27910213

Phones: +91-79-25600312/ 25600311.

H/P: +91 9825012984

Email: drneerjaarun@gmail.com

Bhartiya Manyaprad

Vol. III

2015

Bhartiya Manyaprad

**International Journal of
Indian Studies**

Vol. III

Annual

2015

EDITORIAL BOARD

Editor in Chief and Publisher

Dr Neerja A Gupta

Principal, Bhavan's Arts and Commerce P.G. College,
Khanpur, Ahmedabad, India

Director, Study Abroad Program and Diaspora Studies, Gujarat University,
Ahmedabad, India

drneerjaarun@yahoo.com

Executive Editor

Dr Sanjeev Kumar Sharma

Professor, Deptment of Political Science, CCS University, Meerut, India
General Secretary and Treasurer, Indian Political Science Association (IPSA)

sanjeevaji@gmail.com

Advisory Board

Justice Kamleshwar Nath Gupta

Chairman, TII, India. Up-Lokayukta (Karnataka),

Vice Chairman – C.A.T (Allahabad),

Judge – High Court (Lucknow & Allahabad)

justicekn@gmail.com

Dr Kavita Sharma

President, South Asian University, New Delhi

kavitaateducation@yahoo.com

Dr. Jagat Motwani

Ex. International Academic Council Chief, GOPIO, New York, USA

jagatmotwani@yahoo.com

CALL FOR PAPERS

We invite proposals for papers (including photo features) that explore a wide range of national cultures and historical periods related to Indians from any part of the world including Indian Diaspora. Also issues faced in contemporary Indian society. The themes might include aesthetics and the emergences of the modern state. We're currently seeking submissions not less than 3500 words. Article submissions should be preceded by a short personal and professional brief with following editing requirements:

- Paper size: A4, Font size: Times New Roman 12: Spacing: single line, 12 pages maximum, 6 pages minimum
- Page setup: margins 1.5 inch all over.
- Title of the article: Caps, bold, centered.
- First name, last name, institutional affiliation (full address and e-mail).
- Abstract of about 300-word, Key words: maximum 10
- Text of the article: justified.
- References: the authors should be ordered alphabetically.
- Titles of books: italics.
- Titles of articles: quoted.
- The submissions should follow MLA Style Sheet guidelines
- Articles will be submitted as MS Word documents and sent as .rtf attachment via email to any of the editors as specified.
- Submissions are accepted year round.\

CALL FOR BOOK FOR REVIEW

- Books are welcome for review.
- The first reference to the book should include the publisher, space and the year of publication
- A first hand copy should be mailed along with book review

The subscription rates are as follows: w.e.f. 01.08.2013 INDIA (Rs.)

Frequency : Annual

Subscription

India : Rs. 700.00 (Individual-Prepaid) / Rs. 1400.00 (Institutions) One Year
Rs. 3500.00 (Individual-Prepaid) / Rs. 7000.00 (Institutions) Five Years

Overseas : \$ 40.00 (Individual-Prepaid) / \$ 70.00 (Institutions) One Year
\$ 200.00 (Individual-Prepaid) / \$ 350.00 (Institutions) Five Years

Subscription should be in the name of:

Editor, Bharatiya Manyaprad

at

Dr. Neerja A Gupta

IIInd Floor, Rituraj Apartment, Opposite Rupal Flats, Near St. Xavier's Loyola Hall
Navrangpura, Ahmedabad-380009, Gujarat, India.

Telefax : +91-79-27910213

Phone : +91-79-25600312

H/P : +91-9825012984

E Mail : drneerjaarun@yahoo.com

Bhartiya Manyaprad

International Journal of Indian Studies

Vol. 3 No.1

Annual

July 2015

Executive Editor

Dr Sanjeev Kumar Sharma

FORM-IV

1. Place of Publication : Bharatiya Vidya Bhavan,
Ahmedabad Kendra
2. Periodicity : Annual
3. Printer's Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
4. Publishers' Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
5. Editor's Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
6. Name and Address of the:
Individuals who own the
Newspaper and partners/
Shareholders holding more
than one percent of the
Capital : Nil

I, Neerja A Gupta, hereby declare that the particulars are true to my knowledge and belief.

Sd.
(Neerja A Gupta)

Bharatiya Manyaprad
International Journal of Indian Studies

Vol. 3 No.1

Annual

2015

Contents

	Editorial Note	v
1.	Tagore's Idea on Art: A Journey to the Unknown <i>Subimalendu Bikas Sinha</i>	7
2.	Social Pollution-Justice <i>A.K.Srivastava</i>	17
3.	Indian Model of Governance: Ancient and Modern <i>G. Gopal Reddy</i>	21
4.	Sandwiched Between Macaulay and Gandhi: English Studies in India <i>Susheel Kumar Sharma</i>	31
5.	The Kolkata Memorial: History, Perspectives and Significance to Persons of Significance to Persons of Indian Origin <i>Ashook K. Ramsaran</i>	54
6.	Values, Forms and the Relevance of Communication from Ancient Indian Traditions in Present Times <i>Sanjeev Kumar Sharma</i>	70

7.	The Resplendent Eternal India <i>Nisheeth Rai</i>	78
8.	Challenges and Solutions in Indian Higher Education <i>G. Kamalakar & K. Kamala</i>	91
9.	Preservation of Texts and the Spread of the Sanskrit Language <i>Mihir Upadhyaya</i>	99
10	Upanishadic Hinduism: Quest for Ultimate Knowledge <i>Bhaskar Roy Barman</i>	106
11	Stridhan and the Handicrafts of Gujarat: A Colorful Mosaic <i>Vidya Rao</i>	124
12	Cries of History <i>Jagat Motwani</i>	130
13	Ground Water and Over Exploitation by Industries <i>Prof. Renu Jatana & Pavitra R. Choudhary</i>	147
14	Importance and Challenges before Indian Diaspora <i>Hiral Ravia</i>	162
15	Contribution of Women in Vedic Tradition <i>Neerja A Gupta</i>	173
16	Impact of High and Tourism on Indigenous Culture: A Case of Khajurao, M.P. <i>Vinita Singh Chawdhry</i>	182
Book Review		
17.	Bharatiya Diaspora: Vividh Aayam <i>Ed. Ramsharan Joshi, Rajeev Ranjan Rai, Prakash Chandrayan, Prashant Khati</i>	189

Editorial

Dear Readers,

The only thing constant in our world is the change. We are in a process of change. Some resist, others accept, more wait to happen. In all the cases a change brings lot many expectations. A definition of conservatives is that they don't want things to happen for the first time, but as it comes to second and third time they fall in tune. With *Bharatiya Manyaprad* we wish to be the precursors. Again, a precursor is different from experimentalist. We assimilate what is already present in scattered form. Indian studies can't be only spiritual, religious, scripture based to age old traditions. It has to be *sanatana*. It must show its shades of contemporariness. Any living culture must show that it is environment sensitive, culture oriented, humane, alert, embedded with rhetoric, rooted, pragmatic, concerned and tactical in nature. Each issue of *Bharatiya Manyaprad* leads to another spectrum of definitions. Each submission astonishes with its approach and extend. With that expectations are raised and roles are widened.

The time has come when we worry for quality. Inclusion of masses has taken its toll. Obliging and getting obliged has reduced the reasoning and questioning. Education is

suffering, politics is suffering, science, technology, medicine and history is suffering. Why we have to be myopic. The meta-narratives are withering in pseudo high-brow approach. How far rootedness shall be ridiculed? How far one's lie shall shadow the generations? Till what extent we shall keep shedding our roles upon others shoulders and start with addressing others follies? Who said thinkers can't be the actors? Philosophers, teachers, guides aren't just good for rhetoric. Let them be the flags of change. Past is not futile. Past is not disconnected. Past is not to remain unheard. But who shall do the bridging. Polarized knowledge transactions have already killed the layers of trust. Indians whether in India or abroad live one life-spirit. A connect is definitely showing up like a silver lining. A thread is becoming all the more stronger.

Is it important to claim which language is superior? But at the same time is it necessary to discard the established supremacy? Sounding nationalist is a danger. Sounding secular is a danger too. Why should we abuse the words? Youth must ascertain its trust in traditions.

आ नो भद्राः क्रत्वो यन्तु विश्वतः (1.89.1 Rigveda)

We just passed through *Kumbh*. A churning. A *shuddhi*. A process of *Amrit*. What is needed now is a knowledge *Kumbh*. Indian Knowledge system is the biggest congregation of wisdom. Its time to celebrate knowledge in the form of *Kumbh*. Lets not complicate the thought so that it becomes encyclopedic to younger generations. A practical, simpler yet pragmatic and proud approach is needed. Decoding and encoding shall be eternal, what is needed is transferring and inferring self with meaning. Let knowledge and philosophy blends. Let all thoughts merge with wisdom:

प्रविचार्योत्तरं देयं सहसा न वदेत् क्वचित्

शत्रोरपि गुणा ग्राह्याः दोषास्त्याज्या गुरोरपि

Shall look forward for your suggestions, submissions and review.

Sanjeev Kumar Sharma

Tagore's Idea on Art: A Journey to the Unknown

Subimalendu Bikas Sinha, Ph.D

'Time and tide waits for none'. Time is a psychological process, continuous sequence of flowing into. It is like a river of continuous flowing water and we are like little boats floating over the surface and flowing with the tidal force. The thrilling of the motion with tidal force that remains out of control is rarely enjoyable to the majority. Common people's faces look pale with agony. But poet like Rabindranath can realize and enjoy such deadly situation. He is creator; his realization is some thing different from those of others.

Creation is a journey to the unknown and unknowable. It is the eternal journey, an endless search for new, something not ever been before. It is endless and aimless. A scientist always does his research for achieving some thing new. Columbus also was starting his journey for the search of new land. But in fact all these are completely different in nature from creation of art. These researches and the findings thereof are based on practical reason. Where as art always surpasses the pragmatic region and conquers the unknown beyond that. The more we enter in the land of creation, the

entity of unknown and unending, is the more in the enlightens with suggestiveness that sweeps away all imperfection of the nature of our previous experiences. As such there is a difference between the nature and art. Art has its suggestiveness which is not present in nature. It comes from artist's imagination. In fact art can be created without nature and even without any representational or non-representational object. But art must have the suggestiveness. So art with a nature is more valuable and interesting to the appreciators than (the photographic image of) that of actual nature. It is due to its added value of suggestiveness. It is the transformation of a thing from its objective value to an aesthetic value. So creation is always something new with suggestiveness. Tagore said ^{*1} –

*'Alo jobe bhalobese
mala day andharer gale
shristi tare bole'*

Darkness is the empty space where there is nothing as visible. When light falls with deep affinity and garlands the neck of darkness then that is called creation. Significantly it means that the possibility of creation is always free and opened. Immediate dark is the place of that possibility where there is nothing to our vision. So the void is opened and waiting to accept some thing new. Light is the key of our vision. Unless it's pleasing presentation of a form the space remains meaningless. Here garlanding means getting hold of some space by a form with some special meaning. That unique presentation with special significant meaning is art. In the path of creation there are so many hindrances.

Our passion like sex, anger, greed, delusion, etc always are thrashing us in the way of creation. So it requires to go beyond. Rabindranath Tagore wrote: ^{*2}

*'Ami marer sagar pari debo go,
Ai bisham Jharer baye
Amar bhay bhanga ae naye
Ami marer sagar pari debo go
— ami abhoy mone chhardbo tari ai shudhu more daye'*

It means he will cross over the ocean of thrashing with a boat of fearlessness in this tremendous stormy current. This is his only duty to open the tie and set free his boat with fearless mind. The journey is aimless and endless. Here the journey is in the quest of creation. In fact every work in our practical life has a definite purpose. But in art there is no specific purpose. So it is called as purposiveness without a purpose. Art is for art's shake. Our great poet said — '*Amar aie path chaoyatae ananda*'.^{*3} Poet wants path of journey and journey apart and here he gets a hold of joy. Through his aimless journey some times all of a sudden some unknown tune comes up. He said — '*Ajana sur ke diye jay*'.^{*4} As if some unknown being offers this unknown tune to him. He comes in respectful to the unknown authority, the Absolute, the Supreme Being. He also said — '*Kato ajanare janaile tumi kato ghare dile thai*'.^{*5} In his aimless journey he finds out many unknown things and space. He believes that all these are the gift of Supreme Being whom he pays his acknowledgment and honor. Art has its own autonomy in its creation. It does not depend only on the will of an artist. If it is not true then an artist can create his best art when he wants. But it is impossible. None can give such self-confidence. Artists keep their mind open, and keep searching for something new. On the path of his eternal quest he finds his creations one after one. Rabindranath Tagore said — '*Ajana khanir nutano monir gnethechi har*'.^{*6} Through his life he made a garland with unknown precious gems of unknown excavate. All these unknown jewels are the poet's unknown self expression with unique suggestiveness. It is the individuality of poet, still remains unknown jewel.

The individuality of Rabindranath Tagore, his greater self is too much abstract sphere of understanding. That can not be tied up by a boundary; can not be limited with a form. That changes appearance through a continuous playful modification of self acquaintance. He is now beyond our practical vision but he is present in association with the appreciators in their universal play of blissfulness.

In the time of creation art takes its birth in the realm of individuality of a particular artist. His expression become universal when it comes across the individualist limit and it becomes eternal when it breaks through the time line. Artists want to stay in universal blissfulness, '*Rasa*'. When the expression of an artist delighted as successful art then his heart emerges within a flood of unlimited blissfulness. That is called pure joy, '*Bimal Ananda*' which is beyond the ordinary joy that we can not experience in our practical life. But the tide wave keeps on certain time, then after in the opposite turn of low tide the cloud of unhappiness clusters within the poetic mind. This dissatisfaction is explained as 'Devine Discontent' in aesthetics. All the possibilities of next creation are inherent within it. The poet becomes unrest for the question of his expression being alone. His seclusion and loneliness are his solitary assets, the bud of his creation. Flower of his creation blossoms one after one from this bud. Yet poet remains alone. Because the inspiration of creation comes to him one after one and makes him unrest and unhappy. Lonely poet wished to meet the Absolute, his '*Jiban Debata*', Ultimate again and again; what is His form? What is His direction? To his responses to the call of Absolute the ultimate, '*Jiban Debata*' descends to him for a moment like a touch of spring breeze that never returns again. Like waves correlate in playing with their existence for a moment but do not come in grip. In the moon light romance it surrounds him like the gesture of a beautiful lady but he can not come across the illusion. The mystic illusion brings sleep in his eyes. In the play space the poet becomes alone. Rabindranath conveyed as follows: ^{*7}

*'Amar praner pore chole gelo ke basanter batastukur moto.
Se je chhunyae gelo, nuyae gelo re – phul futie gelo shato shato.
Se chole gelo, bole gelo na—se kothay gelo phire elo na.
Se jete jete cheye gelo, ki jeno geye gelo –
Tai apan mone bose achhi kushum bonete.
Se dheuyer motan bhese gechhe, chander alor deshe gechhe,
Jekhan diye hese gechhe hasi tar rekhe gechhe re –
Mone holo ankhir kone amay jeno deke gechhe se.
Ami kothay jabo, kothay jabo, bhabtechhi tai ekla bose.*

*Se chander chokhe buliye gelo ghumer ghor.
 Se praner kothay duliye gelo phulero dor.
 Kushum boner upor diye ki katha se bole gelo,
 Phuler gandhe pagol hoye sange tari chole gelo.
 Hriday amar akul holo, nayan amar mude elo re –
 Kotha diye kothay gelo se..'*

Poet is always searching his 'Jeevan Devta'. He can not realize when his 'Jeevan Devta' was attached to him very closed. When He is going in distance poet fees His absence; as if he is still listening the sound of boating far away. With the trail of going away poet's vision turns to the back. The distance way off tuned with the pathos of detachment resonate; lost words of the past recollect in the dream as the form of message and reverberate in that melody. Poet starts singing —^{*8}

*'Kachhe jabe chhilo pashe
 Holo na jaoya,
 Chole jabe gelo tari
 Lagilo haoya.
 Jabe ghate chhilo neye
 Tare dekhi nai cheye,
 Dur hote shuni srote
 tarani baoya..
 Jekhane holo na khela
 Se khelaghare
 Aji nishidin mon
 Kemon kore.
 Harano diner bhasa
 Swapne aaji bandhe basa,
 Aaj shudhu ankhi jole
 Pechhone chaoya..'*

Poet remains restless as he wants to reach the ultimate, the absolute perfection. He comes in understanding but still not in complete realization. Poet said —^{*9}

*'Ekhono tare chokhe dekhini, shudhu banshi sunechhi
 Mono prano jaha chhilo diye phelechhi..
 Shunechhi murati kalo, tare na dekha bhalo,
 Sakhi, bolo ami jal anite Jamunay jabo ki..
 Sudhu swapane asechhilo se, nayano kone hese chhilo se.
 Se abadhi, sai, bhaye bhaye roi – ankhi melite bhebe sara hoi.
 Kanono paathe je khushi se jay, kadamotale je khushi se chay—
 Sakhi, balo ami ankhi tule karo pane chabo ki..'*

That ultimate is still not reached whom he sacrificed his mind and life in full. In his playful mind he listens to His call within heart. He is fearful to open his eyes for the reason that the form he observed in dream may be vanished again in the day light reality. It is like Absolute devotee, Sri Radha once was hesitated to open her eyes to see the lord in reality. Because the visual image may defers and makes any deficiency from the image she constituted in his dream land. As per Hegel, Art corrects nature. Artists always undergoes in modification of the nature in association with his imagination to establish a better form and expression. Our poet said –^{*10}

*Ami hridayer katha bolite byakul,
Shudhailo na keho
Se to elo na, jare sapilam
Ei prano mono deho..
Se ki mor tare patho chahe—
Se ke birahogito gahe
Jar banshori dhwani shuniye
Ami tyajilamo geho.. ‘*

The message, that as a whole anxiously contents with self, does not touch others heart. Does He wound up in detachment? Does he stay in wait to the way? Whom he sacrificed his mind and life? Then poet thinks with a question to his self. Is there any deficiency in his sacrifice? Is it not complete? Is he concealed within the limit of his self egoism?

Still poet's mind and self never lost itself. It remains in the quest of creation. Poet's vision searches and researches the nucleus of his creation. Often the path of his anxious and deepest quest loses its direction in the intense illusion of unreachable mystery. Yet inconsolable poetic mind moves around the unknown and unknowable for the message of his own. Poet says^{*11}

*‘Amar nayano tabo nayaner nibiro chhayay
Moner kathar kushumokoroko khoje.
Sethay kakhon agamo gopano Gahano mayay
Patho harailo o je..
Atura dithite shudhay se nirabere —
Nivrito banir sandhano nai je re ;*

*Ajanar majhe abujher mato phere
 Ashrudharay maje..
 Amaro hridaye je katha lukano tar abhashan
 Phele kabhu chhaya tomar hridayatale ?
 Duyare enkechhi rakto rekhay padma-ashan,
 Se tomare kichhu bale ?
 Tabo kunjero path diye jete jete
 Batase batase byatha dei mor pete
 Banshi ki ashay bhasa daye akashete
 Se ki keho nahi bojhe..'*

The poetic mind is alone. Silent tears of grief are flowing into the course of soreness. There are two eyes of aspiration and formless dense dark in front. When he offers his practice of worship in sufferings in His feet, the auspicious time has already past. The garland has dried up in burning in detachment. The coronation of love in the flow of blissfulness is not happened; that remains as silent tears. The compassion seems visible for a moment flowed away without giving any chance to hold. Yet poet does not be defeated his self existence; he paves alone forming pathway in the quest of path. *12

*Mamo dukkhero sadhano jabe korinu nibedano tabo charonotale
 Shubhalagano gelo chole,
 Premero abhisek keno holo na tabo nayano jale..
 Rasero dhara namilo na, birahe tapero dine phul gelo shukaye –
 Mala parano holo na tabo gale..
 Mone hoyechhilo dekhechhinu karuna tabo ankhinimese,
 Galo se bhese.
 Jodi dite bedonaro dan, apani pete tare phire
 Amritophale..'*

The tide of silent tears is flowing in the ocean of trouble. There poet's boat unchained spontaneously. Fixed rout wayfarer passed away one after one through ferry. The poet is going anxiously alone in the call of endless entity, in the journey having no destination in dark night, from beach to the beach less, from known to the unknown, from reality to abstract, on the other side of form and formless in the call of suggestiveness. When poet is perplexed within the tussle of bound (captured) and unbound (illusive), his indwelling authority, his 'Jeevan Devata' smiles behind. There is deep

affinity in that smiling. Yet he never is grasped in a closed bond. Poet's journey in the darkness remains continuous in the pull of unbound. ^{*13}

*'O chand, chokher jaler laglo joyar dukher parabare,
Holo kanay kanay kanakani ei pare oi pare..
Amar tori chhilo chenar kule, bandhan je tar gelo khule;
Tare haoyay haoyay niye gelo kon achenar dhare..
Pathik sabai periye galo ghatar kinarate,
Ami se kon akul aloy dishahara rate.
Sei patho-haranor adhir tane akule path apni tane;
Dik bholabar pagal amar hase andhakare..'*

Once a time, poet's heart enlightened with the light of suggestiveness like the moon light. Then he watched that his 'Jeevan Devata' left His necklace for him. He understood that his offerings came as gift of kindness in return. That unknown, he came to know by feeling, gave touch in the string of heart and was humming in music. He was with him in darkness with generous benevolence. But He was going away with the darkness. ^{*14}

*'Jakhan eshechhile andhakare
Chand otheni sindhupare..
He ajana, tomay tabe jene chhilem anubhabe –
Gane tomar parashkhani bejechhilo praner tare..
Tumi gele jakhon akla chole
Chand utheche rater kole.
Takhon dekhi, pather kachhe mala tomar pore achhe—
Bujhechhilem anumane e kanthohar dile kare..'*

The music of deep shadowed detachment was buzzing again within this joy of momentary achievement. Poet's mind again becomes distracted in anxiety for this unbound desire to visualize in real. The Absolute can not be expressed in full within the limited space-time frame. Within this pathos of detachment He is present with deep affinity. So this detachment becomes pleasant and enjoyable with the benevolence of Absolute. With the integrated suggestiveness that music of detachment becomes unique. That surpasses the individual limit of a single poet and becomes universal. We find such truth in the poem, 'An ode to a Grecian urn' by

John Keats. There is a painting on an ancient Greek vase depicted with one young man running behind a woman but can not touch her. It becomes romantic. The distance between them caused a permanent detachment against an eternal desire to meet each other. The romantic music thereof becomes eternal. Rabindranath wrote — ^{*15}

*'Biraho madhuro holo aji madhurate.
 Gabhir ragini uthhe baji bedonate..
 Bhoridiya purnimanisha adhiro adarshano trisha
 Ki karuno morichika ane ankipate..
 Sudurero sugandhodhara bayubhare
 Parane amar pathohara ghure more.
 Kar bani kon sure tale marmare pallabajale,
 Baje mamo monjiroraji sathe sathe..'*

That detachment makes the poet's soul exhausted and painful. But in disintegration of his broken heart, in the suggestiveness beyond the lost tune he meets his indwelling authority, his 'Jeevan Devata' in a greater extent. On His arrival, by the touch of His feet poet's heart becomes fortunate. Tagore's voice hears — ¹⁶

*'Tumi kon bhangonero pathe ele suptorate.
 Amar bhanglo ja ta dhonyo holo charanopate..
 Ami rakhbo genthe tare raktomaniro hare,
 Bokkhe dulibe gopane nibhrito bedonate..
 Tumi kole niyechhile setar, mirr dile nisthuro kare –
 Chhinyo jabe holo tar phele gele bhumi-pare.
 Nirabo tahari gan ami tai jani tomari dan –
 Phere se falguno – haoyay – haoyay
 Surhara murchhonate..'*

From a long past poet's mind was sited by the side of eternal path way of time and space. Once those came to his mind being music are going faded one after one within the darkness of time line. Like prayer beads the time zones passes one after one. Poet remains alone, unique one. ^{*17}

*'Jara bihan-belay gan enechilo amar mone
 Sanjher belay chhayay tara milay dhire.
 Eka bose achhi hethay jatayater pather tire..
 Ajke tara elo amar swapnoloker duar ghire.
 Surhara sab byatha jato ektara tar khunje fire.'*

*Prahar-pare prahar je jaye, bose bose kebol goni
Nirab japer malar dhvani andhokarer shire shire..'*

Poet paves on the unknown path to find his unique creation. It is his continuous journey and it never ends.

Endnotes

1. 'Lekhon' / *Sanchayita* / Page – 750
2. *Gitobitan Vol. I* / 'Puja' / Page – 89
3. Ibid. / Page – 220
4. *Gitobitan Vol. II* / 'Prem' / (Tasher Desh) / Page – 357
5. *Gitobitan Vol. I* / 'Puja' / Page – 152
6. *Gitobitan Vol. II* / 'Prem' / Page – 287
7. *Gitobitan Vol. II* / Page – 347
8. Ibid. / Page – 347
9. Ibid. / Page - 415
10. Ibid. / page – 418
11. Ibid. / Page –290
12. Ibid. / Page- 361
13. Ibid. / Page - 368
14. Ibid. / Page - 381
15. Ibid. / Page – 376
16. Ibid. / Page – 359
17. *Gitabitan, Vol. III* / Page - 911

Subimalendu Bikas Sinha, Ph.D, is the first Principal of Indian College of Arts and Draftsmanship. In his student life he studied 5 years Diploma in Fine Art in Govt. Art College after obtaining B.Sc. (Bio) degree from Calcutta University. Being ex-student he is the first teacher with Ph.D degree in Govt. Arts Collge. HE has been honoured by the award of Indo-Hungarian Educational Exchange Programme 2006-07 fellowship' by the Hungarian Govt. with the award of a Long term Scholarship through the courtesy of Govt. of UGC, India. He has done research on Hungarian Art in the Hungarian University of Fine Arts at Budapest in this programme with the munificence of gov. of both the countries.

Social Pollution

Justice A.K.Srivastava

It is reported, which I have, though, not confirmed from authentic records, that Lord Macaulay of Britain, as back as in 1835, had said about India as under:

“I have travelled this country, such high moral values, people have such caliber, that I do not think we would ever conquer this country unless we break the very backbone which is her spiritual and cultural heritage. Therefore, I propose that we replace her old and ancient education system, her culture, for if Indians think that all that is foreign and English is good and greater than their own, they will lose their self esteem, their native culture and they will become what we want them, a truly dominated nation.”

Nothing of the sort did happen till nineties. But when, for the sake of rapid economic growth, in the nineties, India opened the economy and absorbed western science and technology, the reported statement of Lord Macaulay started coming true because when windows were opened, with the fresh air some flies and mosquitoes were bound to fly in. To check that, it was a bounden duty of ours at that very point of

time to adopt such methods so as not to allow the mosquitoes and flies to come in. The tragedy had been that we allowed the mosquitoes and flies to play in our country and did not welcome the butterflies of the west. We failed to blend Western and Eastern culture by maintaining our spiritual and cultural heritage and adopting good of the west. Instead of preserving our social, religious and moral values we started aping the west considering that to be the best. We became so enamored of the west that we started losing our self esteem. Western consumerism entered almost every house. Chase for money by fair or foul means became the first and foremost priority in every sphere of activity. Corruption in all spheres of activities started flourishing wildly. Human feelings vanished. With abundant money in our hands to waste, our tours to west did increase for pleasure but the tragedy is that neither we inculcated their discipline nor their cleanliness.

Net result is that we now have '**social pollution**' in the form of proliferating prostitution, rape and molestation, pornography, drugs, booze, gambling, corruption, fraud and other social crimes. It is horrifying to note that one out of five girls of the age up to eighteen in our country are in flesh trade and the trafficking in and abuse of young boys is rampant. We are fast catching the figures of European Union where, as per the report of European Union Agency for Human Rights, one in every three women have admitted to experiencing either physical or sexual offence from the age of fifteen. Temper, lack of tolerance, conscience and sympathy and the lawlessness amongst the young are now the order of the day. Like west, the young are heading towards self centeredness.

Vices such as prostitution, gambling, drug addiction, corruption and alcoholism can only be controlled, not eradicated. Others need to be eradicated. For effective control we need change of mind and realization of our national pride. The tragedy is that, at the present, we have no leadership. Criminalization in politics has added fuel to the fire. All the dirt is percolating from there. Patriotism and national feelings are missing.

To control 'social pollution' we have to free ourselves from western bad influence and revert to our glorious spiritual culture and heritage. National esteem, which we have almost lost, has to be revived. We have to remember that India had given so much to the world. Aryabhata gave zero. Bhaskaracharya was the first to discover gravity almost 500 years before Newton. Sushruta gave plastic surgery. Varahmihir gave astronomy. Patanjali gave yoga. Bharadwaj gave aviation technology. Sanskrit, the most scientific language of the world, has been accepted as the language for computer. Then why think that we are inferior to the west. Rather we should be proud of India. Swami Vivekananda had, in the World Parliament of Religions, established supremacy of Indian way of living and thinking.

To recover, we need door to door canvassing to tell the people as to where have we reached by adopting western way of life and with what evil consequences. Since Mother is the first teacher of a child, she needs to be tapped and impressed upon first to imbibe moral values of life, sympathy, humanity, respect for elders/brothers/sisters and women, patriotism, national esteem etc. in her children. The children should be exposed to our golden traditional heritage and culture and about our national heroes. From the very beginning a child has to be impressed upon that corruption, cheating and lies are sins. It is mother's responsibility. The schools should follow the suit. Our Constitution has guaranteed right to education and the Parliament has enacted Right to Education Act but the emphasis therein on imparting '**right education**' is missing. Since right education is the key to a good society, there should be Constitutional/ Statutory mandate on all the schools that, besides modern education which is very important for development of the country, their curricula shall also inculcate patriotism and nationalism, foster love of humanity, honesty, respect for human rights, respect for women, appreciation of the role of national heroes in the historical development of the country, duties of citizenship, ethical and spiritual values, moral character and personal discipline. The system of education

should also concentrate to encourage critical and creative thinking and vocational training.

To achieve the above, besides good and dedicated leadership we need a good government at the centre as well as in the states. Right thinking and dedicated people should enter politics even if they have to sacrifice their monetary or other comforts. In eighteen-nineties we fought for independence against British colonial rule. Remember the sacrifices of the greats to achieve independence. Now we have to fight for independence from social pollution. The earlier fight was against the foreign rule but this fight will be within us.

***Justice A.K.Srivastava** is Former Judge of Allahabad and Delhi High Courts. He is Secretary General of Retired Judges of Supreme Court and High Courts of India. He is also the chairman of Planning Committee of the World Chief Justice Conference held every year by CMS. He can be reached at Email ID justiceak@yahoo.co.in*

Indian Model of Governance: Ancient and Modern

G. Gopal Reddy

Governance, if not the word, the activity to which it refers, is as old as human civilisation itself. If were one were to look at the mimamsas or the itihisas of Ancient India it is very much clear that governance as a concept existed in the janapadas and the ganapadas. Similarly, a look at the various texts about Ancient Greece also demonstrates that there was an emphasis on governance in the times of Plato and Aristotle. In Ancient India a number of sages and philosophers have talked about the necessity of good governance. However, the notion of governance in Ancient India cannot be divorced from even the personal aspects of life, since the person and the society in which he lives are one and the same. This much can be seen from Shukracharya's Niti Shastra. His theorizing covers the entire gamut from personal hygiene and cleanliness to notions of Karma.

POLICIES ON BEHAVIOUR

Naasikaam Na Vikrishneeyaannaakasmaadvilikhed Bhuvam||

Na Sanhataabhyaam Paanibhyaam Kandooyedaatmanah Shirah||

CHARACTERISTICS OF A TYRANT

Agnido Garadashchaiva Shastronmatto Dhanaapahah ||
Kshetradaaraharashchaitaan Shad Viddyaadaattaayinah||

One who ignites fire and causes destruction, one who gives poison, one who is Eveready to kill intoxicated by the power of his sword, one who plunders others wealth, one who overtakes others farm and woman- should be considered as a TYRANT

DUTIES

Nopeksheta Striyam Baalam Rogam Daasam Pashum Dhanam ||
Viddyaabhyaasam Kshanamapi Satsevaam Buddhimaannarah ||

One must not be indifferent towards his wife, his son, diseases, servants, domestic animals, wealth, knowledge and studies and doing service to a gentleman for a moment. One must always take care of them

Maatrupitruguruswaammi Bhatruputrasakhishvapi ||
Na Virudhyennaapakuryaanmanasaapi Kshanam Akchit ||

GRASPING EVEN THE ENEMIES GOOD QUALITIES

Shatrorapi Gunaa Graahyaa Gurostyajyaastu Durgunaah ||

One should accept the good qualities of even the enemies and should salute him but on the other hand even if his teacher has bad qualities, he should reject them

CONSEQUENCES OF DOING WORK IN HASTE WITHOUT MUCH CONSIDERATION

Kriyaaphalamvigyaaya Yatate Saahasee Cha Sah ||
Duhkhabhaagee Bhavatyeva Kriyayaa Tatphalen Vaa ||

INTRODUCTION

A misadventurist, who tries to do any work in a haste without giving much thought, and without knowing the consequences, gets only sorrow either because of the work itself or because of the consequences of that work

WOMANISING WORSE THAN DEATH

Streebhijinto Rinee Nityam Sudaridrashcha Yaachakah ||
Gunaheenorthaheenah Sana Mritaa Ete Sajeevakaah||

A man who is under the influence and control of women, who is a debtor, struck by extreme poverty, a demander without any quality and wealth- such a man is worse than a dead man, though being alive

IMPORTANCE AND NECESSITY OF SECRECY

Aayurvittam Grihchchhidram Mantramaithunbsheshajam ||
Daanamaanapamaanam Cha Navaitaani Sugopayet ||

One should maintain secrecy of his age, wealth, demerits of his home, Hymn (mantra), copulation, medicine, charity, respect and disrespect i.e. he should never tell others of these nine things

ESSENTIALITY OF KARMA

Karmaiva Kaaranam Chaatra Sugatim Durgatim Prati ||
Karmaiva Praaktanamapi Kshanam Ki Kosti Chakriyah ||

Karma is the cause for our SUGATI- happy conditions and DURGATI- miseries in this world. PRAARABDHA- providence, destiny is nothing else but our KARMAS (deeds, good and evil) of PURVAJANAM (our previous birth regeneration). Can anyone live for a second without doing a KARMA?

CASTE DISCRIMINATION

Na Jaatyaa Braahmnashchaatra Kshatiryo Vaisya Eva Na ||
Na Shudro Na Cha Vai Mlechicho Bheditaa Gunakarmabhih ||

In this world, no one is a BRAHMIN (BRAHMA), KSHATRIYA (a warrior caste), VAISHYA (caste doing trading/business) and SHUDRA (low caste) by birth but on the basis of quality (GUNAA) and deeds and actions (KARMA)

BRAHMANA

Gyaankarmopaasanaabhirdevataaraadhane Ratah ||
Shaanto Daanto Dayaalushcha Brahmanashcha Guna Kritah ||

Brahmin (Brahmana) is created by having following qualities like GYAANKANDA (having yearning for the Holy Scriptures), KARMAKANDA (knowledge of performing YAGNA (HOMA) and UPASANA (WORSHIP). He is also engrossed in worship of the deities, is gentle, has controlled his senses and is kind.

KSHATRIYA

Lokasanrakshane Dakshah Shooro Daantah Paraakrami ||
Dushtanigrahasheelo Yah Sa Vai Kshatriya Uchyate ||

One who cleverly protects his subjects, is brave, has control over his senses and whose nature is to punish the wrong doers is called a KSHATRIYA.

VAISHYA

Krayavikrayakushalaahye Ye Nityam Panyajeevinah ||
Pashurakshakrishikaraaste Vaishyaah Keertitaahbhuvii ||

One who is efficient in KRAYA (purchasing) and VIKRAYA (selling) daily earns his livelihood by his business, one who does PASHU PAALANA (animal husbandry and farming) are called VAISHYA in this world

SHUDRA

Dwijasevaarchanarataah Shooraah Shantaa Jitendriyaah ||
Sarikaashthatrinavahaaste Neechaah Shoodrasangyakaah ||

Those who are in the service of the DWIJA (BRAHMA, KSHATRIYA AND VAISHYA), brave, gentle have control over their senses, carry plough (HALA), KAASHTHA (Wood) and TRINA (grass) are called SHUDRA

MLECCHA

Tyaktasvadharmacharanaa Nirghrinaah Parpeedakaah ||
Chandaashcha Hinsakaah Nityam Mlechchaaste ||

Those who abandon their own DHARMA [goodness], lack kindness, cause harm to others, possess excessive anger and

are violent are called *MLECCHA* and they lack the power of REASONING (VIVEKA)

EFFECTS OF KARMA AND DESTINY

Praakkarmaphalbhogaarhaa Buddhih Sanjaayate Nrinaam ||
Paapakarmani Punye Vaa Kartum Shakto Na Chaanyathaa ||

A man is capable or incapable of doing Karmas (good or evil) in his present life according to the Karmas done in his previous birth that is if he has done evil Karmas or good Karmas in his previous birth, then his mind will change accordingly in his present birth and will do good or evil Karmas to face its consequences

Bandhirutpaddyate Taaddyag Aaddakkarmaphalodayah ||
Sahaayaastaaddashaa Eva Yaaddashee Bhavitavyataa ||

The mind changes as soon as the time comes to face the consequences of the Karmas. As the destiny is, accordingly one gets friends (good or evil)

Daive Purushakaare Cha Khalu Sarvam Pratisthitam ||
Purvajanmakritam Karmehaajitam Tad Dvidha Kritam ||

All the actions of the world are based on BHAGYA- destiny and PURUSHARTHA- labour, actions committed in the previous birth are destiny and actions committed in this life are called PURUSHARTHA. Thus KARMAS have been differentiated in two ways whichever of the two (BHAGYA and PURUSHARTHA) is powerful forces the other to surrender. The strength cannot be identified merely by analyzing the results of the Karma or by any other means.

Avashyambhaavibhaavanaam Prateekaaro Na Cheddyadi ||
Dushtaanaam Kshapanam Shreyo Aavadbuddhibalodayaih ||

It would not have been possible to destroy the evils and evil doers if the destiny was unchangeable that is PURUSHARTHA (labour) can change even the BHAGYA (destiny)

Mahatee Satkriyaanishtaphalaa Syaata Pratikoolake ||
Balirdaanen Sambaddho Harishchandrastathaiva Cha ||

If the destiny is unfavourable then the most virtuous of actions gives bad results just like the King Bali who was tied up even after being so charitable and Harishchandra had to serve a *MLECHA*, even after being a Truthful man.

Bhavateeshtam Satkriyayaanishtam Tadvipareeyataa ||
Shaastratah Sadsajgyaatvaa Tyaktvaasatsatsamaacharet||

Good actions give good results and evil actions give bad results, so one must accept good actions and reject evil actions as described in the scriptures.

In slightly more recent times of Ancient India Kautilya gave the world a treatise on good governance and the necessity for it. Kautilya's philosophy is based on the principles of "sam, dana, dand, bhed" (persuasion, temptation, punishment and division) as various, different and sequential means to achieve an end.

Governance - Role of Ethics

Kautilya used the word 'dharma' (which in general, means 'duty') and righteousness in personal and social conduct. He described the basic ethical (dharmic) values as, "Duties common to all - ahimsa (abstaining from injury to all living creatures); satyam (truthfulness); cleanliness; freedom from malice; compassion and tolerance."

Conceptualising Good Governance

The *Arthashastra* equates political governance with economic governance. The end is economic governance while political governance is the means. But as economic objectives are not realised in the absence of political ones, then political governance becomes an end and economic governance the means. 'The end justifies the means', this is supposed to be the basis of Kautilyan and Machiavellian philosophy. Political power and material wealth according to Kautilya are the means and ends of governance. And good governance - political or economic - depends upon justifying the ends and means as the socio, economic and political conditions. The three constituents of power are: intellectual power, military might, and enthusiasm and morale.

Principles of Economic Administration

The cardinal principle of economic administration was laid down in Kautilya's *Arthshastra* in the following words - "The root of wealth is economic activity and lack of it brings material distress. In the absence of fruitful economic activity, both current prosperity and future growth are in danger of destruction. The King shall populate the countryside by creating new villages on virgin lands or reviving abandoned village sites."

Principles of Taxation

Kautilya's discussion of taxation has several underlying principles - the taxing power of the state should be limited, tax should not be felt to be heavy or excessive, tax hikes should be introduced gradually, tax should be levied in the proper place, time and form, and tax level should be equitable and reasonable. Ideally, the government should collect taxes like a honeybee that sucks just the right amount of honey from the flower so that both can survive. Kautilya's scheme of taxation involved the elements of sacrifice by the taxpayer, direct benefit to the taxpayers, redistribution of income (the state took care of the poor), and tax incentives for desired investments.

Winning over Seducible and Non-Seducible parties in enemy territory

Many of Kautilya's teachings and policies were influenced by the Vedas, which tell us that a human being is made up of mind, body, and intellect (brain). Of these, the body acts either at the command of the mind or at the insistence of the intellect. Intellect is defined as the capacity to control the mind and this comes from study and reflection. The mind is a collection of our feelings, emotions, thoughts etc. While intellect rationalises, the mind dictates the emotion. Further, the mind is insatiable, it wanders (perhaps even faster than the speed of light), and it gets attached. All these things make one dependent on the world. A person feels stress when his mind rules over his intellect. This is the state of unfulfilled

desires. Whereas when intellect rules over the mind, the desires become aims and ambitions. Unfulfilled desires could lead one to anger (the mind experiences this as an obstruction to what one desires); greed (when the craving or the desire becomes very strong); this leads to arrogance, which with the passage of time becomes envy. Envy leads to fear (losing what one has). The fourth state that the *Vedas* talk about is *Moha* (delusion); but Kautilya lays stress on pride in a man that relates to arrogance as the fourth seducible element.

Education

Kautilya's *Arthashastra* identified the significance of training and learning. It clearly stated that training imparted discipline. Thus, the lessons of discipline could be imparted to those whose intellect had the desire to learn, capacity to listen attentively, power to grasp what was taught, to retain it in memory, discriminate between the important and the unimportant, draw inferences, deliberate and imbibe the truth and not to others. From hearing (sruti) ensues knowledge; from knowledge, application (yoga) is possible; and from application, self-possession (atmavatta) is possible. This is what is meant by efficiency of learning (*vidhyasamarthyam*).

Kautilya stated that investment in human capital especially in higher education would have a greater impact on the growth and development of the economy.

Towards Higher Sustainable Economic Growth With People Welfare

Good governance in Kautilya's literature is aimed at fulfilling the welfare of the people. "In the happiness of the King's subjects lies his happiness, in their welfare, his welfare. Whatever pleases him personally, he shall not consider as good, but whatever makes his subjects happy, he shall consider good."

The jargon related to Human Resource Management was not prevalent then, but its essence was widely practised in Kautilya's times. "The King should look to the bodily comforts

of his servants by providing such emoluments as can infuse in them the spirit of enthusiasm to work. He should not violate the course of righteousness and wealth. Thus, he shall not only maintain his servants, but also increase their subsistence and wages in consideration of their learning and work.” Kautilya said that good governance and stability go hand in hand. According to him, there is stability if rulers are responsive, responsible, accountable, removable, and recallable, otherwise there would be instability.

Rulers: Duties and Qualities

A ruler who administers justice on the basis of four principles: righteousness, evidence, history of the case, and the prevalent law, shall conquer the earth.

Military Policy

In day time, the crow kills the owl. At night the owl kills the crow (The time of fight is important). In the fight between the dog and the pig, the ultimate victory is that of the pariah (who gets the meat to eat). A dog on land drags a crocodile. A crocodile in water drags a dog (the place of fight is important).

Law, Justice, Punishment

When there is a conflict between established tradition and ethical principles, or between evidence and what is right (according to ethical principles) the case shall be decided on the basis of ethical principles. Where scriptural laws conflict with what is righteous and just, there justice shall be the valid criterion, the written text loses its relevance.

Agriculture

Agriculture is the most important constituent of the economy. Three principal vocations are recognised as providing men with the means of livelihood namely, krsi (agriculture), pasupalya (cattle rearing) and vanijya (trade). The three together constitute varita (derived vritti, -livelihood). Where rain, free from wind and unmingled with sunshine, falls so as to render turns of ploughing possible,

there the reaping of good harvest is certain. With respect to taxes on agriculture, avoid extremes of either complete absence of taxes or exorbitant taxation.

G. Gopal Reddy, is Professor of Political Science in the Department of Political Science, Osmania University, Hyderabad. He is also the President of All India Political Science Association (IPSA). He is a wellknown political thinker and author.

Sandwiched Between Macaulay and Gandhi: English Studies in India

Susheel Kumar Sharma

It is a common knowledge that a course in English Literature in India and other colonies was initially offered to Indians and the other colonized to assert the intellectual and cultural superiority of England. Further, it was started as an alternative to indigenous studies in the British colonial period to suit the needs of the English rulers who did not know Indian languages. However, any course in literature is basically meant and aimed at L₁ speakers/users. Though English is claimed to be L₁ only by a marginal number of people in this country yet courses like BA English (Lit Hons) and MA English (Literature) that should have been offered after independence on a limited scale like any other course in a foreign language/ literature for L₂ or L₃ learners (like MA in Spanish, French etc) are being offered on a mass scale. The teachers of English who are a vested party pursuing their pecuniary interests also keep on encouraging this expansion in collusion with other vested interest groups. They also keep on hoodwinking the society and the prospective students by generally not specifying the

objectives of a particular programme/course/paper or at best keeping them ambiguous and by offering a course in “English Literature (=largely British Literature)” in the name of “English”. The purpose of a University course in English Literature, as is apparent from the testing material, is not to make students proficient in English language, but “to refine their literary and cultural sensibility” through a literature which they generally do not understand because of the poor grasp on the language and to inculcate a sense of Eurocentric/American cultural universalism/hegemony. In other similarly situated countries like the Gulf/African countries where L_1 is not English but English Language is the requirement for historical, business, educational and other reasons, the syllabi clearly specify the nomenclature and the achievable objectives; most of the courses in a PG programme in English aim at improving their English Language; about half of the course work constitutes the core courses from English Language unlike the system in India. However, owing to historical positioning a course in English literature in India is offered as if it were a course in L_1 and also a historical necessity. However, the fact remains that the spread of English Literature even to remote and inaccessible places in India is not because of the intrinsic quality of the subject but because of a curious mix of the politics of language and job/business creations. Globalization accentuates this politics.

One should not be oblivious of the fact that ‘a secular course’ in English Literature was started in India at the initiative of Macaulay in order “to form ... a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect” (columbia.edu/itc) — a class to which the task of refining “the vernacular dialects of the country” has been left, besides that of enriching “those dialects with terms of science borrowed from the Western nomenclature”, and a class armed with degrees that are “fit vehicles for conveying knowledge to the great mass of the population.” (columbia.edu/itc) This is a class “who [are] the interpreters between [the rulers] and the [billions] whom [they] govern.” Macaulay deserves all praise for (i) expressing

the colonial/England–centric global agenda which perhaps could not have been articulated in such unambiguous terms in a better way (ii) sugar coating it with humanistic agenda and (iii) being successful in achieving his objectives in a meticulous manner. No wonder the unchanged system continues to churn out such graduates even today because the planners have not taken bold initiatives to understand the needs of the independent nation/India and the big steps that are needed to fulfil those aspirations. To rub salt to the wounds books with religious agenda like *The Bible*, *The Faerie Queene*, *Paradise Lost*, *Religio Medici*, *Pilgrims Progress* and religious discourses of Newman form a part of the literary canon in almost every university syllabus in a secular India. Such/these books had formed an essential reading in the syllabus designed by a missionary Alexander Duff with an agenda to proselytize but many of them had been kept out of the syllabus designed for propagating Macaulay’s secular agenda (Krishnaswamy 43). The result of all this is that most of the graduates from this discipline lead a schizophrenic life. The alienated graduates instead of becoming sources of help to their parents, society and culture become problem children who are not able to adjust themselves with everything and everybody around and therefore treat them with contempt. A good fictional example of such a character is Ogu in Upamanyu Chatterjee’s *English, August*.

The teachers (of English) may choose the soft option of pretending to be helpless in this scenario and may go on waiting for a moment when homogenization takes place. This approach not only reveals a complacent approach to the situation but also ignores several facts like people’s attachments to their cultures, faiths, traditions, beliefs, food-habits, language and the like which become a source of a large scale discontent on the College/ University campuses and the society. Looking at the texts prescribed in Indian universities it becomes apparent that these texts have actually been prepared for those who use English as their L₁. Besides they have been prepared for catering to their own needs. Prescription of such books in a subject like English

may be justified to some extent but in those like History, Political Science, Economics, Management, Engineering, Medical Sciences and others causes an irreparable damage to the psyche of the student who starts believing that nothing good has ever been done in this country and all flow of knowledge has been uni-directional i.e. from the west to the east. From the perspective of globalization one may very easily note that almost every reference/ text book in a course has been published by a multinational publishing house owned by a Christian and based in some foreign land. Apparently the local author/ book/ critic/ publisher and a non-Christian are no good; however some headway particularly in matters of text books has been made by glocal publications: Indian authors/editors and multinational publishers but not the other way round.

The situation is no better in the field of English Language studies either. One realises that English is a large scale cultural and economic export item from the UK if one looks at the volume of exports from the UK. New academicians are roped in by various agencies like BBC, British Council and various ELT institutes as new avatars in the field of English materials/ testing/methods etc to promote the export. The case of N S Prabhu and his Bangalore Project, considered to be a generating instant for communicative approach, may be cited to exemplify the point. Books with communicative approach to materials, methods, grammar, technology and testing were dumped on a large scale in the third world countries. Those who did not lap them up were ridiculed. Today no one talks of the Bangalore Project as it did not yield the desired results. Michael Swan writes in this connection, “Communicative Approach, whatever its virtues, is not really in any sense a revolution.” (seas3.elte.hu) *Wolfgang Butzkamm* writes, “Nevertheless [Communicative Approach] ‘failed to deliver’, as Robert O’Neill wrote in *The Guardian* in 1999, and is still failing today. This is because it tragically came with several birth defects...” (juergenkurtz.wordpress.com) Similarly, on the authority of scholars like Beretta, N. Markee, Long and Crookes Alireza Ameri (faculty-pavilion.eltzone.org)

concludes that the project did not deliver because it was formulated on wrong premises. The situation is something like celebrating the advent of the new millennium in 2000 AD and then again in 2001 AD to cash on the event to make a fast buck by marketing consumer products.

Let it be digressed a bit to highlight the place/role of an author in a market driven economy. In consumer markets advertisements play an important role; “beautiful” people are needed to lure “ugly” people to become like them so that some strain on their time and money could be put. One can easily understand as to why there was a sudden spurt of activities in finding out hidden beauty queens and label them as “Miss India”, “Miss Asia Pacific”, “Miss World”, “Miss Universe”, “Miss Galaxy” etc. with the advent of new economic policies in India in the nineties. Even those feminists who advocate the use of the title “Ms” in place of “Miss/Mrs” enthusiastically participate in such events and justify the organisers and the participants as a matter of the concerned women’s choice and those who oppose them are branded as “right reactionary forces”. Thus, the larger issue of maintaining human dignity by keeping the (fe)male bodies away from lustful (fe)male gaze and that of engaging a (fe)male body to further the capitalist intentions/profits by increasing “lust and greed” in a society and thereby promoting violence are side tracked. This analogy has been advanced to understand the phenomenon of the rise of the authors like V S Naipaul, Salman Rushdie, Vikram Seth, Arundhati Roy, Kiran Desai and Aravinda Adiga. All these authors have been named randomly; they are being discussed here to understand the matrix of the capitalists and the authors; of course there is a lot not only to understand but also to disagree. Some of the readers of this article may not find my analogy of a model to describe an author palatable. To the attention of such innocent readers the following passage of Sandra Ponzanesi:

As the earlier transition from industrialization (focus on production) to advanced capitalism and globalization (focus on worldwide spreading of consumption based on the outsourcing of development countries [*sic*]), the literary industry now – with a

different intensity and of course with different modalities – has shifted its focus from supplying potential audiences to planning them. Rather than merely reading submitted manuscripts and discovering new talent, *they now proceed as if on a hunting campaign aiming to locate authors even before they have attempted to write, and commissioning subjects, topics, and areas to reach one major goal: to create a demand for the product, a real thirst for consumption prior to production.* (116, emphasis added)

All these and many other such authors as mentioned above have abandoned their native land (remember Scott's "My Native Land") at some point of time and have relocated themselves on their own in foreign lands not to become global but to seek greener pastures in a "better place" – not the third world but the first world – not the south block but the capitalist world – mainly the US, though in some cases this could be via Canada or the UK or some other place. Their selection of the land also speaks a great deal about their commitment, priorities, perceptions and personal agenda. No wonder that the place of their location and the place of a multinationals' location are one and the same – the capitalist world. Both of them know that there are new types of readers/ audiences/buyers in the new found wonderlands in the form of "intellectual/middle class Diaspora" (in contrast with *giritia* Diaspora) and burgeoning middle class in a highly populated but the "resurgent India". The Diaspora need the image of India in the form of Indian fiction in English mainly for three reasons: i) to assert their identity in a foreign land ii) to familiarize their kids with India and Indian traditions iii) to assert and to vindicate their action of migrating to a distant land. On the other hand the neo-rich and aspirant Indian middle class have much free time to indulge in gossips (= light reading) and to brag of their sophisticated tastes (= highbrow mannerism). They have a purchasing capacity to buy costlier books in English (= bourgeois wish to look more fashionable and modern) and to keep themselves more up-to-date about books (= not to gain knowledge). They detest to buy books in regional languages (= cheap, substandard and ghettoised writing); they like to drop names to look more

cultured (= remember Eliot's "... the women come and go/Talking of Michelangelo") and they consider culture and religion a matter of ridicule under the influence of Marx/Modernism/Post-Modernism (= intellectualism). This middle class in India, even at the cost of several losses and miseries like to send their children to English medium schools where English and English mannerisms are taught to make their children more useful for a job market mainly in the form of multinational companies. Otherwise also in India there is a tradition of giving more respect to people with higher education. Keeping all this in mind plans are made to exploit this class and commissioned books are churned out to cater to the tastes of this new class of reading public.

It has been pointed out earlier that a beauty-queen/model is needed to market all kinds of products and this work can be carried out only by a native model. One can also note that a *desi* model is needed to do the marketing of not only the global products (e.g. "Loreal Hair Products" are marketed by Aishwarya Rai) but also the glocalized products (e.g. "*Kaun Banega Carorepati*" is advertised by Amitabh Bachchan) or even the local products (e.g. "*Pataka Tea*" is endorsed by Urmila Matondkar); a Naomi Campbell or a Caroline Winnberg or a Mayo Okawa or a Ngoli Onyeka Okafor is not needed for marketing in India. Similarly a L H Myers or a John Masters or an E M Forster or a Rudyard Kipling or a M M Kaye or a Paul Scott will not be a proper choice to target the burgeoning Indian middle class market but somebody who is "Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect" (columbia.edu/itc), somebody who is "'a learned native' ... familiar with the poetry of Milton, the metaphysics of Locke, and the physics of Newton [read Einstein or Hawkins to make it look contemporary]" (Ibid); somebody who believes that he is "to educate a people who cannot ... be educated by means of their mother-tongue" (Ibid); somebody who believes "the dialects commonly spoken among the natives of ... India contain neither literary nor scientific information, and are moreover so poor and rude" (Ibid); somebody who believes "[English] stands pre-

eminent even among the languages of the West. It abounds with works of imagination not inferior to the noblest ... with models of every species of eloquence, — with historical composition, which, considered merely as narratives, have seldom been surpassed, and which, considered as vehicles of ethical and political instruction, have never been equalled — with just and lively representations of human life and human nature, — with the most profound speculations on metaphysics, morals, government, jurisprudence, trade, — with full and correct information respecting every experimental science which tends to preserve the health, to increase the comfort, or to expand the intellect of man” (Ibid) is needed to market the product. Pride verging on belligerence as finds reflection in the Minutes about his language comes to Macaulay, not only because of the pride he has in his nativity but also because of his coming from the class of the colonial masters out to debunk the ruled. This belligerence was also a part of the essential strategy of the East India Company the then powerful global business house. The products of English education gain this belligerence in inheritance. This is the reason why these postcolonial authors “elected as spokespersons for their nation are at times disliked in their home countries” (Sandra 119)

The authors, who like Macaulay, believe in the superiority of the English language and the white, Anglo-Saxon and perhaps Christian race come handy to the publisher and they form a good union and enter into a contract to fulfil each other’s aspirations. The big amounts of advance royalty to such authors are given and publicised in the form of news-items (**Nilanjana Roy**). The book churned out by such an author is a sort of made-to-order product prepared for a particular market; the book/product is given publicity through various means of advertisements to attract different target groups: the pre-publication and post publication reviews of this book are arranged to target scholars and general reading public; the book is released with a great fanfare in the presence of “cultural connoisseurs”; meet the author programmes are arranged to attract “academicians

and other intellectuals”; interviews of the author on media are held, which are unlike Karan Thapar’s hard hitting ‘Devil’s Advocate’, as one does not understand who tries to good humour whom in them; book reading sessions are organised like film music is released to rouse the curiosity of the general public/ prospective buyers. This commissioned book may therefore be equated to propaganda material which is another form of advertisement material aimed at still a new target market in the form of highly educated, professional, moneyed Indian middle class both at home and abroad (Indian middle class Diaspora which has come into existence in contrast to the Diaspora in the form of “girimtia labour”). To cater to the needs of such a market an author who understands the socio-cultural psyche of the middle class and also the nuances of culture of the Diaspora is explored/ readied.

This recluse author comes handy to those who were on the prowl for him/her; (s)he has already abandoned his land; (s)he has learnt the ropes of English language and culture and (s)he thinks and feels like a white man besides being culturally sensitive to his/her former master. No one else could have understood the needs of Indian middle class in a better way than this author. On the authority of Bourdieu Sandra says, “... our choices and tastes are determined by social affinities.” (113) Therefore, the question ‘who writes for whom and why’ needs to be probed deeper before appreciating such literature. However, the gullible young men and women from far and nook of the country, mainly from the lower middle class, looking for a career in English Literature (with their aspiration to make a faster buck and perhaps sick of their helplessness), are made to think that Indian writing in English has come a long way and Indian talent is ultimately being recognised by the west (colonial aspiration of wishing for a few words of appreciation from their former masters = servility syndrome). They not only buy their books but also conduct research on tracing out “Indian sensibility” in such authors and do not stop till they have found it. After all they want their (Indian) affinity to be

proved/ strengthened with these “fellow-native” authors. Since the subtle point being made here requires some elaboration an actual incident needs to be narrated to clarify the issue: some ‘B’ approached some ‘A’ and enquired of him if he knew Pranabda. ‘A’ readily admitted that he knew him and gave out all the information that were needed of a well-read and up-to-date person with a good general knowledge to prove his assertion. ‘B’ was quite impressed and said, “I am convinced that you are quite close to Pranabda; kindly help me; I want my lieutenant son to be transferred from J&K to Odisha; Pranabda being the Supreme commander of the forces can easily do it; a recommendation from you will help me and my son.” ‘A’ politely replied, “I know Pranabda but he does not know me.” The point that is made being out here is that it is not necessary for Pranabda to know either ‘A’ or ‘B’ but it is not the case for ‘A’ and ‘B’. Similarly, it is not the necessity of the author to personally know a scholar back home but it is that of the scholar to know the author. But there is something more to it in case of the author/researcher relationship. ‘B’ is looking for greener pastures elsewhere and therefore takes inspiration from this “successful Indian author cum cousin” and glorifies him/her for mutual gratification.

Some of the Indian scholars mainly from the *muffasil* towns try to contact some of these authors to seek a personal interview for academic purposes. When no reply is received by them they seek some time for a written interview and propose to send a written questionnaire. When even that is not answered they presume that either their letter has not reached “the great author” or (s)he is on some International assignment or (s)he is busy reading and thinking for a new book. The author is imagined to be too busy even to acknowledge receipt of the communication. Little do these scholars realise that their effort is being spurned and they are being slighted by a person whom they revere as “great”. Not only are they snubbed but the entire nation is affronted by them as a worthless country. That is why they had abandoned India and looked for greener pastures in the more

prosperous lands. In such a situation, the theme and purpose of the commissioned book, imagined to be a literary piece about India/Indian Diaspora, can very easily be guessed. Thus, to consider the commissioned book a piece of literary work only may be a grave mistake as it rather might be a part of the larger conspiracy to denigrate India, a former colony; a product to have a desired sale should have all the necessary ingredients needed for its marketing. Such things are not new as is evident from the following observation of Gandhi: “We have become used to understanding from pre-British days, that the art (perfected by the British) of government includes the harnessing of the secret services of men learned, and reported to be honest and honourable for shadowing suspects and for writing up the virtues of the government of the day as if the certificate had come from disinterested quarters.” (gandhiheritageportal.org) In today’s context one may read “government” along with “multinational companies.”

Again, a person with a middle class aspiration and the colonial mindset wants to have some relationship with those of his country cousins who are successful in the first world. This explains why “a success story” like that of Piyush Bobby Jindal being elected to the post of Governor of Louisiana in the US made a news headline in Indian media. Bobby has Indian roots but he being an American is obliged to look and to be an American to the core. He is trying his best to adapt to his (new found) identity; he professes Roman Catholic sect of Christianity and not Hinduism to be more acceptable to the society he wants to be associated with. If there is a conflict between India and the US, as an American, he is obliged to consider this country (India) which his parents had abandoned, perhaps, with contempt as a hostile nation. But his success was glamorised by the Indian electronic media; for the whole day of his victory his given-up relatives were televised with questions like: “How do you feel to know that one of your relatives has become a Governor? Did he ring you up? When did you last receive his call?” The poor relative had to admit very softly, “There has been no contact with him for several years.” Our young researchers and their innocent

supervisors unknowingly behave like the over enthusiastic reporter who is trying to find love in a place where it does not exist.

No model/advertiser however great (s)he may go against the diktats of the manufacturer of a product to be advertised and sold. For example, can Amitabh Bachchan, generally described as the super hero of this millennium, having got his fees (his share in the market profits), dare to say that he has never used *Navratan tel* (a brand of hair oil which he advertises)? Is he hoodwinking his fans or advising them in all sincerity in the concerned advertisement? Like a model, an author has only a limited role to play in the glo(b/c)alized market economy. Only a novice will believe that an author who has taken huge advances works for his own interests, presents his true feelings and remains oblivious of the publishers' interests. Publishers are there in the market not for the service of literature but to do business. "The thumping economic advance [was] conferred on Roy ... [for] a new star on the occasion of India's fiftieth anniversary of independence ... *had to be created* ... [to stay in business] in terms of modalities of multinationals". (emphasis added, Sandra 116). Hector Tobar reports how Jonathan Cape Lessing's own publisher rejected one of her stealth novels saying it was "not commercially viable" and how similarly another publisher declined to publish her book considering it as "too depressing" to be successful though they became famous once they were published. (Hector Tobar) Therefore, the publisher is well within his rights to expect to get not a realistic book but to have a material to cater to the market needs by having all those ingredients as required and necessary to sell a book. In such a situation there is no question of the will of the author. No author can be given a huge advance if his/her book does not sell well. Thus, it is very clear that the books by such authors become important "products" (cf. artefacts) not because of their intrinsic value but because of extraneous considerations—sometimes because of the advance amounts doled out to them and sometimes because of the "suspect awards". "The Nobel Prize

is run by a self-perpetuated committee. They vote for themselves and get the world's publishing industry to jump to their tune. I know several people who have won, and you don't do anything else for a year but Nobel. They are always coming out with new torments for me. Downstairs there are 500 things I have to sign for them." (David L. Ulin) Further, on getting the news of the award of Nobel Prize Doris-Lessing is said to have remarked: "Who are these people? They're a bunch of bloody Swedes." Nigel Farandale)

Now let me rivet my attention on some of the "major Indian writers in English" mentioned above one by one. The Indian writer has come a long way since the frank admittance of Raja Rao: "We cannot write like the English. We should not." (v) But, Salman Rushdie in his Introduction to *The Vintage Book of Indian Writing* writes, "... the prose writing – both fiction and non-fiction — created in this period by Indian writers *working in English*, is proving to be a stronger and more important body of work than most of what has been produced in the 16 'official languages' of India, the so-called vernacular languages', during the same time; and, indeed, this new, and still burgeoning, 'Indo-Anglian' literature represents perhaps the most valuable contribution India has yet made to the world of books." (x) Times have changed and with it has the ethos; historical reality has yielded place to economic reality; gone are the days to vociferate, "British, Quit India" (*angrezo bharat chhodo*); we now send official delegations in hordes to invite foreign capital and companies. Many of the "so called Indian" authors feel more at home in the foreign lands than in India; many of them stay in the first world of English; they visit India on short trips simply to collect their material for the books they are working on. India baiting comes naturally to them because they neither try to understand India from Indian perspective nor are they worried about her problems. For them India is a saleable commodity therefore they use it/ its tag to achieve their goals. Therefore, it is not a matter of surprise if their fiction has been branded the fiction of India baiters. For example, Stephen Schiff writes about Naipaul: "... Naipaul didn't mind

baiting his enemies, sometimes outrageously. ... why a culture like mine or like the one in India, from which I come ancestrally ...” in his books like *India: A Million Mutinies, An Area of Darkness* and *India: A Wounded Civilization*. (books.google.co.in) About Salman Rushdie’s *Midnight’s Children* Mujeebuddin Syed writes, “... after the India baiting of V. S. Naipaul and Nirad C. Chaudhuri, [*Midnight’s Children*] seemed to present, despite a certain cynicism about its own method, a newer and fresher picture of India and Indianness.” (Mujeebuddin Syed) “A newer and fresher picture of India and Indianness” in *Midnight’s Children* enraged Mrs Indira Gandhi so much that she sued Salman and his publisher and they had to tender an unconditional apology to her. (Shahid Siddiqui) Mrs Gandhi was not alone to be irked by Salman but he has offended the Muslim community as well by misrepresenting Islam in his writings. (Ismail Isa Patel) This he has been doing perhaps to prove his secular credentials to the western world and become more acceptable to a largely Christian society.

Though Vikram Seth does not exactly fall into the category of India baiters yet his concerns are certainly not Indian. I would like to quote from my own review of *The Golden Gate*: “By giving its award for 1988 to *The Golden Gate*, the Sahitya Akademi has promoted a book which is totally alien to Indian culture in its theme and ethos, which has neither Indian characters nor Indian psyche nor even Indian locale. Can the experimentation or the mark of best seller be the only criterions for the much coveted award? What kind of values does Sahitya Akademi want us to cherish by promoting such a book?” (academia.edu)

Arundhati Roy’s *God of Small Things* “became a literary sensation even before it actually came out in print. It is said that it had been read by all fifteen people when it was pronounced a bestseller.” (Anuradha Marwah 13) Geeta Doctor has raised doubts about the greatness of Arundhati Roy’s *God of Small Things*: “Is it great literature? ... We do not ask for greatness of literature these days. We are quite relived with entertainment or better still seduction.” (4) In a similar

vein A N Dwivedi writes: “Arundhati Roy has written her novel with the Western readership in mind... [the book] does not promote the cause of Indian aesthetics ... it is a little painful and disquieting to see an Indian writer making the work of literature a mere saleable commodity. ... [she should have desisted] from ... unnecessary incestuous, immoral scenes ... in keeping with Indian spirit and culture.” (2) Charges of obscenity against the book were raised and a court case ran almost for a decade. The book is an interesting matrix of class segregation in the Marxist Kerala – two subjects dear to the capitalist class. It shall not be out of place to quote Arundhati Roy on India: “I don’t even feel comfortable with this need to define our country. Because it’s bigger than that! How can one define India? There is no one language, there is no one culture. There is no one religion, there is no one way of life. There is absolutely no way one could draw a line around it and say, “This is India” or, “This is what it means to be Indian.” (Reena Jana) By implication she suggests that India is not a nation because it does not profess one religion, one culture and one language. In questioning the idea of India Arundhati is echoing the colonial debate about this nation and also echoes European idea of a nation. Arundhati Roy does not seem to accept either Gandhi’s or Nehru’s notion of India rather she seems to accept the European notion of a nation.

Arundhati Roy readily accepted Booker prize but refused to accept much coveted national award from India’s Academy of Letters (Sahitya Akademi) “in protest against the Indian Government toeing the US line by ‘violently and ruthlessly pursuing policies of brutalisation of industrial workers, increasing militarisation and economic neo-liberalisation’.” (Deccan Herald) I do not know if Ms Roy is familiar with Jeanette Winterson (the author of *Oranges Are Not the Only Fruit*) who maintains,

“This country [The UK] is so in thrall to America. We’re such lapdogs to them and that will skew things with the judges.” (Rosa Silverman)

I do not know if she has ever pondered over British industrial policy, military policy, and economic neo-

liberalisation otherwise she would have realised that they are mere appendages to US policies; I doubt if she could ever dare to take on Tony Blair for ravaging Iraq or Margaret Thatcher's rejection of Argentine claims over Falkland islands (and a consequent war) but she has always been mudslinging Indian government – whether it is the issue of Narmada dam or Kashmir or terrorists' protection or the attack on Indian parliament.

Man Booker Prize is run by a business house; only a novice believes that its economic/political interests are not kept in view while giving away an award. It is something like a social welfare project of a multinational company which uses the opportunity to create a market for its products. I doubt if she has ever raised doubts about the credentials and business interests of the group that sponsors/backs Man Booker Prize which she so proudly flaunts; I do not know if she is familiar with John Pilger who dismisses the Booker as “only one award that represents the views of a clutch of mostly elite, London-centric, conservative-liberal judges”. (Shobhan Saxena) I wish to know her take on this prize or on Pilger. If Arundhati's intentions and acts are dubbed as “anti-Indian” in the back drop of the double standards she maintains it should not come as a surprise.

Kiran Desai came to lime light because of the Betty Trask Prize from the British Society of Authors 1998 for her first novel *Hullabaloo in the Guava Orchard*. “[It] is an ironical novel satirizing Indian mentality. It openly makes fun of our sense of propriety and logic. The major satire of the novel is the Indian sense of religiosity.” (Shubha Tiwari) While describing the book the reviewers in *India Today* use all those ingredients that I have talked above to lure a prospective buyer, “... Hullabaloo could be a case of hype and hope rather than soul, but the phenomenal advances that Kiran has got (an estimated Rs. 50 lakh), an initial print run of 50,000 each in the US and UK, early excerpts in the New Yorker and in the Salman Rushdie-edited anthology, *Vintage Book of Indian Writing*, is a pointer that another little Indian girl is on the threshold of big things.” (indiatoday.intoday.in)

All these authors have been living in the US/ UK and have seen that society with close quarters but they generally do not write about it, unlike their British counterparts as Forster etc, though they can very well do that as well. Vikram Seth, for example, has written about American yuppies in his *The Golden Gate* in a meticulous manner. The novel deals with Californian psychology and awareness and “suggests intimate knowledge of Californian mores, from its bill boards and bumper stickers to personal ads and pet psychiatrists. *The Golden Gate* is filled with details about California that natives sometimes overlook because of excessive familiarity.” (qtd. by Susheel Sharma, *Ibid*) The book was successful by all means. But, most of the Indian expatriates, as a matter of fact, save not only their energy but also their ink to deride the native cultures. In these days of “Clash of Civilizations” who will be a better author-agent than Salman Rushdie or Khaled Hosseini to deride the Muslims and present an authentic picture of a Muslim society from a western perspective? The result in the form of *Satanic Verses* and *A Thousand Splendid Suns* is for everyone to see. Both these authors present Muslims as not only intolerant villains but also as uncultured people because a large number of the prospective readers at whom the book is aimed want them to be projected like this.

Mahatma Gandhi described Katherine Mayo’s *Mother India* (archive.org) as “Drain Inspector’s Report”. It shall not be out of place to quote from Gandhi’s review of the book:

This book is cleverly and powerfully written. The carefully chosen quotations give it the false appearance of a truthful book. But the impression it leaves on my mind is that it is the report of a drain inspector sent out with the one purpose of opening and examining the drains of the country to be reported upon, or to give a graphic description of the stench exuded by the opened drains. If Miss Mayo had confessed that she had come to India merely to open out and examine the drains of India, there would perhaps be little to complain about her compilation. But she declared her abominable and patently wrong conclusion with a certain amount of triumph: ‘the drains are India’. (gandhi heritageportal. org)

Whatever Gandhi has said about Mayo’s book is applicable to Adiga’s *The White Tiger* as well. *The White Tiger* has won

the coveted Man Booker Prize “... perhaps [because] the most drastic and bitter facts ... have impressed the judges, who have got a revealing inside into India. ... the book, as a whole, presents the crude, dark and naked facts about India, and that has added all the merits for the award... .” (Khan 1) Similarly, Sudhir K. Arora charges Adiga of presenting an incomplete truth and calls the awarded prize “A Freakish Booker”. “Even the head of the jury, Michel Portillio, [calls] it a work that shows the ‘dark side of India - a new territory’ ... for many of us, our worst fears have come true - the West is once again using our poverty to humiliate us.” (Saxena). No wonder such books become instant best sellers (to recollect Mayo’s *Mother India* was reprinted twelve times between May and December in 1927, the year of its first publication and thirty-three times between 1927 and 1931) and are also nominated for some prize or the other.

The claim of the likes of Jug Suraiya that Indians are far too thin-skinned about accepting any form of criticism is not tenable. (jugglebandhi/indian-defence) They, on the other hand, are by and large not averse to the criticism of their beliefs, faiths, thinking and practices. Indians discuss their problems or realities freely, they take their criticism sportingly, they wish to improve their situation as that they are not status quoists. As a matter of fact, the authors in Indian languages have been very severely criticising various Indian ways. Who could be a greater critic of Indian religious and social practises than Kabir? Swami Dayananda was a bitter critic of Sanatan Hindu practices. Gandhi did not agree with so many practices of Hindus and suggested reform. Can a bitterer picture of Indian reality be presented than what has been done by Prem Chand? Does Phanishwar Nath Renu not present a very grim and harsh picture of poverty in the Indian countryside? Does Qurratulain Haider not describe the sufferings of Muslim women in a belligerently male dominated and stingingly poverty stricken society? Who could satirise autocratic tendencies in Indian politics and bureaucracy in more acerbic terms than Shrilal Shukl? What is Dalit Literature if not a stringent criticism of caste/social hierarchies? Because of my limitations I have referred to the

authors in Hindi only. The list of such authors from Indian literature in other languages can still be longer. These authors have neither been considered offensive nor has a charge of their being guided by pecuniary considerations or their working at the behest of some business house been lavished against them. It is so because of different treatment and the handling of the same subject matter at the hands of two persons: while one shows how to counter the reality called poverty the other showcases poverty to make it a saleable item. It is their motive and mind-set that critics raise their protest against. Poverty for Indians is not just an economic parameter it is also a way of life. "Willing acceptance of poverty" and "poverty in the midst of plenty" are the pivotal issues in the Indian life style and mindset; they are also the key concepts in the Gandhian economics which is inclusive of his ideas of Non-violence, Trusteeship, *Aparigraha* (Non-possession), *Swadeshi* (using locally made goods) and the like. Indians voluntarily accept multiple pluralities in every walk of life. So it is the issue of contentment on the basis of acceptance not coercion. Rushdie does not seem to like the Indian delineation of the subject matter. It is partly because of this as well that he dismisses the writings in other languages than English. For further light on the issue let me turn to Gandhi again. Gandhi equates western education to false education. He does not like education to be given just for the sake of literacy. Gandhi asks: "Will you add an inch to his happiness [by giving this type of education]? Do you wish to make him discontented with his cottage or his lot? ... [This education] does not make men of us. It does not enable us to do our duty. ... [On the contrary] [c]haracter- building has the first place in [Indian ancient school system]. A building erected on that foundation [of the Indian system] will last." (*Hind Swaraj* 82-84) We can replace "education" in the above Gandhian discourse by "writings of these authors". None of the books of the authors mentioned above withstand the test on the Gandhian parameters.

I would again like to quote Gandhi for those who see English as a necessity in the age of computerization and

Globalization and who, therefore, would like to prescribe these authors for the sake of their English/style: "To give millions a knowledge of English is to enslave them. The foundation that Macaulay laid of education has enslaved us. ... It is worth noting that, by receiving English education, we have enslaved the nation. Hypocrisy, tyranny, etc. have increased. English-knowing Indians have not hesitated to cheat and strike terror into the people." (*Hind Swaraj* 84-85) I wish all these authors to realise what they have been doing to India at the behest of the capitalist world, by becoming their agents/stooges knowingly or unknowingly. I wish them to be more responsible and to stop playing to the gallery of the globalised agenda and wish them good sense so that the true value of literature in reflecting *Vasudhaiv Kutumbkam* finds cogitation in their writings.

References

1. Alireza, Ameri. "Prabhu's Procedural Syllabus." 4 Oct. 2013. Web. <<http://faculty-pavilion.eltzone.org/wp-content/uploads/2010/10/article.pdf>>.
2. Arora, Sudhir K. (2011). *Aravind Adiga's The White Tiger: A Freakish Booker*. New Delhi: Authors Press.
3. Butzkamm, Wolfgang. "The Tragic History of the Communicative Approach." 1 Dec. 2013. Web. <<http://juergenkurtz.wordpress.com/2011/10/08/the-tragic-history-of-the-communicative-approach/>>
4. Chatterjee, Upamanyu. *English, August*. New Delhi: Penguin India, 1988. Print.
5. Deccan Herald, "Sahitya Akademi Award: Arundhati Roy Rejects Honor." *January 16, 2006*. 26 Oct. 2013. Web. <<http://www.commondreams.org/headlines06/0116-01.htm>>.
6. Doctor, Geeta. "Avenging Angel." Rev. of *The God of Small Things* by Arundhati Roy. *Indian Review of Books* (16 Apr-15 May 1997): 4-5. Print.
7. Dwivedi, A N. "Reversing the Gear: A Critique of Arundhati Roy's *The God of Small Things* (1997)". *Arundhati Roy's Fictional World (A Collection of Critical Essays)*. Ed. A N Dwivedi. Delhi: B R Publishing Corporation, 2001. Print.

8. Eliot, T S. "The Love Song of J. Alfred Prufrock". 16 July 2015. Web. <<http://www.poetryfoundation.org/poetrymagazine/poem/173476>>
9. Farandale, Nigel. "Doris Lessing: Her Last Telegraph Interview." 18 Oct. 2013. Web. <<http://www.telegraph.co.uk/culture/books/10455494/Doris-Lessing-her-last-Telegraph-interview.html>>.
10. <<http://www.telegraph.co.uk/culture/books/10455494/Doris-Lessing-her-last-Telegraph-interview.html>>.
11. <<http://www.telegraph.co.uk/culture/books/10455494/Doris-Lessing-her-last-Telegraph-interview.html>>.
12. Gandhi, M. K. "Drain Inspector's Report." *The Collected Works of Mahatma Gandhi*. Vol. XXXIV. 22 Nov. 2013. Web. <https://www.gandhiheritageportal.org/cwmg_volume_thumbview/MzQ=#page/566/mode/2up>.
13. —. *Hind Swaraj or Indian Home Rule*. Ahmedabad: Navjivan Publishing House, 2009 [1938]. Print.
14. Jana, Reena. "Arundhati Roy: The Salon Interview: Arundhati Roy." 8 Nov. 2013. Web. <<http://www.salon.com/1997/09/30/00roy/>>.
15. John, Binoo K. and Arthur J. Pais. "Impish Fable." 8 Nov. 2013. Web. <<http://indiatoday.intoday.in/story/kiran-desai-makes-a-much-hyped-debut-with-hullabaloo-in-the-guava-orchard/1/263623.html>>.
16. Khan, M Q. "*The White Tiger*: A Critique." 12 Nov. 2013. Web. <<http://www.inflibnet.ac.in/ojs/index.php/JLCMS/article/viewFile/34/32>>.
17. Krishnaswamy, N. & Lalitha Krishnaswamy. *The Story of English in India*. Delhi *et al.*: Foundation Books, 2006. Print.
18. Macaulay, T. B. "Minute by the Hon'ble T. B. Macaulay, dated the 2nd February 1835." 10 Nov. 2012. Web. <http://www.columbia.edu/itc/mealac/pritchett/00generallinks/macaulay/txt_minute_education_1835.html>.
19. Marwah, Anuradha. "The Second Coming of Indian Fiction in English: 1990s and After." *Illuminati*, IV (2013-14): 9-15. Print.
20. Mayo, Katherine. *Mother India*. 28 April 2015. Web. <<https://archive.org/details/motherindia035442mbp>>
21. Patel, Ismail Isa. "Mis/Representations of Islam: Reading Salman Rushdie's The Satanic Verses." 21 Nov. 2013. Web. <<http://www.scribd.com/doc/107049639/Mis-Representations-of-Islam-Reading-Salman-Rushdie-s-The-Satanic-Verses-By-Ismail-Isa-Patel-London-1998>>.
22. Ponzanesi, Sandra. "Boutique Postcolonialism: Literary Awards, Cultural Value and the Canon." 19 Sept. 2013. Web. <[http://www.uu.nl/wiredup/sandra/Ponzanesi\[1\]%20boutique%20postcolonialism.pdf](http://www.uu.nl/wiredup/sandra/Ponzanesi[1]%20boutique%20postcolonialism.pdf)>
23. Rao, Raja. *Kanthapura*. New Delhi: Oxford UP, 2005 [1938]. Print.

24. Roy, Nilanjana. "The Golden Bait." 17 Nov. 2013. Web. <http://www.business-standard.com/article/beyond-business/the-golden-bait-113071201059_1.html>.
25. Rushdie, Salman and Elizabeth West. *The Vintage Book of Indian Writing 1947 – 1997*. London: Vintage, 1997. Print.
26. Saxena, Shobhan. "Fact not Fiction." 10 Nov. 2013. Web. <http://articles.timesofindia.indiatimes.com/2008-10-19/special-report/27894026_1_new-india-balram-halwai-booker>.
27. Schiff, Stephen. *Conversations with V. S. Naipaul*, Feroza F. Jussawalla [Ed.] Jackson. Jackson: U. P. of Mississippi, 1997. 10 Nov. 2013. Web. <http://books.google.co.in/books?id=k84sWNCu5wC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false>.
28. Scott, Walter. "My Native Land." 10 Sept. 2013. Web. <http://www.best-poems.net/sir_walter_scott/poem-18599.html>.
29. Sharma, Susheel Kumar. "Review of *The Golden Gate*." 21 Oct. 2013. Web. <http://www.academia.edu/306394/Vikram_Seth_The_Golden_Gate_Delhi_Oxford_University_Press_1989_pp_307_Rs_75_>.
30. Siddiqui, Shahid. "Salman Rushdie and Freedom of Expression." 21 Oct. 2013. Web. <<http://www.milligazette.com/news/3184-salman-rushdie-and-freedom-of-expression-try-it-with-holocaust>>.
31. Silverman, Rosa. "Jeanette Winterson Launches Latest Attack on New Man Booker Prize Rules." 21 Oct. 2013. Web. <<http://www.telegraph.co.uk/culture/books/booker-prize/10350567/Jeanette-Winterson-launches-latest-attack-on-new-Man-Booker-Prize-rules.html>>.
32. *Suraiya, Jug*. "Indian Defence." 24 Oct 2013. Web.
33. <http://blogs.timesofindia.indiatimes.com/jugglebandhi/indian-defence/>
34. Swan, Michael. "A critical look at the Communicative Approach (2)." 1 Dec. 2013. Web.
35. <<http://seas3.elte.hu/coursematerial/HalapiMagdolna/Swan2.pdf>>.
36. Syed, Mujeebuddin. "*Midnight's Children* and Its Indian Contexts." *Rushdie's Midnight's Children: A Book of Readings*. Ed. Meenakshi Mukherjee. Delhi: Pencraft International, 1999. Print.
37. Tiwari, Shubha. "A New Godman is Born." 29 Oct. 2013. Web. <<http://www.boloji.com/index.cfm?md=Content&sd=Articles&ArticleID=11748>>.
38. Tobar, Hector. "Doris Lessing Remembered: Provocative, Blunt, Unforgettable." 23 Nov. 2013. Web. <<http://www.latimes.com/books/jacketcopy/la-et-jc-doris-lessing-remembered-20131117,0,2096019.story#axzz3qHDHK9F6>>.

39. Ulin, David L. "Doris Lessing Reveled in Her Status as A Contrarian." 28 Oct. 2013. Web. <<http://www.latimes.com/books/jacketcopy/la-et-jc-doris-lessing-appreciation-20131118,0,335755.story#axzz3qHDHK9F6>>.

Dr. Susheel Kumar Sharma is Professor of English in the University of Allahabad. He earned Ph. D. degree on his thesis entitled 'The Theme of Temptation in Milton' in 1989 and Diploma in Creative Writing in English in 1991. Dr. Sharma started his teaching career as a Lecturer in English at I. K. S. University, Khairagarh in 1983. In 1985 he moved to G. B. Pant University of Agriculture & Technology, Pantnagar which he served first as an Assistant Professor (1985 to 1996) and then as Associate Professor of English (1996 to 2001). For two years (1993 –1995) he was at Chitrakoot University of Rural Development, Chitrakoot as a Reader in English. There he was also the Dean, Faculty of Languages and Social Sciences for about one year (1994-1995). Since 11 December 2003 he has been serving there as a Professor of English. Prof. Sharma has published four books, thirty-five research papers, five interviews and twenty-eight book-reviews. He is also on the editorial panel of some journals.

The Kolkata Memorial: History, Perspectives and Significance to Persons of Indian Origin

Ashook K. Ramsaran

The Kolkata Memorial

The Kolkata Memorial was unveiled at 3:30pm on 11th January, 2011 at the Kidderpore Depot, 14, Garden Reach on the bank of Hughli River, West Bengal in Kolkata, India. It was a long overdue tribute to those who took enormous risks on barely a promise and fervent hope, for their individual and shared sacrifices and for their endurance that made it possible for their descendants to flourish with the spirit of Indianness that transcends time, and for their courage which become a living testament in our lives. The Kolkata Memorial was finally a lasting tribute to those who left India as indentured Indian laborers from 1834 thru' 1920.

This appropriately designed memorial was inaugurated by Hon. Vayalar Ravi, Government of India's Minister of India's Overseas Indian Affairs (MOIA) with participation by other officials from India and other countries. This historic event

was attended by hundreds from several countries including Guyana, Trinidad & Tobago, Suriname, Guadeloupe, Martinique, Jamaica, USA, Canada, United Kingdom, Netherlands, France, Switzerland, South Africa, Kenya, Fiji, Mauritius, Re-Union Islands, New Zealand, Australia and many others countries where Indians and persons of Indian origin (PIOs) migrated and now reside.

Constructed of marble and with clear and conspicuous visibility from the Hughli River, the Kolkata Memorial has an inscription on four (4) sides of the memorial (in both English and Hindi) that pays honoured tribute, recognition and remembrance of Indian indentured laborers who took journeys to far away lands seeking better livelihoods for themselves and their descendants; for their pioneering spirit, determination, resilience, endurance and perseverance amidst the extremely harsh and demeaning conditions they encountered; for their preservation of sense of origin, traditions, culture and religion, and their promotion of the Indian culture; for their achievements and successes despite insurmountable odds.

Motivated by my personal quest for information on the village, district, state roots of my ancestors and in my capacity as then Executive Vice President of the Global Organization of People of Indian Origin (GOPIO International), I began the effort and worked closely and collaboratively with MOIA to obtain approval, design the memorial and include an appropriate inscription befitting the memorial and its intended tribute. During this process, I made several visits to Kolkata and held lengthy meetings with MOIA in New Delhi and Kolkata, as well as meetings with MOIA Minister Vayalar Ravi, Secretary Dr. A. Didar Singh and others in New York at various times during this process. It was the agreement on 7th July, 2010 among Dr A. Didar Singh, Secretary of MOIA, MOIA Joint Secretary Gollerkeri Gurucharan, myself and prominent historian and author Leela Sarup, to embark on a two-phase effort to pay tribute to Indian indentured laborers of 19th and 20th centuries (in particular, from 1834 thru' 1920): Installation of a memorial plaque at Kidderpore Depot (to be

unveiled on 11th January, 2011), to be followed by a memorial museum and resource center in a suitably significant site in Kolkata. In all respects, the 7th July, 2010 meeting in Kolkata was indeed profoundly historic. As publisher and editor Sayantan Chakravaty stated in the commemorative issue of *Empire India*, “it took a man coming from New York to make things happen”.

On my return trip from Kolkata, I met on 12th July, 2010 in New Delhi with MOIA Minister Ravi and MOIA Secretary Dr A. Didar Singh, and within one 91) week, I sent a written proposal and draft inscription to MOIA. The Government of India accepted the proposal and proceeded to erect a memorial monument at Kidderpore Depot overlooking the Hughli River with the inscription plaque contained within. In fact, the inscription tribute on the plaque are the words which I wrote, capturing the shared sentiments of the descendants of those indentured laborers as only the descendant of an indentured laborer can feel and articulate.

My draft inscription stated:

By thousands they journeyed from other parts of India by boat, bull cart and by foot to this port city, bound for their long and arduous journeys on the treacherous seas of the “kala pani” by ships to places unknown to them and despite many false promises, travail they did with unwavering spirit and hope for a better tomorrow. In honored tribute, with due recognition, gratitude and lasting remembrance of all those who left these shores from 1834 - 1920 as Indian indentured laborers to far away lands seeking better livelihoods for themselves and their descendants; for their pioneering spirit, determination, resilience, endurance and perseverance amidst the extremely harsh and demeaning conditions they encountered; for their preservation of sense of origin, traditions, culture and religion, and their promotion of the Indian culture; for their achievements and successes despite insurmountable odds; for the many sacrifices made individually and collectively; for the invaluable contributions they have made to the diverse culture and economic development of the lands they adopted and where they lived; and for triumph of the spirit of Indianness that they maintained and passed on to their descendants.

The final inscription reads as follows:

From Here They Set Forth

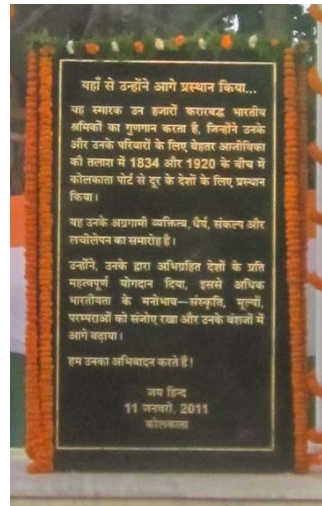
This memorial commemorates the thousands of indentured Indian laborers who sailed from Kolkata Port between 1834 and 1920 to lands far away, seeking better livelihood for themselves and their families.

This is a celebration of their pioneering spirit, endurance determination and resilience.

They made significant contributions to their adopted countries, yet cherished and passed on the spirit of Indianness – culture, values and tradition – to their descendants.



The Kolkata Memorial Inscription in English



The Kolkata Memorial Inscription in Hindi

The inaugural was preceded by a commemorative luncheon at the Oberoi Grand Hotel in Kolkata hosted by GOPIO and the newly formed Global Indian Heritage Society (GIDHS). It was attended by Minister Ravi, Dr A. Didar Singh and other members of MOIA staff, as well as attendees from the various countries who proceeded thereafter to attend the inaugural ceremony at Kidderpore Depot. Speeches and remarks were made by those attending from various

countries, expressing their gratitude for the Kolkata Memorial as a symbol of their connection and their roots in India. Other attendees included: West Bengal Chief Minister Smta Mamta Banerjee, India's high commissioner to Trinidad and Tobago, Amb. Malay Mishra, Hon. Raouf Bundhun, former president of Mauritius, and Hon. Ronald Gajraj, Guyana's high commissioner to India.

The inaugural and unveiling was a solemn event with the expected overwhelming expression of heartfelt emotions of so many who came from far off lands to witness this historic event. The delegations from Mauritius, Fiji and Re-Union Islands sang familiar songs, expressing their gratitude to their ancestors who are remembered by the Kolkata Memorial and for their own presence and participation at the inauguration and unveiling which have so much meaningful significance to all of them.



The Kolkata Memorial as seen from Hughli River



At the Kolkata Memorial: Ashook Ramsaran, Sayantan

Chakravarty, Leela Sarup, Jean Ramasawmy and others

The Kolkata Memorial project has meaningful and lasting significance to millions of descendants of those who left India as indentured Indian laborers from 1834 thru' 1920. The plan to begin with the installation of the inauguration plaque on 11th January, 2011 followed by the memorial museum and resource center, has been received with overwhelming emotional sentiments and enthusiastic support from all corners of the global Indian diaspora, in particular from

persons of Indian origin (PIOs) in destination countries where Indian indentured laborers emigrated from 1834 thru' 1920.

"We are all deeply indebted for the Kolkata Memorial which is a tremendous achievement", said prominent Indo-Caribbean Diaspora icon Dr Yesu Persaud of Guyana. "A noble effort indeed", said writer and historian Dr Anand Mullo of Mauritius; "An extra ordinary service to the Indian Diaspora", said Indian emigration roots researcher Shamshu Deen of Trinidad & Tobago; "A commemoration tribute whose time is overdue", said Prof. Mohan Gautam of the Netherlands."

I had remarked to the media at that historic moment that, "This will be a lasting legacy for present and future generations and their descendants – and I am honoured to contribute to the initiative to erect this monument in remembrance of our ancestors".

Working in close collaboration and coordination with MOIA was a focused and intense effort. The objective was to complete within 5 months in time for the 11th January, 2011 planned unveiling following the conclusion of Pravasi Bharatiya Divas (PBD) 2011 so that more people could participate in the historic event. During those months as I worked with MOIA, I remarked to MOIA officials that "I feel so honored and privileged to be actively working in prominent leadership role to see the Kolkata Memorial become a reality". I had remarked previously on several occasions that our ancestors who left those shores truly deserve their place in the annals of Indian history and the journeys of people of Indian origin. We owe them due recognition and a lasting remembrance – and that is what the Kolkata Memorial would be. I feel so honored and privileged, truly so fortunate and blessed, to be doing this. The vision of a single, suitably significant place of emotional and physical connection for the descendants of indentured workers is finally becoming a reality".

The significance of the Kolkata Memorial is a physical linkage to India, transcending all boundaries and becoming an example for other groups who emigrated from India during and/or subsequent to the 1834—1920 period. Subsequent to

the unveiling in 2011, pilgrimages continue on a regular basis for descendants of indentured Indian laborers who consider Kolkata Memorial's significance and how meaningful it is to them. Prominent visitors include Prime Minister of Mauritius, Hon. Navin Ramgoolam, and Prime Minister of Trinidad & Tobago, Hon. Kamla Persad Bissessar.

Personal Perspectives

My personal quest for my own family's connection to India was always a yearning long before I met with Minister Jagdish Tytler of newly formed Ministry of Overseas Indian Affairs (MOIA) in Brussels, Belgium in October 2004. After review of my proposal and subsequent discussions, Minister Tytler was convinced that my request to initiate and chair a session at Pavasi Bharatiya Divas (PBD2005) was a worthwhile initiative. I chaired the first "Tracing the Roots" session at Pravasi Bharatiya Divas (PBD) 2005 in Mumbai, India. It was a welcome trend that contributed to more avid interest among descendants of Indian indentured laborers and their quest to connect to their ancestral villages and, in effect, to India itself. "Tracing the Roots" at PBD2005 was a very successful session that drew on the experiences of many in persons of Indian origin (PIO) countries, historians, academicians and custodians of records of Indian emigration, in particular Indian indentured laborers from 1834 through 1920.

That session spawned renewed intensity among PIOs and encouraged MOIA to establish "Tracing the Roots" initiatives within MOIA and referred those were qualified to do actual searches for families in Indian based on emigration information obtained in the countries of destination. A few Indian states, including Bihar, also initiated programs to assist PIOs to trace their respective families and their ancestral villages. As then Secretary General of GOPIO in 2005, I established GOPIO's "Tracing Our Roots" committee to assist those who seek assistance in finding and connecting with their ancestral families in India.

My continuing search and inquiries led me through many pathways but nothing definitive that would allow me to

pursue a direct link to the ancestral village of my great grandfather Pooriya who arrived in Guyana (then British Guiana) as an Indian indentured laborer in 1853 aboard the ship *Adelaide*. The only information available was shown on the single line entry in the birth record of my grandfather Ramlochand born 10th March, 1867 in Guyana. That single line entry also listed my great grandmother Radhah having arrived in Guyana in 1860 aboard ship *Colgrain*. With no ship records of 1853 or 1860 available in the archives in Guyana due to time, damage or loss of documents, my search moved beyond Guyana to other possible sources such as India and the United Kingdom where I was hopeful that secondary records were kept.

From both my vantage point as then Secretary General of GOPIO and my regular interaction with other PIOs and non-resident Indians (NRIs) on a global scale, I was able to view the entire global landscape of PIOs and the history of emigration from India during the 19th and 20th centuries. In particular, I acquired historical details, more in-depth knowledge and valuable information on Indian indentured laborers from 1834 through 1920. This appealed to me since I was interested in knowing more about my great grandparents and their journeys to Guyana, with the intent that perhaps someday I would be able to find my ancestral village in India.

My great grandfather left India in 1853 and it took him over 100 days by ship to reach Guyana (originally named Demerara, then British Guiana). By contrast, it took me less than 24 hours by airplane from New York to reach to Kolkata. During my many journeys to Kolkata preceding the inauguration of the Kolkata Memorial, I made several visits to housing sites, holding areas, processing offices and the docks that are still standing in Kolkata even more than 150 years later. All through those visits, it was on my mind that perhaps it was by some beckon call and some special guidance I was being led to that place, doing what should be done as a lasting tribute and due recognition to all those who left those shores.

The disappointing lack of success in my personal quest evolved to a search for a collective answer, quickly transforming my motivation to become a representative of the descendants of those who left India from the ports of Kolkata (Calcutta), Chennai (Madras) and Mumbai (Bombay). That gave me an enormous sense of courage and determination to succeed in installing something physical, symbolic of lasting recognition and tribute. There is an overwhelming sense of personal obligation and responsibility that I undertook to make certain that quest is fulfilled. In that process, I intended to use all available support, collaboration and good intentions of the governments of India and West Bengal, governments of countries with persons of Indian origin (such as Guyana, Trinidad, Suriname, Jamaica, Guadeloupe, South Africa, Fiji, Mauritius, Malaysia and others), indenturedship researchers and historians, authors, film and documentary producers, archivist, patrons and well wishers throughout the global Indian Diaspora”.

Thereafter, I was emboldened and encouraged to seek more and to do more to fulfill that personal desire to find and connect with the land (even the village) of my ancestors. Since that time and previous as well, it has been a journey into the unknown, seeking those I have not personally known but wanting to know, to learn, to marvel, to empathize, to trace their footsteps and to imagine their experiences. Yet, somehow it felt that I may have known them all along but have been missing the connection that could fulfill a long desire that existed as a deep desire and personal yearning. In so many ways, it was fulfillment of another kind, for the larger good – and how fascinating this journey has been at every single step for me.

The goal was to establish a commemorative marker in Kolkata on January 11, 2011 followed by a museum and resource center that would emotionally and physically connect the descendants of indentured workers with the history of their ancestors who left India from 1834 — 1920. This will be a lasting legacy to present and future generations of their descendants.

On that long airplane return journey to New York from Kolkata on July 12, 2010, with lots of emotion, vivid recollection and personal perspective in mind, (and, oh yes, with some wine and Kleenex), I drafted the following inscription to be placed on the memorial plaque, an inscription that reflects common feelings among the global Indian Diaspora. MOIA later reduced the inscription to fit the plaque, but retained those words that were placed on the Kolkata Memorial.



*Ashook Ramsaran at the
Kolkata Memorial*



*Ashook Ramsaran & Min
Vayalar Ravi at Kolkata Memorial*

“Our ancestors who left those shores truly deserve their place in the annals of Indian history and the journeys of people of Indian origin in the Indian Diaspora. We should all be very proud of our ancestors who made the first journey that has become an integral part of our history as well. We certainly owe them a lasting tribute, recognition of their sacrifices and a truly worthy remembrance”, I stated in one my published articles in 2010.

“While our ancestors left those shores with barely the clothes they were wearing but emboldened with lots of hope,

promise and courage, we, their descendants, can proudly walk today in those very same depots and docks, reminisce and marvel – while expressing our gratitude and, yes, become quite emotional — at their courage and determination. Today, we all stand tall on the broad shoulders of our ancestors who bore the initial burden and sacrificed so much for our wellbeing. Our strength and freedom of spirit come from them who bravely made the journey, courageously walked ahead of us and cleared treacherous pathways so that we can live better lives today”, I remarked to a journalist shortly after the inaugural of the Kolkata Memorial.

11th January, 2011 at the Kidderpore Depot in Kolkata was truly a historic moment with enormous significance to millions of descendants of those who left India as indentured Indian laborers during the 19th and 20th centuries. While the unveiling of this memorial plaque was witnessed by many in person and broadcast live electronically for the PIO world to view, I was convinced that we were not alone at that moment: Also viewing that ceremony were the souls of those who left those depots, smiling in gratitude and silently shouting “Thank You” for remembering them and recognizing their journeys and ordeals. In collective gratitude, recognition and tribute, we also say to them, “Thank you”.

Decades later, we continue to express our gratitude to them and honor them in visible and significant ways that transcend time and place.

Significance to Guyana and other PIO Countries

Guyana

The Kolkata Memorial is of tremendous significance historically and symbolically to Guyana and persons of Indian origin in Guyana – as well as the entire Caribbean region and other countries where Indians were sent as indentured labourers. The first arrivals of Indian indentured laborers to the entire Caribbean (West Indies) region came to the shores of Guyana at Highbury on 5th May, 1838 and that migration continued until 1920. It is indeed appropriate that two (2) replica of the Kolkata

Memorial were unveiled in Guyana (at at Highbury and at Monument Gardens) on 5th May, 2013 which was the 175th anniversary of the first arrivals. While similar replica are envisioned for other countries in the Caribbean region where Indian indentured laborers were sent to work on the plantations, it is significant that the first such replica are installed in the Guyana, the country of the first arrivals of Indian indentured laborers in the region.

When I had spotted the clock tower on 7th July, 2010 while standing with MOIA and Government of West Bengal officials on the deck of the launch, I was informed by West Bengal government archivists that it was known as “Demerara Depot”, the location from which the ships departed to then British Guiana with their cargo of indentured laborers. Immediately, I recognized the historical significance and successfully negotiated to erect the memorial plaque at that very same spot. In fact, “Demerara” was the name given to the colony prior to being named British Guiana, hence to connection to Kolkata Memorial.

It is noteworthy that I, as a “son of Guyana”, played a significant role in convincing the Government of India on the need for the Kolkata Memorial, and worked closely and collaboratively with MOIA to design that historic memorial which included an appropriate inscription taken from my draft, capturing the shared sentiments of the descendants of Indian indentured laborers. The “Guyana connection” is evident from the inception.

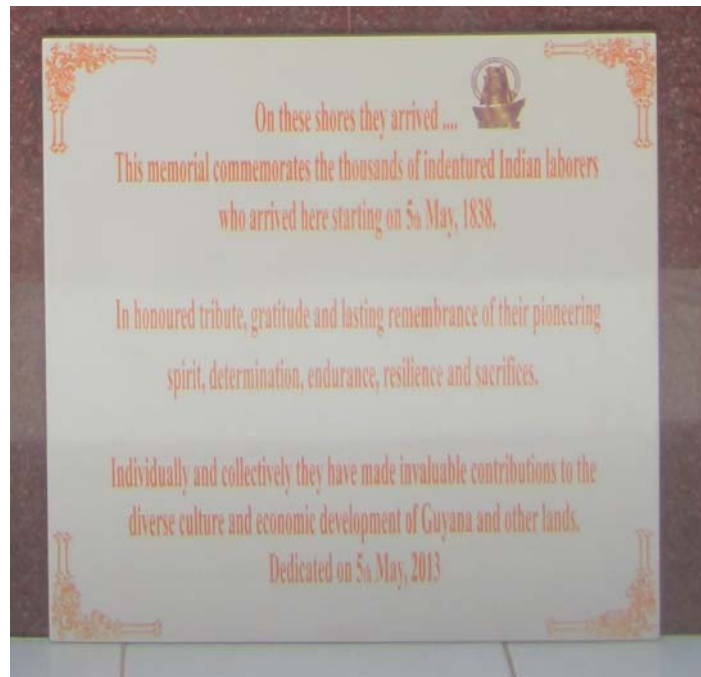
On these shores they arrived

This memorial commemorates the thousands of indentured Indian labourers who arrived here starting on 5th May, 1838.

In honoured tribute, gratitude and lasting remembrance of their pioneering spirit, determination, endurance, resilience and sacrifices.

Individually and collectively they have made invaluable contributions to the diverse culture and economic development of Guyana and other lands.

I am again honored to have written the inscription for the Guyana memorial monument expressing the hopes and aspirations of those early arrivals in Guyana and their descendants. There was another similar memorial constructed at Monument Gardens in Georgetown.



The inscription on the Indian Arrival Monuments in Guyana reads as follows:

Inscription written by Ashook Ramsaran; Memorial unveiled and dedication by Ashook Ramsaran and Indian High Commissioner Puran Mal Meena on 5th May, 2013; At Highbury, site of first ship Hesperus arrival on 5th May, 1838 and at Monument Gardens in Georgetown.

Dr. Yesu Persaud of Guyana said, “We are all deeply indebted for the Kolkata Memorial which is a tremendous achievement”. Born and raised in Guyana, I am honoured and feel privileged to have made such an historic contribution for which I was cited when the President of India bestowed

on me the prestigious Pravasi Bharatiya Samman Award to me on January 9, 2011.

In the absence of Hon Vayalar Ravi, Government of India's Minister of Indian Overseas Indian Affairs (MOIA), I was given the honour, along with Indian High Commissioner to Guyana, Shri Puran Mal Meena, of unveiling the Indian Arrival Monuments at Highbury and Monument Gardens.

When I unveiled each of these memorials on the same day on 5th May, 2013 marking the 175th Anniversary of Indian Arrival in Guyana, I said (as I did on January 11, 2011 in Kolkata):

"While we dedicate this memorial, I am certain we are not alone. The souls of our ancestors are looking at us from above, smiling and saying "THANK YOU. YOU HAVE DONE WELL". To which we would all reply in unison: "THANK YOU FOR MAKING IT POSSIBLE"

Trinidad & Tobago

The Indian Arrival Monument at Waterloo-by-the-Sea was unveiled on 30th May 2014, the 169th anniversary of Indian Arrival Day in Trinidad & Tobago, another significant and historic marker of the journey of Indian migration to other lands for better livelihood. The monument is another commemorative milestone marker in honored tribute and well deserved recognition of the first arrivals of indentured Indian laborers in Trinidad & Tobago. This project was initiated by GOPIO president Ashook Ramsaran in similar manner as with the Kolkata Memorial in India (2011) and Indian Arrival Monument in Guyana (2013). It was supported by the Indian High Commission of Trinidad & Tobago and the Ministry of Local Government -Couva/Tabaquite/Talparo Regional Corporation.

The site at Waterloo-by-the-Sea was selected as an appropriate setting for the tribute to first arrivals of Indian indentured laborers to the shores of Trinidad & Tobago. The unveiling was attended by Trinidad & Tobago's Minister Dr. Suruj Rambachan MP (Works and Infrastructure), Minister Ramona Ramdial (Minister of State in the Ministry of the

Environment and Water Resources), Counselors Abdool and Seepersad, Couva Regional Chairman Henry Awong, among many others officials. GOPIO International President Ashook Ramsaran and Indian High Commissioner HE Gauri Gupta unveiled the monument in the presence of hundreds of people including several “legacy generation” persons, a few over 100 years old. This was followed by an authentic Indian lunch served Caribbean style. Among the many legacy honorees were: Samoondarie Doon; Sewdass Sadhu (builder of Temple by the Sea), Samdaye Sewdass (wife of Sewdass Sandhu) and 110-year old Sughari Jattan.

In honour of Indian indentured
labourers whose arrival in Trinidad
and Tobago began on 30th May 1845.
In recognition of their pioneering
spirit, sacrifices, endurance and
determination to seek better
livelihoods for themselves and their
descendants. In gratitude for their
invaluable contribution to the social,
spiritual, cultural, economic and
political development of Trinidad
and Tobago”.

Inscription written by Ashook Ramsaran; Memorial unveiled and dedication by Ashook Ramsaran and Indian High Commissioner HE Gauri Gupta on 30th May, 2014 at Waterloo-by-the-Sea in Trinidad & Tobago

I was again honoured to write the inscription for the Indian Arrival Monument at Waterloo-by-the-Sea which I patterned after the Kolkata Memorial in India (2011) and Indian Arrival Monuments at Highbury in Guyana (2013).

Footprints

Our ancestors arrived barefoot from India to the Caribbean and other countries of the British colonies in search of better livelihoods. It is ironic that we should refer to footprints because they have left physical footprints on the landscape as well. They have made a lasting impact on the lives of people and the countries where they lived: Socially,

culturally, economically and politically. We came for opportunity seeking better lives. We came seeking better lives and we have achieved beyond expectations, contributed significantly to the development of respective countries economically, politically and culturally.

The 1st journey beginning in 1834 was charted for us by others with us having little or no choice of destination – a form of servitude which continued through 1917, finally concluding in 1920. Our footprints are indelible and last for lifetimes because of the historical significance of our journeys, and because we make an earnest effort to make sure that the steps, the journeys and experiences are fully documented regardless of moments of dispute or controversy or even unsavory episodes. We have progressed and will continue to make an impact wherever we go or whatever we do with more footprints along the way. These are footprints that cannot be denied, diminished, disregarded or neglected.

I stated in one of my published articles in 2010 that, “Our ancestors who left those shores truly deserve their place in the annals of Indian history and the journeys of people of Indian origin in the Indian Diaspora. We should all be very proud of our ancestors who made the first journey that has become an integral part of our history as well. We certainly owe them a lasting tribute, recognition of their sacrifices and a truly worthy remembrance”. We continue to pay honoured tribute to those who made those treacherous journeys of yesterday which made it possible for us to share a better today and tomorrow.

***Ashook K. Ramsaran** was born in Guyana, third generation of Indian indentured laborers who came to Guyana in 1853 and 1860 respectively. He emigrated to the USA in 1967 and obtained advanced degrees in engineering at Polytechnic University in New York. He is president of the Global Organization of People of Indian Origin (GOPIO International). He is founder and president of Ramex, an electronics manufacturing company based in New York, USA. He resides in New York, USA with his family. Contact: ramsaran@aol.com*

Values, Forms and the Relevance of Communication from Ancient Indian Traditions in Present Times

Sanjeev Kumar Sharma, Ph.D.

Each society thrives on values that constitute the potent determinants of human personality as well. Scholars have often tended to define and associate values in terms of their economic significance, and as such things are called valuable in so far as they satisfy human needs/desires. Food is called 'good' because it not only satisfies the hunger of the eater but also facilitates the furtherance of life thereby pointing to the efficacy of 'survival value'. Values are communicated and so is culture and commerce.

Basic of human existence relates to the fact that all commercial, spiritual and emotional values have been associated with physical, intrinsic, social, intellectual, economic, aesthetic and spiritual to religious implications. And of all these categories, intrinsic values like goodness, virtue, beauty, honesty, truth and love of mankind are decidedly important in so far as they satisfy the deeper

cravings of the 'spiritual self' rather than the economic and utilitarian demand of the 'bodily self'. Here one is reminded of Kathopnishad's mention about that envisages the five senses as 'horses', mind as 'rein', intelligence as 'driver' and soul as 'chariot'.

The word communication is translated into languages of Sanskrit origin in three forms *samvaad*, *vimarsh* and *sanchar* (dialogue, discourse and communication). The word communication has a number of meanings in Sanskrit, and one of them is equivalent to what is understood as communication in the modern sense. It is not that *sanchar* is the only word in Sanskrit which could be used as an equivalent word while translating the English word 'communication'. However, interestingly, in all languages of Sanskrit origin, the word has been chosen to denote 'communication'. Perhaps, it signifies the mutual understanding, for which communication itself is aimed, prevailing among the people sharing common religious and philosophical tradition and consciousness of cultural identity. The aesthetic intellectual and religious communications satisfy the cravings of the 'spiritual self' and therefore these are regarded as intrinsic values free from utilitarian and selfish considerations. The culture of a particular society is determined and dominated by the influence of these factors and environmental ethics scholars talk about the natural man, physical man, social man, economic man and cultural man.

At a time when traditional culture and values have been largely questioned under the impact of gross-materialistic culture nourished by in the West, the emphasis on the correct communication modes and inculcation of faith in our ancient cultural heritage has become highly imperative. Time has come for the younger generation of our time to realise the relevance of ancient Indian tradition/culture to practice effective means of communication in commercial life. The communication of India leads to spiritual attainment even if it is used for commercial purposes. Hence generations migrating for economic reasons first communicate on the

basis of Indianness and keep the Indianness alive. This makes a unique ethnic group of Indians in the contemporary era.

A young student of Indian university, college or school should have learned valuable lessons from what our ancient sages practiced and taught. This is what philosophers like *Brahaspati, Sukracharya, Sandipani, Dronacharya, Mahatma Vidur, Lord Krishna, Gargi, Parshuram, Vidyottama, Bhishma* and even *Bali and Ravana* have said. The scriptures like *Upnishadas, Jatak Katha, Panchatantra* are extended examples of verbal and written communication. We find a number of dialogue hymns in *Vedas*. Famous are dialogue between *Indra, Maruts and Agastya; Indra and Agastya; Agastya and Lopamudra; Vishwamitra, Vipat and Shutudri; Yama and Yami; Ailusa Kavasa; Surya and Soma; Indra, Indrani and Vrsakapi; Pururava and Urvashi; Sarama and Pani; Gargi and Yagyavalka and Angirasa*. Apart from *Vedas*, dialogue between *Lakshaman and Parashurama* by *Tulsidas, Yama and Nachiketa* in *Mahabharata, Yudhishtar and Yama* also imbibe deeper relevance.

The debate on communication in ancient Indian traditions often gets lost in methodological issues, as most of the literature gets diverted to spiritual significance. A contemporary discourse is not only urgent but extremely relevant looking into present exposition, contemporary generative works with presuppositions and procedures very close to assumptions that were standard in ancient Indian discourses. Today's communication theories need to forge links with the traditional concepts. Moreover inquiries into re-rooting and expansion of formal communication techniques in ancient scriptures have to be brought into the fashion of discourses. One may easily understand this omission of bringing classical Indian traditions as a whole to bear on modern pursuits. The bridges have to be built between ancient past and present.

One must realize that these dialogues and discourses have wider social relevances. The mechanisms of multi clausal dialogues perform formal mediation between speakers. In other words the discourse and dialogue based culture permits

multiple exit points and brings in derivations of meanings, respective conclusions, interpersonal aspects in dialogue, psysomatic analysis and understanding of social norms, all together.

Paati (Letter) has been an intricate element in Indian tradition which was used extensively by an ordinary man to Kings. *Meghdootam* by Kalidas is the form of *Sandesh Parampara* (Message) tradition.

Tarka Shastra evolves out of the modes of communication used in logical growth.

Dastan tradition is another form of progressive verbal communication. It was used for contextual dialogue in large closed door meetings.

Udhhao has been used as an effective messenger in Mahabharata and Krishna and Angad have played the roles of Political emissaries.

Folk forms which have traditionally been used in India as a means of disseminating information are diverse in nature and include different combination of drama, dance, song, mime, storytelling, folk theatre, folk shows, narrative forms and puppetry. The same resources have been richly used by power point presenters in the western concepts of effective communication.

Music has also played a rich part in enriching the communication modes. Each occasion has been assigned a different raga or method of singing. In contemporary research it is endorsed to be an integral part of communication and time management.

मौनं सम्मति लक्षणं such and many hymns reflect the pragmatic presence of communication in ancient India which is studied as para-language by western propagators of the theories of communication.

Paintings and Sculptures of Ancient India also communicated relevant messages. They were the rich sources displaying meanings. Buddhism and Jainism have used these means extensively.

The modern communication is a mix of contemporary and ancient form of communication.

The language has become an essential part of communication. But the non-verbal means and the folk traditions have enriched the communication in India society. As always it reflects a higher form of communication which is an ideal mix of language, symbols, carvings, colours, music and folk arts.

Communication has been at the center of human existence in every stage of human evolution. To express the ideas or thoughts that arise in one's own mind is a basic human instinct. This need to express perhaps gave rise to various and unique ways of communication. In the absence of a fixed pattern or a language man must have used sounds and gestures to express his emotions, thoughts, ideas or needs. It is possible that the humans of the pre-historic period had used some symbolic form for communication like specially arranged stones, symbols carved in wood or earth, fire etc. Later by speaking two or more sounds together and attaching a definite meaning to the created sound, man must have invented words. These fixed patterns of sound became language. Thus spoken language is the earliest medium for communication.

India being one of the oldest civilizations and culture has a rich heritage of communication methods which find references in the Indian scriptures. The sacredness of speech or the spoken words was of prime importance for the Indian rishis, thus they have personified speech by attributing to it a form of Shakti- the goddess. The worship of Devi Saraswati (the goddess of Speech) from the Vedic age till today proves that how sacred and important is speech for communication to every Hindu. As per Hindu belief she is also the goddess of knowledge.

The intellectual study of communication and communication theories in India has its roots in Vedic age. Spanning across centuries Indians scholars have not only meditated on the nature of communication but have also formed rules for communication. One of the present forms of learning, which we call as learning through discussion, has its origin in the Vedic education system. The teachers

(gurus) adopted dialectic methods – a process of questions and answers to reach an understanding. Explanations or solutions to any problems or issues were sought through arguments and counter arguments. The teachers (*gurus*) encouraged their disciples (*shishya*) to think, argue and discuss to understand various phenomena.

The gurus focused on oral communication skills. They taught their students how to communicate to win an argument or influence the listeners. The early communication practitioners sought the best methods of logical persuasion and public speaking or public presentation. The kings used to hold an assembly (*sabha*) and invite scholars to present their scholarly learning. There are many references of such assemblies in Indian scriptures. The kings also invited scholars from another kingdom to argue with the scholars of their own kingdom. So along with the logical arrangement of ideas, the gurus focused on the body language of their disciples. The gurus trained the students in social behavior. The disciples were taught how to control emotions, how to sit, how to control involuntary body gestures etc.

Communication begins with language. Pantanjali, the Indian linguist, says that language is human expression which is offered out by speech organ. The gurus in those times placed a high value on the spoken words and the vocabulary used. The teachers insisted on the right choice of words, careful construction of sentences and proper pronunciation of words. The language for communication was Sanskrit. Sanskrit is considered to be the languages of Indian gods and goddesses. Thus the gurus laid high emphasis on how and in which way it is spoken. A high level of accuracy was maintained while speaking the shlokas for any religious purpose or while performing *pooja* or *yagya* (rituals). The gurus trained their students to make vocal sounds and pronounce or chant mantras accurately and mispronunciation of any word was regarded a sin.

The limitations of oral communications perhaps prompted people to search for new forms of communication

which can improve the retention of information. A script or written language is one of such forms of communication. It took ages for the present scripts to evolve. All the scripts are based on key concept of symbols. So the alphabets of all the languages are symbolic representations of sounds of their respective languages. It is interesting to note that written language evolved from carvings and drawings. The primitive drawings and heliographic characters found in caves like Ajanta and Ellora or carving in the ancient temples of India are the examples of this type of communication. In the prehistoric times people carved symbols to represent a concept, object, activity, place or an event. For example a circle represented sun and moon; two sticks represented legs or walk. Such symbols are found in the Indus Valley civilizations sites in India during the excavation. As these symbols could represent only something resembling to their form, the graphical symbols that represent an idea came into existence.

Communication, through the varied use of language, has become quite modern and important phenomenon nowadays. What were the earliest period when *Gurus* or *Rishis* preaching to *disciples (Shishyas)* under a very congenial, clean, safe, quiet and divine place where zero technological classroom environment were created and disciples were ready and curious enough to learn the arts. Nowadays the same environment has taken a new form with a new classroom, more projectors, young teachers, better infrastructure, heterogeneous student community etc. still the engagement of self remains. Each ancient dialogue carries a wider inference.

References

1. Jayaweera, N. (1988). *Some Tentative Thoughts on Communication Theory* and Adwaita Kumar, K. J. (2005). *Mass Communication in India*. Bombay: Jaico.
2. Sitaram, K. S. (2004). *South Asian Theories of Speech Communication: Origins and Applications in Ancient, Modern, and Postmodern Times*. *Human Communication: A Journal of the Pacific and Asian Communication Association*, 7(1)

3. Tewari, I. P. (1980, June 1). Sadharanikaran: Indian Theory of Communication. Indian and Foreign Review

Dr. Sanjeev Kumar Sharma, a Professor of Political Science in CCS University, Meerut is presently the Secretary cum Treasurer of the Indian of Political Science Association. He is associated with numerous professional bodies of the subject and universities of different states in various capacities. His main areas of interest have been political sociology, ancient Indian polity, and Indian political system. A widely travelled academician, Dr. Sharma has an excellent knowledge of Sanskrit. He has published a wide number of articles, Research papers, book reviews, edited and authored books and monographs. He is known for his study of ancient Indian knowledge systems.

The Resplendent Eternal India

Nisheeth Rai, Ph.D

Sometimes in specific context 'word' is not only understood but it is endured. This is the reason why enduring the sensation of word is considered as a fact. Generally, the superficial meaning of the word is received at the level of consciousness. However, the latent deep meaning or sense comes out when one combines the emotions, experience and expectation related to the 'word'. Furthermore the deeper and latent meaning also depends upon mental indulgence of super and sub consciousness. That is why emotion of people automatically arose on hearing a particular word. For me one such word is 'India'.

Whenever I hear the word 'India', then at the superficial level of consciousness I instantly understood it as a geographical entity but at the inner deeper level of super and sub consciousness I endure it as a word emitting strange yet beautiful pleasant, spiritual and musical nodes. Then and there I understood it not just as a geographical entity but as a divine region. A resplendent eternal region that is operative through the centuries in enlightenment and dispersal of our values, achievements and expressive style. India is at once appears unbelievably old and incredibly young, utterly sophisticated and

emotively naive. Her great achievements of the past in philosophy, art and social organization possess an indestructible value, and there can be no true citizenship of the world of which the roots do not reach back into this ground, at least as far as they reach back into the Indian culture. There is no point of time when speculation, experiment, success or failure had not constituted the Indian civilization. Whenever or wherever there is disruption or interruption in the continuous flow of refulgence and culture our Indianness is evanescent. And then the grammatical tussle which relate the word 'India' to intrinsic resplendent suits me and the etymological meaning of eternal "India" appears to me as 'resplendent-eternal region', although there is no historical basis of this meaning.

In order to understand the resplendent-Eternal India one has to understand its three forms **Fictile India**, **Perpetual India** and **Eternal India** as shown in figure 1.

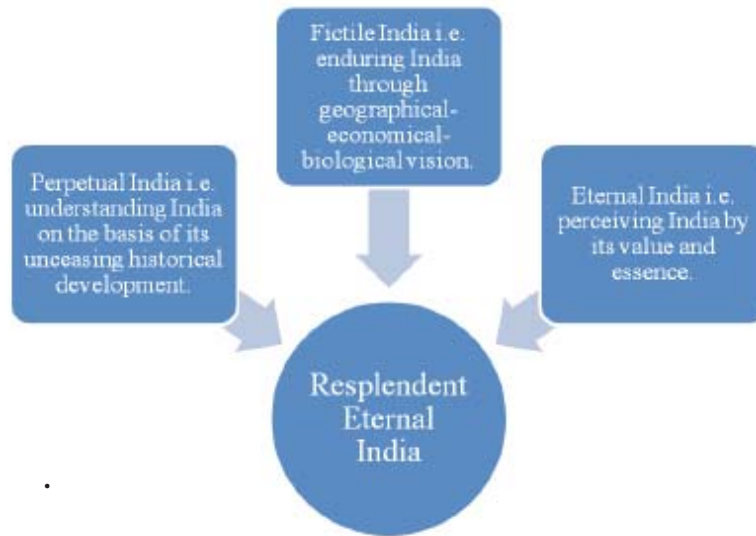


Figure 1: Showing Three Forms of Resplendent Eternal India

The holistic knowledge of India can only be accessible by understanding the three forms of India because it is through these three forms by which India achieves its 'Human Aim' i.e.

'*Purshartha*'. Literally speaking, *Purushartha* means those actions which are proper and correct. The aim of life of an individual is determined by the doctrine of *Purushartha*. It also decides the course of life of human and lays down norms and values for the behaviour patterns. *Purushartha* means "*Purusharthate Purushartha*", i.e. the efforts made by the individual to achieve the aims, goals and ultimate values of life. The ultimate end is to attain '*Moksha*' or salvation and hence, human should behave in such a manner that this aim may be achieved. *Purushartha* means the pursuance of those actions which lead to the fulfillment of socially approved values and goal.

The theory of *Purushartha* determines the values and a measuring-rod according to which human actions are to be performed or avoided. According to **P.N. Prabhu** (1990), "*The theory of Purusharthas concern themselves with the understanding, justification, management and conduct of affairs of the individual's life in relation to the group in and through the Ashramas*". *Purusharthas* is also seen as the psycho-moral basis of the *Ashrama* theory. It is so because on the one hand, the individual receives a psychological training through the *Ashramas* in terms of lessons in the use and management of the *Purusharthas*, while on the other hand, in actual practice, one has to deal with society in accordance with these lessons. **Prof. K.M' Kapadia** (1986) says, "According to this theory there are four *Purusharthas* or aims of life- Dharma, Artha, Kama and Moksha. The theory of *Purushartha* thus seeks to co-ordinate material desires and spiritual life. It also tries to satisfy the sex of instinct in man his love of power and property, his thirst for an artistic and cultural life, his hunger for reunion with param atman. It comprehends life as a whole, its hopes and aspirations, its acquisitions and enjoyment, its sublimation and spiritualization".

It is clear that *Purushartha*, is the basis of Human life and it is to be regarded as basis on which the life of a human rotates. It is a blend of 'this worldliness'. It coordinates the activities of a man for the realization of spirituality as well as for the maintenance of day to day life. The theory of *Purushartha* thus covers the total life of human. It finds concrete expression through the *Ashrama* system.

Coomarswamy (1918) believes that India in the famous formula of “Human Aim” (purushartha), on the one hand temporarily as vocational activity (function, or duty), winning wealth and enjoying pleasure; and on the other hand eternally as spiritual freedom. Obviously the latter object is the main concern of all human. They are the criteria of ethical judgment. That is a priori right, which tends to the achievement of one or all of these ends (all being good in their degree or kind), and that is wrong, which involves the attainment of any end not appropriate to the individual concerned, or involves a failure to attain what is appropriate.

One speaks of right or wrong accordingly as purely relative to individuality and circumstance; and since all men are really unlike, it requires but a slight development of the doctrine of “**own-morality**” of the vocational groups, which is the basis of organized ethics. The individual who attains this ground of liberty is called in India “*jivanmukta*” free in this life, since nothing of himself is left in him. This is the concept of superman; but it demands also the entirety of human at every stage of development. There can be no doubt that this latter end of spiritual freedom to become what we are dominated in India.

The comprehensive meaning of India, from body to soul, is engrossed in the serving of these four *purushatha viz Artha-Kama-Dharma-Moksha*. It is impossible to see body and soul aloof. However, like human vision, human intellect is unable to see all the aspects simultaneously. Therefore, India should be understood on the basis of these three forms .

The **Fictile India** is present in **space-effusion**, in our village-city, farm-barn, river-mountain and mart-market linkages. Through this India serves the *Artha* and *Kama* of *Purushartha*.

- ♦ *Artha* means the economic and the material aspects of life. According to **Zimmer** (1969), “*it includes the whole range of tangible objects that can be possessed, enjoyed and lost and which are required in daily life for the upkeep of a household, raising of a family income and discharge of religious duties.*” According to **P.N. Prabhu** (1940), “*Artha is to be understood as referring to all the means necessary for acquiring worldly prosperity such*

as wealth or power". According to **Ê. M. Kapadia** (1986), "*Artha refers to "the acquisitive instinct in man and signifies his acquisition, enjoyment of wealth and all that it connotes"*. The old philosophers allowed the pursuit of wealth as a legitimate action. Apart from this, *Artha* is desirable because it unfolds the spirituality of human only when s/he is not economically starved. A human has to maintain a household and perform the *Dharma* as a householder. Hence, *Artha* is necessary for the maintenance of life and the maintenance of *Dharma*.

- ♦ *Kama* refers to all the desires in man for the enjoyment and satisfaction of the senses including sex and the drives to which man is prone to. **P. N. Prabhu** (1940) writes, the term "*Kama*" refers to "*the native impulses, instincts and desires of man; his natural mental tendencies, and finds its equivalent*", One may say that in the use of the English terms, 'desires, 'needs,' basic or primary motives'. According to him, "*the collective use of the term Kama would refer to the totality of the innate desires and drives of man.*" Hence it is clear that *Kama* refers to the basic impulses and desires of man and it may also be used in a broader sense to include the motivation of man which is socially acquired. Hence, due importance is also given on *Artha* and *Kama*. These, when pursued in accordance with *Dharma* are the right functions of a man.

According to **Ê. M. Kapadia** (1986), "*Kama refers to the instinctive and emotional life of man, and provides for the satisfaction of his sex drives and aesthetic urges. Kama as the satisfaction of the instinctive life is recognized as one of the aims of marriage, along with Dharma and procreation*". Sex refers to procreation and it is regarded as the lowest aim of marriage. According to old classical Hindu thought, *Kama* does not mean sex life alone. It means emotional and aesthetic life also. Another belief of Hindu thinkers is that it is necessary to satisfy the basic desires; their suppression will ultimately be a great source of hindrance in the attainment of salvation. Hence

it is necessary to allow the satisfaction of sex for the healthy development of personality.

The **Perpetual India** is seen through **time-effusion**, the thousands of years of history, from Indus valley Civilisation to consecutive arrival of *Nishad-Dravid-Aryan* and it is continuously progressing. It is perpetual as it is unceasing. Yet, it is not a fix point of time but constantly present and sustainably developing. This continuity is still present. It is reflected when Indians are able to honour and respect the pre-Harappan atheist concern and behaviours. This indigenous melioration constructs the symbol of our philosophy, thinking, contemplation, language and art. These are the framework of our psychological strength. Therefore, this eternal form of India is unceasingly serving the third *Purushartha*, *Dharma* by constantly growing along with history of India.

♦ The word *Dharma* is derived from the Sanskrit root '*dhr̥*' which means to hold together or to preserve. Hence, the social implication of *Dharma* as a principle to maintain the stability of the society is brought out in various classical Hindu texts. *Dharma* is so called because it protects all. *Dharma* preserves all that is created. *Dharma*, then, is surely that principle which is capable of preserving the universe. *Dharma* is for the welfare of mankind. It protects and preserves all human beings. Hence, Hindu view of *Dharma* is that it is the force of power which protects man from all kinds of dangers. **K.M Kapadia** (1986) is of the view that *Dharma* provides a link between *Artha* and *Kama*.

According to him, "*Dharma, is knowing that Kama and Artha are means and not ends*". He believes that if a person devotes all his energies to the satisfaction of basic urges then life becomes undesirable and even dangerous. Therefore, some power or force is required to regulate and control mankind. *Dharma* provides direction to the acquisitive and emotional drives in man and by enjoying life in this manner; *Dharma* brings about harmony between temporal interest and spiritual freedom. It provides a code of conduct through which man has to conduct his day-to-day life.

The **Eternal form of India** is subtle than the perpetual form. The main aim of this form is to serve *Moksha* of *Purushartha*, i.e. the 'pure bliss' (it will be discussed in detail later) which is

partially depicted in celebrating festivals, arts, music and literature and fully accomplished in living a hermit life (like Vivekanand, Gandhi, Vinobha, Rabinranath etc.). Common Indian yields this Eternal form of India in his/her festival, music and poems. It is due to this Eternal form that the seeds of culture and gusto percipience are germinated. Although the source of this seed is 'Eternal India' but its development and germination takes place on the basis of 'Perpetual India' and 'Fictile India'. Like other things **Eternal India** have some superior and inferior side. The permanence of values of Vedanta represents superior side whereas the continuity of caste system represents the inferior aspect.

- ♦ *Vedanta*- The term *veda* means "knowledge" and *anta* means "end", and originally referred to the Upanishads, a collection of foundational texts in Hinduism. The Vedanta-Seed takes unique shape in the personal consciousness of every Indian with respect to 'Space' (Fictile India) and 'Time' (Eternal India). The forms of Vedanta is sometimes reflected in oblation, monotheism, polytheism, parlance monotheism and sometimes in adherence, renunciation and mysticism.. In 20th century it's socio-economic version was '*sarvodaya*'. The Eternal form is abstract but it's materialistic or concrete form is seen in relation to the 'space', 'time' and 'subject'. It simply means that the Eternal India is spatial-temporal and subject based. **Rai** (1990) says that the core of Rabindranath's poem and Gandhi's '*Sarvodaya*' is in fact the 'Eternal India' the source of which is *Vedanta*.

The 'Eternal India' is expressed in its supreme milieu in our Indian meditation system, crafts, literature and philosophical thinking. Surely the presence of 'Fictile India' and 'Perpetual India' in literature, crafts, arts and mysticism is not less. Literally, all three are active in expressing themselves jointly. The difference is only of degree or emphasis i.e. which form is more emphasized in given time and space. **Rai** (1990) said that "*Eternal India*' is more evident in content and style of Rabindranath's poem and Arbindo's Philosophy.

Whereas, 'Fictile India' and 'Perpetual India' are evident in ceremonial-traditional verses or hymns and Premchand's stories. Where the 'Kamaayni' and 'Urvashi' are articulation of 'Eternal India', 'Bharat-Bharti' and 'Kuruksheetra' are articulation of 'Fictile India' and 'Eternal India'."

- ♦ Caste System- This system, of which the lines are drawn at once ethnically and culturally, was used to represent an integration (not a division) of society in vocational groups internally democratic, and outwardly answerable to other groups only for the fulfillment of their '*own function*'. It was assumed in India that heredity determined birth in the appropriate environment. With 'Space' (**Fictile India**) and 'Time' (**Perpetual India**) effusion this system had created many problems. If it had been perpetuated in its pure form then it has provided bliss but due to spatial-temporal changes it has become curse. The problem, in the present society is, a person's path in life was determined by his birth, not by his *karma*.

A society would be perfect only if people were free to do what they actually wanted to, based on their *karma*, rather than following the diktats of the caste they were born into. And where did these diktats come from? They came from parents, who forced their values and ways on their children. Brahmin parents would encourage and push their child towards the pursuit of knowledge. The child, on the other hand, may have a passion for trade. These mismatches led to unhappiness and chaos within society. Furthermore, the society itself suffered as its people were forced to work at jobs they didn't want to do. The worst end of this stick was reserved for the poor Shudras. Many of them could have been capable Brahmins, Kshatriyas or Vaishyas, but the rigid and unfair birth-based caste system forced them to remain skill-workers. In an earlier era, the caste system had been flexible. The best example of that was from many centuries ago: Maharishi Shakti, now known as Ved

Vyas, a title used through successive ages for those who compiled, edited or differentiated the Vedas. He was born a Shudra, but his karma turned him into not just a Brahmin, but a rishi. A rishi was the highest status, below Godhood, that any person could achieve. However, today, due to the rigid birth-based caste system, a Maharishi Shakti emerging from among the Shudras was almost impossible

There are certain values which are unmovable, real and its glory is stable in spatial-temporal context. The inhesion of these values may be called as '**Eternal India**'. On the other hand there are some values that are continuously changing with space and time they are the representatives of '**Fictile India**' and '**Perpetual India**' respectively. Values are not built up automatically but they are constructed in a long time span. It is possible that scion of heterogenic culture can be attached to '**Fictile India**' and '**Perpetual India**'. To substantiate it one can observe the Indian marriages. The Indian marriage is an impersonal contract, undertaken as a social debt, by men and women alike, for the fulfillment of social and religious duties. It is not based on values of romantic love or passion, and it is indissoluble (**Eternal**), just because it is undertaken for ends that are realizable apart from individual interest. To be perfect wife or husband is not so much a question of personal adaptation as of education, since ethical culture is achieved through hero-worship and the general knowledge of epic literature. The end is a perfect harmony based on self-forgetfulness an order exquisite in form, and possibly superior to the romantic concept of the harmony of selves which underlies the modern theory of marriage or liaison based on love, but incongruous with our necessity to prove for ourselves the spiritual and dynamic value of passion.

Coming back to the discussion, such scion are continuously attached to '**Fictile and Perpetual Historical Tree**' from time immemorial. Indians have never hesitated to accept these scions at '**Fictile India**' and '**Perpetual India**' level but when these values become 'parasitic' i.e. they harm the unmovable core values of '**Eternal India**' it is bluntly rejected.

In fact, it is hard to distinguish between the values of **'Perpetual India'** and **'Eternal India'** because Eternal values were present in the beginning, midway and at the end of Indian perpetuality. Therefore in Indian context both perpetual and eternal values depict 'water-ripple' and 'body-soul' like inseparable duality. The argumentative, extrovert Indianness is the real axis of **'Eternal India'** on the top of which the wheel of historical **'Perpetual India'** and geographical **'Fictile India'** is constantly rotating. If **'Eternal India'** is seed then **'Fictile India'** and **'Perpetual India'** are its sprouts and fruits. The three forms may be explained by the help of the following examples. The dress pattern of India in general and women attire in particular. The dress pattern of all women in India is different from place to place (Fictile) and time to time (Perpetual) but the pattern which differentiate girl from women and unmarried woman from married woman is Eternal in spatial-temporal context. Similarly, the food patterns in India. The food pattern may from one state to another (Fictile) and from one period to another (Perpetual) but the staple or main diet along with the timing of sweet is Eternal in spatial-temporal context. The perpetuality and eternity of *Vedanta* and *Upnishads* may seen in every Indian particularly in his/her reverent attitude towards each and every element of nature whether flora or fauna.

I have written earlier that 'Fictile India' serves *Kama and Artha*; 'Perpetual India' serves *Dharma* and 'Eternal India' serves *Moksha*. Now it's time to describe and discuss the *Purushartha* which is served by 'Eternal India' i.e. *Moksha*. The meaning of *Moksha* here is in broader sense i.e. 'Pure Bliss' which is only possible in the state of equanimity and peace of mind. This 'Pure Bliss' has three categories of spirituality Erotic, Mystic and Rhythmic. However it is fundamentally inner or spiritual experience.

It is important to know that that *Moksha* have nothing to do with death. As **Kapadia** (1986), thinks that, "*Moksha represents the end of life, the realization of an inner spirituality in man. Some thinkers believe that Moksha is the most important Purushartha and remaining three are only means while Moksha is end in itself.*" This state ('Enlightenment' and 'Pure Bliss')

may be achieved before death. Literally, it is Psycho-Spiritual state. In Indian philosophy *Moksha* is not taken in negative sense but it is used in positive pleasure giving sense. The western scholars and 'semi-literate' Indians misunderstood *Moksha* as something related to post death phenomenon. However in Indian philosophy it is believed that death is something related to body not soul. Death is just transmigration of soul. So, *Moksha* may be achieved in one's life therefore death is not necessary for *Moksha*. For Indians continuous living in this resplendent divine land and serving India is 'Pure Bliss' or *Moksha*. That is why this land is called as *Vaikunthdham*, *Kailashdham*, *Babadham* and living in this spiritual land is like experiencing Eternal India.

In 'Goal-Means' relationship, the goal of 'Eternal India' is the 'Spritual' and resplendent divine world and the 'Means' for it is the resultant of psycho-spiritual values through which resplendent divine land is achieved by the help of art-craft, erotic and mystic spirituality and culture. The goal of 'Eternal India' is achieved at Individual level but at the level of 'Means' it is related to 'Individual' and 'Group' both. Not only in crafts, literature, religion but it have its place in social thoughtfulness.

At the Philosophical level or rather 'Text View' above written things seems fine but at the empirical level or 'Field View' situations are not so blissful. Sculpture had already declined, but painting and architecture were still at a very high level at the end of the twentieth century. Music, poetry and dancing survive today, however, precariously. In the Twenty First century we have to remark two special conditions beside the survival of the past in the present. Firstly, that the Indian culture was already decadent, that is to say, suffering from the inevitable consequences of all formulation.

The formula, however admirable, is inherited rather than earned, it becomes an end instead of a means, and its meaning is forgotten, so much that it is insecure. Secondly, political subjection coincided with the impact of the globalisation and of late the dead weight of empirical science apprehended simply as the basis of economic success. All this implied a transvaluation of all values, in an arbitrary rather than a constructive sense. It is hard to realize how completely the continuity of Indian life

has been severed. The threads of tradition are broken and a nondescript and superficial being deprived of all roots a sort of intellectual pariah who does not belong to the East or the West, the, past or the future is been created.

The greatest danger for India is the loss of her spiritual integrity. Of all Indian problems the education is the most difficult and most tragic. As things now stand it is dominated by political considerations in the sense that loyalty is more essential than personality in a teacher even university professors are subject to espionage and their activity to censorship. Modern pedagogic theory teaches us that the aim of education should not be the leveling up of faculties and the production of uniform types as the intensive cultivation of the faculties we have. Education means finding out what people have tried to do, and helping them to do it better. There has been no “finding out” in India, but only a complete inversion of values.

From Post-Vedic period the Fictile, Perpetual and Eternal forms of India are discussed in one way or another. They are actually the world of self gleam and the source of all sublime and fine experiences. They reside deep inside of every Indian at the level of super and sub consciousness and it is repudiated in group and self consciousness. Individual does not realize it due to ignorance. But, by learning and imbibing Indian culture and spiritual practices it can be seen and experienced. This is the reason why India for me is not a mere geographical entity but a resplendent eternal frame of mind which have been called as ‘Pure Bliss’ or *Moksha*. Being an Indian is enduring this ‘Resplendent Devine Land’ and living in India means abiding this resplendent divinity?

What is really needed today is a point of view which is practical, rather than scholastic or sentimental: some power to grasp what is essential is disentangled by clear thinking from a mass of incorrect assumptions. The challenge of the Indian is very precise: To what end is your life? Without an answer to this question there may indeed be change, but progress is impossible; for without a sense of direction, who knows if we do not return upon our footsteps in everlasting circles? I conclude then with this reminder: *that the future of India depends as much upon what is asked of her as upon what she is.*

References

1. Basham, A. L. (1984). *The Wonder That Was India*. 1954. London, Sidgwick and Jackson.
2. Basham, A. L. (1968). *The Wonder that was India: A Survey of the History and Culture of the Indian Sub-continent Before the Coming of the Muslims*. London: Taplinger Publishing Company.
3. Coomarswamy, Arbindo. (1918). '*The Dance Of Siva*'. New York. The Sunwise Inc.
4. Kapadia, K. (1986). '*Marriage and Family in India*'. U.K.: Oxford University Press.
5. Rai, Kuber Nath. (1990). *Kamdhenu*. New Delhi: National Publishing House.
6. Zimmer, H. (1969). '*Philosophies of India*'. New York: Princeton University Press.

Dr. Nisheeth Rai is Assistant Professor in Department of Anthropology, Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha, Maharashtra. He can be reached at e-mail- nisheeth.rai1@gmail.com

Challenges and Solutions in Indian Higher Education

G. Kamalakar & K. Kamala

The higher education system in India has been critical to India's emergence in the global knowledge economy and has contributed significantly to the large pool of qualified manpower required to support economic growth. However, the higher education system seems to be plagued by several problems – inadequate number of institutions to educate eligible students, poor employability of the graduates produced by the universities, low and declining standards of academic research, an unwieldy affiliating system, an inflexible academic structure, an archaic regulatory environment, eroding autonomy and low levels of public funding, to name a few.

Education is a powerful tool for national development as it is the only route to economic prosperity for both individuals and the nation. Its role will amplify as changes in technology, globalization and demographics, impact productivity and, thereby, economic growth. It is imperative for India, with the second largest population in the world, to focus on education

to unleash the full potential of its human capital and develop a democratic knowledge society while, at the same time, help reduce poverty and social inequality

India's huge pool of young people might be considered its biggest strength. Unfortunately, India is far from having its act together when it comes to figuring out how to educate these young people. Government data suggests that only one out of every seven children born in India goes to college. What's more, the nation suffers from both a crippling quantity, as well as a quality, challenge when it comes to higher education.

For instance, the QS World University Rankings, an annual listing of the world's top universities, had no Indian institutes in the top 200 of its recently released global list for 2013. Also, India has one of the poorest Gross Enrolment Ratios (GER) for higher education in the world. According to 2010 data, India's GER was a meager 13.8 percent, compared with the global average of around 26 percent. Australia, Russia and the U.S., to name a few examples, have GERs upwards of 75 percent. Although the Ministry of Human Resources & Development had set a target of a 30 percent GER for India by 2020, that target is unlikely to be met. At the current rate of GER growth, India is looking at a GER of around 19 percent. Through his experience of establishing two higher education institutions, and publishing *EDU*, possibly India's only magazine on leaders in higher education, Sinha has a wealth of insight and an important stake in the future of higher education in India. He shares some of his thoughts on the matter here.

Challenge India faces when it comes to higher education

Let me give you some figures to set the context. The total population between the ages of 15 and 24 in India is 234 million. If India is to meet its 30 percent GER target by 2020, about 40 million students would be enrolled in the higher education system in 2020. Currently, around 18.5 million students are enrolled in the higher education sector. The problem is that as increasing numbers come out of the high school system, we just don't have the capacity to absorb them

into the college system. There is a massive mismatch in the supply-demand, of proportions that have never been seen anywhere or anytime in the world before.

For instance, to reach the target of the 30 percent GER, let alone aspire to developed nation standards, we need to create an additional capacity of about 25 million seats over the next decade. This requires an additional 10,510 technical institutions, 15,530 colleges and 521 universities! That's the root cause of the problem – but, why did the problem happen?

The problem happened because for a long time we were happy with the public, government-owned system. Unfortunately, until a few years ago, India was in denial of the situation. While there was a government push to ramp up access in primary and secondary schooling, when it came to higher education, we were too focussed on the few good institutions we have, such as the IITs (Indian Institutes of Technology) and the IIMs (Indian Institutes of Management) (none of which are in the QS Top 200, though). It's a step forward that at least now we recognise the scale of the challenge. But, there is no way such magnitude of scale can be achieved by the government. It will need the private sector's active participation.

While the private sector clearly needs to be involved when we talk about capacity creation, do you think private institutions which have opened over the last decade or so have demonstrated that they are equipped to bring both access and quality to higher education in India?

Right now, the private sector accounts for 59 percent of enrolment in higher education. And there are some worthy examples of quality – institutes such as BITS (Birla Institute of Technology and Science), Manipal University and FLAME (Foundation for Liberal and Management Education). But, the regulatory environment is absolutely draconian when it comes to the private sector. Due to the need to negotiate through what are really discouraging policies, high-quality people who are not part of the “system” find it difficult to establish private universities.

So, over the past decade, to cater to the huge supply-demand gap, people who didn't know enough about education, and had no aspirations to be in education – mostly business people from industries such as real estate who knew how to get large pieces of land allotted or had surplus cash – started to create private colleges and universities. Given that they were not academically oriented people, or who didn't understand education, even if they were well-intentioned they didn't know how to create an environment for education.

They saw themselves as providing a service, and the service was providing somebody a degree that could get them a job. Thanks to the demand fuelled by the rise of IT, BPOs (business process outsourcing firms) and our services industry, this “service model” of education worked well enough to attract large numbers of students. This led to a mushrooming of many mediocre private universities that definitely provided many students an option, but there was little incentive for these universities to improve. That will have to change.

India needs to make sure that private universities are encouraged, and that the legislation to create them is enabling. It's a maze right now with multiple governing bodies that have conflicting mandates. Several states do not yet have a State Private University (SPU) Act. Because universities and institutes are so tightly controlled, there is little autonomy in and flexibility in governance structures. Private universities, like government-owned universities, have little scope for innovation in designing their course curriculum. All of this needs to be looked at immediately. There is some hope that this can happen. A few states, mainly Haryana, Rajasthan and Gujarat have progressive SPUs. Certainly, Haryana government officials have been enablers rather than obstructionists in the process of setting up Ashoka.

Considering how huge and urgent the problem is, do you think avenues such as online education or the recent decision to allow the world's Top 400 foreign universities to open up campuses in India are useful ways to address the challenge? Can they have an impact?

Actually, compared to the reforms India has undergone in many sectors over the past two decades, there has virtually been no reform in the education sector. The journey of the Foreign Education Providers Bill proves that. It's been awaiting legislation for years. The GoI's decision in early September to allow the world's Top 400 universities to set up campuses in India, and operate independently without local partners, was an executive order. It wasn't passed through Parliament.

On the whole, though, the Foreign Education Providers Bill isn't sufficiently understood. It was created to control and regulate foreign universities. It had clauses that would require foreign universities to maintain escrow accounts. They wouldn't be able to take profit surpluses out of the country, and they would each need the University Grant Commission's permission. The bill was repositioned as a welcome to foreign universities by Former Union HRD Minister Kapil Sibal. Even now, though, the fine print is mostly discouraging, which is why I doubt it's going to have much of an impact.

If India *really* wants the best of the global players to come, it needs to lay out more attractive terms. Here, we ask them to pay a \$5 million guarantee. Contrast that to places such as Singapore, Dubai and Qatar, which aren't just enabling quick permissions, but are providing top universities free infrastructure and facilities to entice them to set up campuses. Our Bill doesn't do that. Some universities, such as Duke University, Georgia Tech, and Virginia Tech (all from the U.S.), are reportedly interested in coming to India. But the notion that everybody and anybody is lining up to take a part in what many peg to be India's \$10 billion higher education market just isn't correct. Universities are not corporations, driven by expanding globally. Also, universities in the West are facing their own financial crisis. As a new market, India could have supplemented these universities' incomes at home. But our bill prohibits foreign universities from taking surpluses out of India. In short, there are no shortcuts to fix our higher education problems. India will have to fix this on its own.

Recommendation at conclusion

- ♦ The universities and national institutes of higher learning should design their courses in collaboration with industry and such courses be updated regularly, e.g., every year, according to need.
- ♦ Re-organization and integration of various faculties, particularly in social sciences, around inter disciplinary and multi-disciplinary courses can also help in quality improvement in teaching, research and consultancy
- ♦ Industries, therefore, Central and State Governments should introduce a range of programmes and incentives designed specially to improve the links between universities and Industry.
- ♦ Transparent credit as well as choice-based credit system and which could promote mobility of the learners should be promoted as soon as possible in higher education system.
- ♦ To ensure the desired growth of GER in India as a whole, the required institutions should be set-up according to the needs and demands of the society. The motto of education, especially at higher stage, should have to make functional literate among the youth of the nation.
- ♦ Adopting a learner centered paradigm of education, introducing multi-disciplinary, industry-oriented, entrepreneurship, and skill-based courses, and adopting new pedagogical techniques such as blended learning, flipped classroom and experiential learning
- ♦ Easing faculty recruitment norms, implementing tenure based and rewards-based systems to retain quality faculty, promoting teaching as an attractive profession, and incentivising and facilitating faculty development and exchange programs
- ♦ Attracting and incentivising best-in-class faculty to conduct research, adopting various models to develop research capabilities in institutions in India, promoting collaborations amongst international institutions, industry, and research centers for generating high-quality basic and applied research

- ♦ Strengthening industry academia linkages and collaborating with skill-based training providers for development of employable talent
- ♦ Incentivising high-quality private and foreign participation in higher education, and widening access through virtual classrooms and Massive Online Open Courses (MOOCs)
- ♦ Promoting individual based funding, providing competitive access to public research grants, encouraging corporate and alumni funding and linking public funding to institutional performance.
- ♦ Language issue has created 'class within the classes of students who had access to higher education in English medium. Students studied in vernacular languages find it difficult to compete with those who studied in English medium when they reach higher education and the gap has increased between the two in terms of returns though the 1968 policy stated that 'students educated through any Indian languages should not be at a state of disadvantages at the time of employment'.
- ♦ The issue of access has remained a great challenger for all those policy makers, planners and implementers in addition to the politicians, regulatory bodies, subject experts and academicians. In Indian, rising population resource crunch, literacy rate, geographical constraints, compounded with social, cultural and traditional link ups have made the issue a greater challenge than anything else.

References

1. Aggarwal, D. D. (2007): "*Future of Distance Education*", Sarup and Sons, New Delhi
2. Basu, S. (2008): "*Innovation in Open and Distance Learning*", Second Foundation Day Lecture, Guwahati.
3. Bhat, M. A. (2006): "*Quality Concerns in Education*", Rawat Publications
4. Chandra, R. (ed) (2005): "*Trends in Higher Education*", Kalpaz Publications, Delhi.

5. Davis George (edited) (2008): *"Quality Education, Prospects and Challenges"*, A.P.H. Publishing Corporation, New Delhi
6. Kamalakar, G. *"Policy implications of entry of foreign universities post-Gats Scenario"* journal of governance & public policy volume 1 issue 2 July – December 2011.
7. Kamalakar, G. book review, *"beyond the transition phase of WTO an Indian perspective on emerging issues"*. Man & Development volume XXXV No.3 page 147 September 2013
8. Philip, Elena (2008): *"Producing Workers: Employability and Quality in Higher Education"*, Quality Education, Prospects and Challenges, Davis George (ed), A.P.H. Publishing Corporation, New Delhi
9. Singh, A. K. (2006): *"Degree Devaluation in Higher Education, Unemployment and Unemployability among the Graduates in India"*, Journal of Educational Planning and Administration, Vol. XX, October.
10. Singh, B. S. (2004): *"Future of Midday Meals"*, Economic and Political Weekly, February 28
11. Srivastava, M. et.al. (2007): *"Reaching out to the Un-reached through ODL: Role of IGNOU in the North East Region"*, Indian Journal of Open Learning, Vol.16, No.2
12. Sukhadeo, T. (2006): *"Higher Education in India, Emerging Issues Related to Access,*
13. UNESCO (2002): *"Open and Distance Learning Trends, Policy and Strategy* **Government Reports:**
 1. Census of India 2001
 2. MHRD Report, Government of India
 3. NSSO Report 55th Round
 4. Planning Commission Report, Government of India
 5. Publications.
 6. Seventh All India School Education Survey, Schooling Facilities in Rural Area, 2007, NCERT
 7. UGC Annual Report 2010-11
 8. UGC Report: of the Higher Education in India Issues Related to Expansion, Inclusiveness, Quality and Finance Report: 2008 UGC XII Plan Guidelines 2007-2012
 9. UGC. Report of the Higher Education In India Issues Related to Expansion, Inclusiveness, Quality and Finance. 2008
 10. Universities Research and Innovation bill 2012
 11. Yashpal Report: Committee on Higher Education 2009

G. Kamalakar is Research Scholar in the Dept. of Political Science, Osmania University, Hyderabad.

K. Kamala is Assistant Professor in Political Science, GDC, Shadnagar – MBNR

Preservation of Texts and the Spread of the Sanskrit Language

**(A reflection and an inquiry into possibilities by sighting
the paradigm of the science of pronunciation as per
Sanskrit Grammar).**

Mihir Upadhyaya

Which language is incessantly on the way to progress? Or to put it in other words progress is the prerogative of what kind of language? The one simple answer here is a language that is in practice, a language that is being spoken and written and communicated in, naturally develops and evolves.

Another question that arises here is to What language is that which comes to be practiced? Or which language is capable of being practiced? And once again we find an answer to the effect that a language whose knowledge and conceptual strength prove to be essential for the running of an established social order is the one that attains continual progress. Only such a language spreads and grows in the world. In the present times, in our context, it is the English language. Why does everyone wish to speak English? The

answer is very clear: The research and invention of everything that is required to make human life easy in multiple countries around the world has been made possible by the use of English. Naturally if we want to access this research or make intelligible these inventions and apply them, we need to be well acquainted with the language they have been articulated in. So people who wish to attain knowledge and competence in any and every field learn English, resulting in its widespread usage.

It's well-known that China is a country very proud of its language. If we were to inspect 100 items of daily use we would find 'Made in China' written on the back of at least 90 of them. Businesses have instructions written in Chinese on all products coming out of china. If a consumer wishes to use them then it becomes mandatory to be able to read and understand the Chinese language. Thus, China has first established its capability and now is exhibiting its pride. Very few people there know any foreign languages.

This is basically to say that if a country has might, its language will evolve and will spread. This is because this language has come to espouse the same might, the same capability as its country. In the economically driven world that we are living in, a country that has the ability to manufacture, its language certainly grows and evolves.

Within this context where is the language which is considered to be the mother of all Indian languages, is the oldest known language of the world and is the one in which the first known examples of literature came into being? What is its need in the present context? Where can it be used? How? And how much? These issues need some serious thought because these are not just lingual issues but are closely related to the self respect of Indian citizens.

First of all, what is the position of Sanskrit in India, today? It is not too difficult to see this. Sanskrit is commonly seen in religious and academic realms in India but its usage in day to day human life is almost nonexistent. And stemming from this, the speed of spread of Sanskrit is rather slow. Also, speaking of Sanskrit a lot of people in India and around the world consider it to be a dead language. But this is only their

ignorance as in the present lakhs of people speak Sanskrit and communicate with it. Yet, when the spread of the same is in view there is ample reason for worry. This is because the knowledge accumulated in all of Sanskrit texts and literature has not been incorporated in our social existence. People who are studying Sanskrit have had little chance to do so as well and thus issues pertaining to the vocational value of the language have arisen or to word it in another way a lot of questions regarding the market value of Sanskrit language have been raised. This too is the ignorance of those who are anxious in this regard. We shall now explore certain areas of endeavor to be able to see how Sanskrit is very much a part of our socio economic existence.

In the present times Yoga is a multi-crore industry around the world. In what language have all yoga texts been written? Ayurveda is a business generating a revenue of crores of rupees. In what language have all of Ayurveda texts been written? Around 30 percent advertisements on television make use of the Sanskrit language. More than half the serials being aired use Sanskrit shlokas as background music. In many other ways Sanskrit indeed is a part of our everyday lives but what we need to do is to bring alive the self respect inside of us. Why are the Ayurveda practitioners and Ayurveda centers using other languages during treatment and in research and production of medicines? All of this should be done in the medium of Sanskrit. Those who wish to practice Ayurveda should study and use Sanskrit. Yoga instructors and Acharyas should also operate by way of the Sanskrit language. If anybody in the world needs to learn yoga then they should do so by way of the Sanskrit language. May be some people think that in saying this the author is only showing his restricted mindset. But the author would like to clarify here that this is the only way to ensure the spread and development of the Sanskrit language. A lot of *Sanskritabhimanis*- those who take pride in speaking Sanskrit are also of the same view. Like the two examples above there are many other disciplines of endeavor through which Sanskrit can be spread. It is indeed our good fortune that this language is yet not dead.

Our concern here is also the preservation of Sanskrit treatises- the *shastras*. This is the second, though smaller facet of the spread and development of the language and language development can be aided seminally by the same. If we can manifest the teachings of the treatises in our social contexts and the populace starts to incorporate them in day to day life then interest in Sanskrit shall naturally be revived.

To present a paradigm here I bring into discussion a valuable the treatise on grammar. *Panini Vyakaran* is famous all over the world. In the grammatical text called *Ashtadhyayi* 4000 *sootras* or axioms have been laid out. One of these *sootras* is TULYASYPRAYATNAM SAVARNAM <1 I 1 I 1 I>. Panini has expounded it by way of many examples.

‘तुल्यास्यप्रयत्नं सवर्णम् १।१।९॥’ सूत्रमिदं पाणिनीना अनेन प्रकारेण वर्णितमस्ति ।

‘तुल्यास्यप्रयत्नं सवर्णम् १।१।९॥

ताल्वादिस्थानमाभ्यन्तप्रयत्नश्चेत्येतद्द्वयं यस्य येन तुल्यं तन्मिथः सवर्णसंज्ञं स्यात् (ऋलृवर्णयोर्मिथः सावर्ण्यं वाच्यम्) । अकुहविसर्जनीयानां कण्ठः । इचुयशानां तालु । ऋदुरषाणां मूर्धा । लृतुलसानां दन्ताः । उपपध्मानीयानामोष्ठौ । अमङ्गनानां नासिका च । एदैतोः कण्ठतालु । ओदौतोः कण्ठोष्ठम् । वकारस्य दन्तोष्ठम् ।

१-पूर्वोक्तैः ‘ऊकालोऽच-’ इत्यादिभिः पञ्चभिः सूत्रैर्यत्कार्यमुक्तं तदित्थमनेन प्रकारेण ज्ञेयमित्यर्थः ॥

१★ अचामष्टादशभेदविवरणम् —

अ इ उ ऋ लृ ह्रस्वभेदाः ।	अ इ उ ऋ ए ओ ऐ औ दीर्घभेदाः ।	अ इ उ ऋ लृ ए ओ ऐ औ प्लुतभेदाः ।
१ उदात्तानुनासिकः	७ उदात्तानुनासिकः	१३ उदात्तानुनासिकः
२ उदात्ताननुनासिकः	८ उदात्ताननुनासिकः	१४ उदात्ताननुनासिकः
३ अनुदात्तानुनासिकः	९ अनुदात्तानुनासिकः	१५ अनुदात्तानुनासिकः
४ अनुदात्ताननुनासिकः	१० अनुदात्ताननुनासिकः	१६ अनुदात्ताननुनासिकः
५ स्वरितानुनासिकः	११ स्वरितानुनासिकः	१७ स्वरितानुनासिकः
६ स्वरिताननुनासिकः	१२ स्वरिताननुनासिकः	१८ स्वरिताननुनासिकः

महाप्राण उदात्तोऽनुदात्तः स्वरितश्चेति । खरो विवाराः श्वासा अघोषाश्च । हशः संवारा नादा घोषाश्च । वर्गाणां प्रथमतृतीयपञ्चमा यणश्चाल्पप्राणाः । वर्गाणां द्वितीयचतुर्थौ शलश्च महाप्राणाः कादयो मावसानाः स्पर्शाः । यणोऽन्तःस्थाः । शल ऊष्माणः । अचः स्वराः ।
 ॐ क ॐ ख

* वर्णोद्भवस्थानकोष्ठकम् -										
अ	इ	ऋ	लृ	उ	अ	ए	ओ			क
क	च	ट	त	प	म	ऐ	औ	व		ख
ख	छ	ठ	थ	फ	ड					
ग	ज	ड	द	ब	ण					
घ	झ	ढ	ध	भ	न					
ङ	ञ	ण	न	म	-					
ह	य	र	ल	प						
:	श	ष	स	फ						
कण्ठः	तालु	मूर्धा	दन्ताः	ओष्ठौ	नासिका	कं.ता.	कं.ओ.	दं.ओ.	जि.मू.	स्थानानि

^१बाह्यप्रयत्ना यद्यपि सवर्णसंज्ञायामनुपयुक्तास्तथापि वर्णानामान्तरतम्यपरीक्षायामेषामुपयोगो बोध्यः ॥

^२आभ्यन्तरबाह्यप्रयत्नज्ञानार्थकं कोष्ठकम् -

आभ्यन्तर प्रयत्नाः	सृष्टाः	ईषत्सृष्टाः	ईषाद्विवृताः	विवृताः	संवृताः	
संज्ञाः	स्पर्शाः		अन्तःस्थाः	ऊष्माणः	स्वराः	
वर्णाः	क ख च छ ट ठ त थ प फ	ग ङ ज ञ ड ण द न ब म	घ झ ढ ध भ	य व र ल स ह	अ इ उ ऋ लृ ए ओ ऐ औ	
बाह्यप्रयत्नाः	अ.प्रा.म.प्रा. विवाराः श्वासाः अघोषाः	अल्पप्राणाः संवाराः नादाः घोषाः	म.प्रा. संवाराः नादाः घोषाः	अ.प्रा. संवाराः नादाः घोषाः	म.प्रा. विवाराः श्वासाः अघोषाः	म. सं. ना. घो.
उदात्तानुदात्तस्वरिता						

हस्योऽङ्कारः प्रयोगे

In the teaching learning realms this *sutra* is learnt by heart and so is its explanation. This is to reproduce it as is in an exam. But in no context is the application of this *sootra* to be seen. In the *sutra* the great grammarian Panini has described the exact locations in the human throat from where different sounds are pronounced. The study of this axiom can go a long way in improving pronunciation and treating pronunciation disabilities and a lot of scholars have prescribed it as well but till now its manifestation is not seen anywhere.

What has been described by Panini in this *sutra* is known as Phonetic Science in the present. Modern phonetic science has established that apart from Sanskrit there is no other language in the world in which the oral apparatus of pronunciation is described in such a detailed manner. In this *sutra* Panini has clearly stated the point of origin of each of the sounds that a human larynx can produce. This *sutra* when put into practice can be very helpful in a number of ways, all we have to do it is to evolve a strategy of its implementation.

We know that many around us mis-pronounce the words. There could be many reasons for pronunciation mistakes in spoken language. the environment at home, in the society, the regions of residence and even some gaps in guidance can result in such mistakes. This problem is not only with the languages spoken in India but with all languages across the world. If on the foundation of Indian languages we construct a curriculum based on the Panini *sutra* we can come up with a very efficient program of rooting out pronunciation mistakes from all languages across the spectrum as the *sutra* clearly states the part of the oral apparatus a particular sound is uttered from.

Lets take an example to illustrate this. In Gujarat there is seen the pronunciation variation across different regions. Sh (श), S (स) and Shh (ष) are not pronounced correctly by 90 percent of the people. They say *Subham* when they have to say *Shubham*, *Sakam* when the correct word is *Shakam* and *Bhasa* when what they intend is *Bhasha*. S is spoken through the teeth, Sh through the palate and Shh through the

cacuminal. Thus, exercises can be initiated to root out these anomalies.

Even in the Hindi language *snan* is spoken as *asnaan*, *stree* as *istree*, and like these there are many examples of pronunciation mistakes. Researchers have conducted many experiments in this direction and the results have indeed be very encouraging. Also in the modern times we can verify this knowledge to technological advances and the results can be more easily obtained and can have far reach implications for various fields. A computer program can be designed for the same as well. modern pronunciation and phonetic specialists can together research in this regard.

This is the amazing treatise that we have inherited from the great grammarian Panini. There is no doubt that the knowledge there is in of the highest order and it is extremely importance for us that we implement the same in our present day reality so that the path to progress is not obstructed in any way.

There are many other topics of great importance in Panini's *Ashtadhyayi* which need to be brought to thought and then implemented in life. And if this is successfully done by the common people then we shall naturally preserve our treatises and that shall consequent in preservation and spread of the language they are written in. In the bountiful Sanskrit language there are many such topics of great value and which indeed are pertinent to our present day existence. The only thing we need to do is to put them into practice.

Endnotes

1* Laghusidhhant Kaumudi, Pandit Shri Narayan Dutt Tripathi, Gitapress Gorakhpur, Page 12, 13; Year 1913.

Mihir Upadhyay is Director of Eklavya Sanskrit Academy since 2005. He is Editor of SANSKRIT SAMPRATAM monthly magazine since 2005. He is also a Faculty member of Bhartiya Bhasha Sanskruti Sansthan, Gujarat Vidhyapith, Ahmedabad since 2002 and Coordinator of Sanskrit Wikipedia Sanskrit Bharti

Upanishadic Hinduism: Quest for Ultimate Knowledge

Bhaskar Roy Barman

WHOEVER strives to write on Hinduism, or any aspect of it, is sure to face the challenge of explaining Hinduism, in as much as no one knows who founded Hinduism and there is no beginning point or central text you may rely upon to locate its beginning. Extremely diverse is its tradition marked by so wide a range of practices and beliefs that it makes it almost impossible to generalize the term 'Hinduism'. The religion that Hindus practised before the arrival of the British people used to be called 'Dharma'. I think we should elaborate upon the difference between the terms 'dharma' and 'religion.'

To non-Hindu scholars, particularly European ones, who have been studying Hinduism for a long time, defining just what Hinduism is still presents the greatest difficulties and there is no denying this fact. The multiform nature and the inner contradictions of Hinduism have foisted upon them these difficulties in defining what Hinduism actually is. Even within Hinduism one person's sacred scripture is not necessarily someone else's. This individual may allocate a

minor role to a god whom another individual worshipper worships with deep devotion as the supreme divinity and lord of the world. One man preaches that no harm should be done to creatures, whereas another man's altar drips with the blood of sacrificed goats or buffalo. One believer's *Tantric* practices are, so to say, loathed by others. Even the doctrine of reincarnation considered the mainspring of Hinduism is not a universally accepted part of Hindu teaching and faith.

It is certainly worth mentioning for the sake of scholarship that no Indian religion called itself 'Hinduism', it is a word invented by Europeans, as they supposed it to designate the religion of India. The fact is that when the term was coined not enough was known about the Hindus. It was not possible for them to realize that Hindus had a number of different religions. Heinrich von Stietemcron in his *Hindu Perspectives* (reference Christianity and the World Religions) says that recent Indian jurisprudence subsumes Buddhists, Jains and Sikhs under the umbrella term 'Hindu' and quotes the Orissa Religious Endowments Act, 1969 (Orissa Act 2 of 1970 among the preliminary observations, referring to *Cuttack Law Times*, 1970, P. 1, as declaring that the 'expressions "Hindu" and "Hindu public institutions and endowments" shall be construed accordingly.' (1987:. 139-40)

With a view to dealing with the terms 'Hindu' and 'Hinduism' we must needs acquaint ourselves with how they originated or arose. I had rather reproduce verbatim what Heinrich von Stietemcron says about the origination of the term 'Hindu':

Ultimately it all goes back to the names of the great Indus River which flows from Tibet through Pakistan into the Arabian Sea. From its old Sanskrit name *Sindhu* comes the name of the Pakistani province of *Sind*. We owe our words 'India' and 'Indians' to the Greek name of this river, *Indos*. The same name is called *Hindu* in Persian, and, as in Sanskrit, this word also indicated the land through which the river flows; in the first instance, the province conquered by the Persians, on the river itself, and then the rest of the country beyond that, India. The plural of this geographical name stood for the people who lived there, the Hindus, 'the people of the Indus' or 'the people of India' or the Indians. (P. 140)

From around the year 1000 Persian-speaking Muslims from Afghanistan and Central Asia came over and invaded India as plunderers; later after 1200 came over to India to build an empire and subjugated large parts of India, but they managed to convert a fraction of the people 'to the religion of the Prophet Muhammad.' They designated as Hindus the Indians who would not convert to Islam and who were also not Buddhists. The religion they practised was Hinduism. In fact the concept of Hinduism is, as a religion, a modern western creation imported into India and become generally exported on the sub-continent. Some interpret it as covering all forms of religion originating there, including Buddhism, Jainism and Sikhism, but most limit it to those forms which revere the scriptures called the Vedas.

Hinduism, bewilderingly varied as it is, encompasses an immense collection of Sanskrit scriptures; a wealth of sacred rituals, sacrifices and ceremonies which deal with every aspect and stage of life; the caste structure of traditional Indian society; multitudes of holy men and ancient and modern religious preceptors or gurus; a wide variety of philosophers; the worship of innumerable deities; and, above all, a vast, rich, colourful and dramatic mythology which, while shaping and moulding the imagination of millions, overlaps and intermingles with the speculations of the Upanishads and their interpreters. John Hick in his book, *Fifth Dimension*, quotes, [2006(A) 60-61], Julius Lipner (reference *Hindus: Their Religious Beliefs and Practices*, 1994, Routledge, London and New York, P. 5) who has aptly likened Hinduism to an ancient banyan tree, as saying:

From widespread branches [a banyan] sends down aerial roots, many of which in time grow rich and strong to resemble individual tree-trunks, so that an ancient banyan looks like an interconnected collection of trees and branches in which the same life-sap flows...Like the tree, the Hinduism is an ancient collection of roots and branches, many indistinguishable one from the other, microscopically polycentric, macrocosmically one,

sharing the regenerative life-sap with a temporal foliage which covers most of recorded human history.

The theme that Hinduism preaches has become almost universally accepted and the theme is that we are immersed in samsara, the beginningless and endless rounds of rebirths through which we live out our karma, the casual effect of our mental and physical action.

The karma and reincarnation are closely interlinked. The themes of karma and reincarnation which have been familiar in the East for centuries gradually permeated the thought of the world. Whether accepted as beliefs, hypotheses or possibilities, it is certainly worth discussing these subjects in any assembly of intelligent persons. L.H. Leslie-Smith opens our eyes in the article Karma and Reincarnation (reference Karma: Rhythmic Return to Harmony) to how disbeliefs shut the door to knowledge in a very subtle manner by saying that ‘...belief has nothing to do with fact. The disbelief of majority of men cannot make a truth false; an untrue statement is rendered nonetheless so because the whole world believes it to be correct.’ (2001.38).

Karma, suffice it to say, stands accepted as a universal law. L.H. Leslie-Smith quotes H.P. Blavatsky, author of *The Secret Doctrine*, a seminal source of esoteric wisdom, to say that the ‘most important aspect of universal law...is the law of adjustment, of balance, of causation called Karma.’ She goes on to say that she ‘calls it “the Ultimate Law of the Universe, the source, origin and fount of all the laws which exist throughout Nature. The karma is the unerring law which adjusts effect to cause on the physical, mental and spiritual planes of being.”’ (P. 39).

The root meaning of karma is action and hence its application to the whole of nature, including humanity, because action is involved in all manifestation. Every man finds himself caught up in a maze of human relationships through action. ‘The “aggregate of individual karma,”’ L.H. Leslie-Smith quotes Blavatski as saying, “becomes that of the nation to which those individuals belong, and the sum of the national karma is that of the world.”’ (2001:4) He again cites on the same page Blavatsky continuing: ‘The interdependence of humanity is the cause of what is called

distributive karma, and it is the law which affords the solution to the great question of collective suffering and relief. The individual karma of every man and woman is inextricably linked with that of the group and through the group with the entire human race.'

The doctrine of karma and reincarnation, while proffering a scheme of law explaining about evolution and life and death, shows a pattern that expounds the world teeming with many human problems. They offer a unique philosophy for living and an unrivalled basis for moral values.

Human potentialities unroll slowly but surely, subject to the law of adjustment which educates and teaches people through experience until they come to realize they have responsibilities to perform not only to their fellow beings, but also to other kingdoms of nature. Only what is worthy of the immortal centre within each one of us is entitled to survive. We should rid ourselves of such separative qualities as pride, possessiveness and selfishness, and, at the same time, discard the illusory toys on which the world sets a great store, if we really desire to return to our native purity of soul, through which divine light and wisdom is believed to be manifested in a human being

Now a few words about the transmigration of the soul which explains the cycle of karma and reincarnation.

Hindus believe that life by itself alone would have no meaning; its meaning in Indian thought is conceived as a link in a chain of births, extending from the past into the future. K.S. Mathur in his article entitled 'Hindu Values of Life: Karma and Dharma on page 63 [reference Religion in India -2004(B)] tells of an old Brahmin living somewhere in Cochin, Madhya Pradesh (Perhaps the old Brahmin wanted to remain incognito), who expressed this belief in the following I quote from the article:

A worldly existence is a stage of transition from past existence towards future worldly lives. Life is a process. It does not start with a child's birth; it does not end with a person's death. Life and death are merely

landmarks in one of a series of phases of worldly existence. When a child is born or a person dies, there is merely a shift in his position. It is like an actor acting on the stage, then their going behind the curtains and changing, and then reappearing on the stage in a new garb. But he is the same man. Krishna said in the Gitaji that just as a man discards old clothes and new ones, the soul discards worn and torn bodies and assumes new forms.

The transmigration of soul is, thus, governed by Karma which controls births and deaths. Interlinked with Karma is dharma. These two concepts considered together, the belief stands on the firm ground that the form and destiny of one worldly existence is determined by the behaviour of the individual (jiva) in its previous worldly existences or incarnations. The idea revealed in this statement is that a man's body, character, capacities, temperament, his birth and station in life, his wealth, the whole of his experience in life, of pleasure, pain and misery, if considered together, constitute the just recompense for his past deeds, good and bad, of earlier experience. Every act clears itself out, so to say, in retribution in a subsequent rebirth.

One of the two concepts, Karma having been discussed, it is necessary to deal with the other concept, that is, dharma..

Dharma, though often thought synonymous with religion in concept, embraces a considerably wider domain than the term 'religion', inasmuch as it also comprises general conditions of individual existence and worldly action and even operates in the plant and animal kingdom. Because of the range of the concept of dharma we can view the attempts already made at realizing dharma as meaningful, since they dovetail into the hierarchical structure of spirituality and the multiplicity of the possible earthly forms of existence. Hence there exists a great difference between the Hindu understanding of religion guided by the concept of dharma and the Christian or the Islamic. But the scope of this article does not permit of elaboration on this difference. But the non-Hindu readers have the right to demand a brief enlightenment on the concept of dharma.

Dharma, in the opinion of orthodox (that is, based on Vedic tradition) Brahmanism, is a single normative principle that governs religious, ethical and practical human behaviour.

If this principle enjoins partially different norms of behaviour upon the various strata of society (the warrior's code, for example, is not the Brahman's), that does not have a negative effect on the universal validity of dharma. Dharma, on the contrary, controls and structures behaviour at every level of society and assigns to every creature its own dharma (swadharma) which consists in observing particular rules and performing tasks and duties. Dharma is, thus, construed both as a universal ethical norm - it approaches realization in a society founded on Vedic tradition - and as a prescription for individuals and groups regarding the tasks they have to perform, the morality they have to adhere to, and the social behaviours or the religious practices they should commit themselves to

."Hinduism", as we have got to know, is a Western construct designated to imply the dominant religion of the majority of the people inhabiting the South Asian subcontinent. The Hindus, the adherents of the social conventions and complex, and almost in content labyrinthine, polytheism, that is, Hinduism, account for seventy per cent of the population of the Indian peninsula.

Hinduism is so complex and labyrinthine in content that one faces an immense difficulty in interpreting Hinduism, relying upon only one text, because no particular text is considered authoritative by all people who might identify themselves as Hindus. Besides, there is no lack of Hindus who tend to think of their religion as clued up on a way of action rather than in a written text. To lessen the difficulty in seeking a fundamental text, one has to make a selection of the principal Upanishads. 'The group of texts known as Upanishads have played a decisive role throughout Hindu religious history; they have defined central philosophical issues in India for centuries and continue to be a major source of inspiration and guidance within the Hindu world today.' (2004:27) The Upanishads illustrate and symbolize a great

chapter in the history of human spirit and presides over philosophy, religion and life for more than three thousand years. Every subsequent philosophical movement has had accorded with their philosophical movement. Apropos of the influence of the Upanishadic thought in India and beyond, Says Sarvapalli Radhakrishnan, 'Their thought (the thought of the Upanishads) by itself and through Buddhism influenced even in ancient times, the cultural life of other nations far beyond the boundaries of India, Greater India, Tibet, China, Japan and Korea and in the South, in Ceylon, the Malay Peninsula and far away in the islands of Indian and Pacific Oceans. In the West, the tracks of Indian thought may be traced far away into Central Asia, where, buried in the sands of the desert, were found Indian texts.' (2007:17)

Now about the Upanishads. The earliest Upanishads were composed in Northern India around eight century BCE, the term 'Upanishad' having been derived from 'Upa' (near), 'ni' (down) and 'sad' (to sit), 'sitting down near'. Groups of learners sit down near the teacher in order to learn the secret doctrines from him. In the solitude of forest hermitages the Upanishad thinkers devoted themselves to ruminating on the problems of the deepest concern and transmitted the knowledge they had acquired through meditation to the pupils sitting down near them to listen and learn.

The Upanishads encapsulate accounts of the mystic gravity of the syllable 'oum', explanations of mystic words comprehensible only to the initiated and detailed analyses of secret texts and exoteric doctrines.

The Upanishads also envisage a theory of the universe. The Brihad Aranyaka Upanishad stresses an ardent metaphysical quest for the absolute ground of all being. The Upanishad espouses as one of its principal tenets a single, unifying principle, the basis of the entire universe. The world of multiplicity reveals itself at the level of ultimate realization as one of interconnected unity. The attempt at identifying that unifying principle 'can be seen in a famous passage involving the philosopher Gargi Vacaknavi and Yajnavalka.' (2004: 28). Gargi involves Yajnavalka in a discussion on the ultimate nature

of the world, challenging him to explain about the very foundation of all existence. I reproduce below the conversation between Gargi and Yajñabalkya quoted from the Brihad Aranyaka Upanishad in 'Ten Theories of Human Nature':

She asks the sage: 'Since the whole world is woven back and forth on water, on what, then is water woven back and forth?'

Yajñavalkya responds, 'On air, Gargi.' But Gargi is not satisfied with this answer. 'On what, then, is air woven back and forth?'

Yajñavalkya supplies another question, and then another, still another as Gargi presses him to identify increasingly fundamental layers of reality. Finally, the sage reveals to her that the entire universe is woven back and forth on what he calls 'brahman'.

At this point he claims that he can go no further; Brahman is declared to be the end of Gargi's search. (2004:28)

Although other entries were put forward as being the possible foundation of all being, such as space and water, Yajñabalkya sort of gave the thumbs down to them, saying that the one ultimate reality and absolute ground of being was identified as Brahman which was thought of as the highest aim of all metaphysical enquiry and the Absolute and Unity beyond all appearance of differentiation. Brahman is the sole reality. Stephen H. Phillips quotes Sriharsa, twelfth-century dialectician, as saying apropos of the attributes of Brahman :

1. Brahman is self (atman) and consciousness.
2. Brahman is world ground.
3. Brahman is transcendent of 'names and forms' (nama-rupa). i.e., is transcendent of finite infinity.
4. Brahman is unitary, the coincidence of opposites and omnipresent.
5. Brahman has non-dual (advaita) self-awareness.
6. Brahman is the essence or the finest part of everything.
7. Brahman is the locus of value, and awareness of Brahman is the 'supreme personal good' (parama-purusartha) and 'liberation' (mukti) from fear and evil.

8. Brahman is mystically discoverable.
9. Brahman is beyond the power of thought uninformed by mystical awareness. (1997: 09)

To recognize that all of life is to imply a theory of human nature and the Brihad Aranyaka Upanishad advocates this theory. This theory teaches that our kin and kindred are, besides human beings, all other beings. If we regard human and other beings, according to this theory, as our kin and kindred, then the essential self of a human being gets radically and automatically linked to all beings. The ultimate self the Upanishads term 'atman' is but a part of this interrelated network of reality and lords it over all beings. While talking about the self, this Upanishad says that as are all the spokes fastened to the hub and the rim of the wheel so are all beings, all the goals, all the worlds, all the breaths and all the bodies to one's self.

The Brihad Aranyaka Upanishad speaks of another self which is transitory and separate from other selves. This self is ego (ahankara) identified with the body and the social environment around it. By this self we identify ourselves when asked 'Who are you?' In identifying it as ours we individualize the self-invested with great meaning we strive to preserve. This self we concern ourselves with is neither the ultimate self nor the true identity of a human being; it is not life-nomad. The atman, the ultimate self, cannot be defined and identified with anything. He, that is, the atman is ungraspable and undecaying' He is beyond grasp, nor is it subject to decay. Since he does not stick to anything, nothing sticks to him. Although he is unbound yet he does not tremble in fear. Quoted in 'Ten Theories of Human Nature' is the following message from the Brihad Aranyaka Upanishad: '...this self is Brahman - this self that is made of perception, made of mind, made of sight, made of breath, made of hearing made of earth, made of water, made of wind, made of space, made of light and the lightless, made of desire and the desireless; this self is made of everything. Hence there is this saying: "He's made of this. He's made of that."' (2004: 32.) Thus, the atman is the immortal and unchanging self which is beyond the reach of hunger, sorrow, thirst, delusion, old age and death and is

that eternal dimension of reality not different from the highest reality of Brahman. The atman is the knower of all knowledge or perceiver of all perception. Being, as the perceiver of perception, not an object of consciousness, the Atman cannot be known in any ordinary way, because it is consciousness itself. The Upanishads think of our self in connexion with the self that qualifies us to be conscious beings, that is, all-pervasive consciousness.

The Upanishads emphasizes the fact that our present life is but one in a long series of deaths and rebirths. With the ending of our present life we are reborn in a new body. Cited in *Ten Theories of Human Nature* is the following message from the Upanishads: 'As a caterpillar, when it comes to the tip of of a blade of grass, reaches out to a new foothold and draws itself onto it, so the self (atman), after it has knocked down this body and rendered it unconscious, reaches out to a new foothold and draws itself onto it.' (2004:33) Like a caterpillar moving from f one blade of grass to another we move from one body to another.

The main problem that sort of bedevils human existence is ignorance of the true nature of reality. We, all of us, die with the ignorance of this imperishable and eternal truth. We do not know, pause for a while – the span of a human existence is but a while – to know that we are a part of the imperishable Brahman and all success owes itself to preparing ourselves to learn and know the Imperishable Brahman, it is beyond human endeavour to know fully the Brahman. It is because it extremely difficult to know, because it sees, but cannot be seem, it hears, but cannot be heard, it thinks but cannot be thought of, it perceives, but cannot be perceived. It is owing to the lack of the true knowledge, the guiding principle, of the unified and infinite Brahman, that one perceives only the ordinary objects of consciousness and has to rest satisfied with identifying with the dying world characterized by fragmentation and transitory forms. Ignorance of the true nature of reality leads to ignorance of our own selves. We find ourselves groping in the darkness of this ignorance for our true identity, for knowing who we really are; we are deceiving

ourselves by identifying ourselves with the fragmented and disconnected world of diversity. The lone individual's free life, grounded in the belief of a separate self is primed and conditioned by Karma. I have dwelt above upon the effect of karma on human life.

Before concluding this article I shall deal in brief with two different schools of thought, one viewing ultimate reality as an impersonal absolute and the other stressing personal relationship with ultimate reality. Shankara (788-820) represents one School of thought and Ramanujan (1017-1137) the second, This divergence of views has spurred on widely divergent interpretations of the Brihad Aranyaka Upanishad to be indulged in.

To Shankara, the proponent of the first school of thought, do we owe Advaita Vedanta in the form in which it is still today referred to as the typical and the best-known philosophy of India. Shankara, reverently called Shankaracharya, , in addition to being a supreme scholastic thinker, was a remarkable religious poet. His stanzas eulogizing the goddess Shakti-Maya-Devi, considered among the most prominent examples of Indian devotional verse, express a remarkable aspect of his spirituality. Though, surprisingly, he sets aside maya in his philosophical writings solely concentrated on the beyond-words transcendence of Brahman, the 'One-without-a-second', he devoutly eulogizes the 'second, Maya, Mother of the World, and 'with all sincerity; expressing the mode of divine dualistic experience on the plane of bhakti, where the devotee regards and understands himself as the creature and servant of the deity-in-human-form.' (2005:461).

I reproduce below the poem quoted by Zimmer:

Thou who bearest manifold world of the visible and the invisible;
 Who holdest the universe in Thy womb!
 Who severest the thread of the play we play upon this earth!
 Who lightest the lamp of wisdom; who bringest joy to the heart of
 Thy Lord, Siva!
 O Thou, Queen Empress of holy Benaras! Divine Bestower of Food
 Inexhaustible!
 Be gracious unto me and grant me alms! (2005: 461)

Other poems of Shankara ferry the spirit afar from the 'Holy Name' and 'Blessed Form' across to the very brink of the experience of Nirguna Brahman. These poems were aimed to serve as meditations on how to haul the mind through the final barrier of thought. Said Zimmer, 'The collection, "Morning Meditations (pratrah-smaranam-stotram), opens with the lines:

'At dawn I call to mind the essence of the Self shining forth self-
effulgent in my heart, the fourth (turiya), which is existence-
eternal, pure spiritual consciousness, and bliss –the goal and
salvation of the "Highest Swans"...'

I quote what Zimmer says at the footnote of the 'Highest Swans': The highest Swans (paramahamsas), 'the Vedic ascetics, roaming through the world in homeless freedom, are compared to wild swans, or ganders; for these are at home in the trackless lofty sky as well as in the waters of the lakes of the land, just as saints are at home in the formless sphere devoid of attributes as well as in the garb of the human individual, seemingly moving among us in the phenomenal sphere of bondage.' (2005:461).

Instead of lingering on his poetry let us switch our attention over to Shankara's philosophy of non-dualism before passing on to the second school of thought. Shankara re-interprets the Brahma Sutra (c. 250 BCE – 450 CE) attributed to Badarayana. The Brahma Sutra comprises an early attempt to systematize the philosophy of the Upanishads, Brahman is considered the absolute divinity within the Vedanta traditions. Shankara's re-interpretation of or commentary on the Brahma Sutra is still now regarded as the most famous philosophical text widely alluded to. It is worth examining in brief the import of this work in an attempt to illustrate the themes that have monopolized the thought of many Hindu thinkers over the last hundred years.

As we know, Shankara's philosophy is advaita-Vada, the doctrine of non-dualism. On this view the appearance of a multiplicity of separate things is but a illusion (maya); only Brahman is real.

Ultimate reality, Shankara avers, is Brahman which is Pure Consciousness (jnana-swarupa) or Consciousness of Pure Self (svarupa-jnana) which stands shorn of all attributes (nirguna) and all categories of the intellect (nirvishesa). Brahman syndicated with potency (shakti), maya or mulavidya reveals Himself as the qualified Brahman (saguna Brahma) or the Lord (isvara), as the creator, preserver and destroyer of this world which is but His appearance.

Jiva, the individual self, is a subject-object complex, the subject element being consciousness called Saksin and the object element the internal organ called Antahkarana comprised of five elements. The element 'teja' that predominates over other four elements keeps active the internal organ when it is awake. Avidya, ignorance, the source of the internal organ, imbues it with individuality. The moment a sense-organ gets on to an object in perception, the internal organ takes on the form of that object, as is its mode (vritti). The pure consciousness helps the mode to assume the form of empirical knowledge. 'In waking state, the internal organ is aided by the senses; in the dream state, it functions by itself; and in deep sleep, it is lost in its cause Avidya.' (1991:252). In this sense, too, individuality keeps on, owing to the association of the pure consciousness with Avidya. In liberation the Avidya is destroyed by jnana (knowledge) to enable the pure consciousness to be realized as the Brahman.

Avidya, in the true sense, is not illusion, nor is it absence of knowledge; it is also positive wrong knowledge, a cross between the real and the unreal. In fact, it cannot be described in proper terms, because it is neither existent, not non-existent or both. 'It is not existent for the existent is the Brahman. It is not non-existent for it is responsible for the appearance of the Brahman as the world.' (1999:253).

From this phenomenal point of view Shankara teaches that the world appears quite real to those who have not yet gained the true knowledge, sleeping under ignorance. To elaborate upon his view Shankara distinguishes between the dream state and the waking state. The things we dream

remains true so long as the dream lasts; they are transmuted as soon as we get awake. Dreams are private, because they are the creations of the individual self, and world is public because it is the creation of the Brahman. Ignorant of the essential unity, the individual self takes diversity for granted and boasts of himself as agent or enjoyer, ignorance concealing the unity from him and projecting before him names and forms. The Brahma never passes unity over. The Highest Brahma (Para-Brahma) is both the locus and the object of him. When the individual self comes to realize through knowledge, leaving aside karma, only then he can pierce through the locus-object barrier to the essential unity that precedes liberation.

Now let us turn our attention to the philosophy of Ramanuja. "For Ramanuja the difference-non-difference (*bhedabheda*) position, which he associates with Bhaskara (c. eight-century BC), but in actual fact seems to be the position outlined in the Brahma Sutra itself, is inadequate because it implies that an unqualified Brahman can undergo modification.' (2000:225), Brahman, the lord (*isvara*). endued with personal qualities as he is, is the saguna Brahma subject to a real transformation (*parinama*) 'in the creation of individual selves (*jivatman*) and an insentient world {jagat}' (2000;225) The creator is not then regarded as different from his creation, but not as an impersonal Absolute as the Advaita tradition has us believe. But the question that crops up out of this thesis is: How can we savvy of the relationship between Brahman and the created world?

The answer to this question is this that the relationship between the individual self and Brahman, one of non-difference though it is, is not one of unqualified identity. Among so many individual selves stands only one Brahman as the supreme self (*paratman*). Likewise, individual selves are not identical to the world which itself is not identical to Brahman. Brahman indulges in the eternal play of transforming itself into the universe and into a multitude of individual selves. Ramanuja preaches three distinct modes (*prakara*) of existence: the plurality of individual selves, the insentient world in which are reborn individual selves and

the Supreme Lord of that realm. Ramanauja goes on to enlarge on the relationship between the individual selves and the Supreme Lord. Akin to the relationship between the individual soul and the body in which it dwells is, according to Ramanuja, the relationship between the Brahman and the individual selves. As its inner controller, Brahman 'ensouls the universe.' 'Brahman remains the sole reality, the principle of existence itself, and the individual selves are "modes" (*prakara*) of brahman, that is, Brahman in a certain state of being (*avastha*). In this state then the self is indeed not different from Brahman.' (2000: 226)

The insentient world is also the culmination of Brahman indulging in creativizing it. . The creation of the insentient world entails name and form and this entailment could not have been possible had not Brahman ensouled the individual selves. Then the universe is thought of as the body of Brahman.

Ramanuja conceives of creation as the transformation of Brahman's body 'from the subtle (*suksma*) to the gross (*sthula*) level of manifestation.' (P.227) The creation of the universe necessitates the transformation of Brahman into a manifested self, 'the effect state' (*karyavastha*).

In fine, the Brahman Ramanuja envisages is a personal being full of love for his creation. He can ignore the power of karma to draw penitent sinners to him. 'Unlike the impersonal world soul of Sankara, which made the illusory world in a sort of sport (*lila*), Ramanuja's God needed man as man needed God.' (1985: 335). Ramanuja stresses the fact that the individual soul that God makes out of his own essence returns to live forever in full communion with him, retaining its own distinctness. 'It shared the divine nature of omniscience and bliss, and evil could not touch it, but it was always conscious of itself as an I, for it was eternal by virtue of its being a part of godhead, but if it lost self-consciousness it would cease to exist. It was one with God but yet separate, and for this reason the system of Ramanauja was called *Visisthadaita* or "qualified monism" (1985: 335)

References

1. Drinkwater (Ed.). (1953). *John; The Outline of Literature*; George, Newnes. Limited, London
2. Nauman, St. Elmo, Jr. (1979): *Dictionary of Asian Philosophies*; Routledge & Kegan Paul, England
3. Basham, A.L. (1985); *The Wonder That was India*; Rupa & Co.; New Delhi
4. Zung, Hans. (1987): *Christianity and World Literature*, Fount paperbacks, London
5. Radhakrishnan, S. (1988): *Eastern Religions and Western Thought*; Oxford University Press, New Delhi
6. Basham. A.L; (1989). *Origins and Development of Classical Hinduism*; Oxford University Press, New Delhi
7. Radhakrishnan, S. (1990): *Indian Philosophy (Vo. 2)*; Oxford University Press, New Delhi
8. Sharma, Chandradhar. (1991). *A Critical Survey of Indian Philosophy*; Motilal Banarsidass Pbr. Ltd, Delhi
9. Frawley, David. (1993). *Gods, Sages and Kings*; Motilal Banarsidass Pvt. Ltd., Delhi
10. Phillip, Stephen H. (1997). *Classical Indian Metaphysics*; Motilal Nanarsidass Pvt. Ltd., Delhi
11. King, Richard. (2000). *Indian Philosophy*; Maya Publishers Pvt. Ltd, New Delhi
12. Hanson, V, Stewart, R & Nicholson S (Ed). (2001). *KarmaO Rhythmic Return to Harmony*, Motilal Banarsidass Pbt. Ltd, Delhi
13. Swami Arunananda. (2003). *Hindu Shashra Parichay*: Bharat Sevashram Sangh, Kolkata
14. Stevenson, Leslie & Haberman, David L. (2004). *Ten Theories of Human Nature*; Oxford University Press, New York
15. Radhakrishnan, S & Taju, P.T. (2004 A). *The Concept of Man: A Study of Comparative Philosophy*; HarperCollins, New Delhi
16. Madan, T.N. (Ed). (2004 B). *Religion in India*; Oxford University Press, New Delhi
17. Campbell. Joseph (Ed). (2005). *Philosophies of India by Heinrich Zimmer*; Motilal Banarsidass Publishers Pvt. Ltd, Delhi
18. Heels, Peter (Ed). (2006). *Indian Religions*; Permanent Black, New Delhi
19. Hick, John. (2006 A). *The Fifth Dimension*; Oneworld Publications, England, (South-Asian Edition)
20. Herbs, Peter. (2006 B). *Indina Religion: The Spiritual Tradition of South-Asia: An Anthology*, Permanent Black, New Delhi
21. Radhakrishnan, S. (2007). *The Principal Upanishads*; HarperCollins Publishers, New Delhi

22. Basham (Ed). (2007 A). A Cultural History of India; Ixford University Press New, Delhi
23. S. Radhakrishnan. (2008). Indian Philosophy. Vol. 1 (seventeenth Impression); Oxford University Press, New Delhi
24. Thapar, Pomila. (2009). Cultural Pasts: Essays in Early Indian History; Oxford University Press, New Delhi
25. Swami Chidrupananda (Comp). (2010). Swami Lokeswarananda's Eternal Wisdom of India; Rupa Publications Pvt. Ltd, New Delhi

Dr Bhaskar Roy Barman is an internationally published and anthologized poet, novelist, short-story writer, critic, editor, book-reviewer, translator and folklorist and recipient of a good many national and international awards. He has authored and edited as many as ten books out of which six books have been published. They are: 'Gateway to Heaven', English original novel, 'Modern Short Stories: The Trap and Other Stories', an original short story collection, 'Tagore in Tripura', dealing with Rabindranath Tagore's visits to Tripura from a literary and political perspective, 'Folktales of Northeast India', (compiled and edited) 'El Dorado: An Anthology on World Literature' (Edited), featuring comprehensive and research-oriented papers contributed by eminent scholars from around the world on different aspects of world literature and 'South-Asian Literature: Criticism and Poetry' (Edited). The next book is 'Mishmash: A motley collection of Essays' to be published by Cambridge Scholars Publishing, UK. Dr Roy Barman translated into English from Bengali a good many short stories and the translations have been published in literarily prestigious journals. He can be reached at Email: bhaskarroybarman@fmail.com

Stridhan and the Handicrafts of Gujarat: A Colourful Mosaic

Vidya Rao, Ph.D

An understanding of culture in its broadest sense is indispensable in understanding the social, historical or religious processes of a country. The way we define culture depends on the way one interprets it and varies with age, time and space. The anthropologists define culture as the man-made part of environment. Many scholars believe that culture is the quality of mind, life and civilization. Culture also defines the action of human beings as well those deeds they refrain from doing. We can say that culture broadly represents a way of life. Indian culture incorporates all classes, religions, communities and castes which weave a colorful mosaic of the Indian way of life.

Indian culture has varied manifestations. Diversity of thoughts, ideas and actions have a huge impact on our lives. It is a combination of several cultures which has imbibed and endured the influences of the ancient times, the Mughals, the western and the modern. The heterogeneity of Indian culture

and traditions emphasizes the inherent differences as well the similarities.

Cultural manifestations of the Indian aesthetics are seen in the various art forms, which include sculpture, paintings, architecture, textiles arts and other local art forms. Folk and tribal art forms in India have a symbolic significance in people's lives. They are also associated with their rituals and beliefs. For instance, pottery, masks, tattoos, weaving, toy making, painting, embroidery, jewelry are not just aesthetic objects or works of art but, they represent their community, their caste and their ancestral heritage. The folk spirit has a tremendous role to play in the development of art and in the overall consciousness of indigenous cultures.

It is said that women are the bearers of one's culture. The way women are treated reflects the progress of its society. The Vedic culture and tradition held high regard for the women of its times. Women were always given the highest respect and freedom, but also protection and safety. There is a Vedic saying "Where women are worshipped, there the gods dwell".

According to the AtharvaVeda (14.1, 1.43-44) when a woman gets married and becomes a part of another family she enters "as a river enters the sea" and "to rule there along with her husband as a queen over the other members of the family". This equality is rarely found in any other religious scriptures or in any other cultures of the world. Examples in Vedic history have shown that women were respected and honored for the potential and talent as they could provide for the family, bear and raise children.

Marriage for a woman in the Indian context brings about hope and uncertainty. At the time of marriage she receives 'stridhan' which is a part of a woman's wealth which she alone can sell, gift, mortgage, lease or exchange. Traditionally, 'stridhan' was primarily meant to provide women with some level of economic security in adverse situations like, divorce, widowhood etc. Usually 'stridhan' is passed from mother to daughter, unless women decide otherwise. Besides the ornaments and trousseau given at the marriage, 'stridhan'

also include the gifts of property ,jewelry and so on received by the woman before ,during and after marriage from her family, her husband's family, friends and even strangers. Indian jewelry has a lot of symbolic significance. It is considered auspicious for women .It is not only a part of adoration but also as security in the times of contingency .Jewelry gifted to women at the time of marriage is called 'stridhan' –wealth of women which in short is a power, wealth and femininity.

'Stridhan' is a combination of two Sanskrit words *Stri* – woman *dhan* and-wealth, which means "woman' property". It is a traditional property right of Hindu women accepted by Indian Hindu society. This ensured economic independence for women. Even the *Arthashastra* and *Manusamhita* provide written sources about a woman's right of 'stridhan'. Joint family property was bequeathed to male heirs but a woman received gifts from her husband's personal earnings, as well those she got from her family were maintained them during their needs –to perform rituals for spiritual welfare or so on. *Manusmriti* cautioned men that they had no rights over 'stridhan' and not to cheat a woman as a just king should punish them for theft. Important verses from *Manusmriti* on 'stridhan' show how the women were made financially self –reliant:

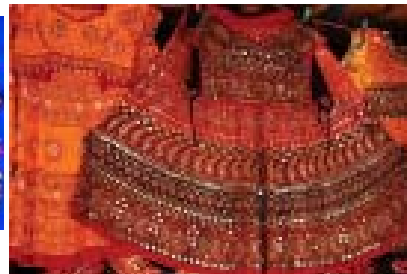
Now, when the mother has died all the uterine brothers and sisters should share equally in the mother's estate. Something should even be given to the daughters of these daughters out of the estate of their maternal grandmother, through affection and according to their desires. A woman's property is traditionally regarded of six sorts: what was given in front of the (marriage) fire, on the bridal procession or as a token of affection and what she got from her brother ,mother or father. In addition any subsequent gift and whatever her affectionate husband might give her should become the property of her children when she dies even during her husband's lifetime *Manusmriti* (9: 192-196)

The paper attempts to emphasize the importance of 'stridhan' as well as the socio-cultural relevance of it in the Indian society. Traditionally, Indian women have been made inheritors of culture. In Gujarat, the hand woven Patola saris

are a double 'ikat' made in Patan ,Gujarat. They are a part of the woman's 'stridhan'. Patola saris are very expensive as they were always worn by the royalty and the aristocracy. At present there are only three families left in Patan which weave the intricate patterns of these highly prized saris. It can take six months to one year to make one sari. Patola has a royal history, which is woven by the silk weavers of the Salvi caste. They had the intention of seeking royal patronage from the Solanki and the Rajputs who ruled all of Gujarat and parts of Malva in the 12th century. The ruler himself used to dress in Patola silk. After the decline of the Solanki Empire, the Salvis founded a rich trade in Gujarat. However, the Patola saris became a sign of social status among Gujarati women and girls, especially as part of 'stridhan' items that a woman can claim as her own within a marital household.



HANDWOVEN PATOLA SILK SAREES



Similarly, the traditional handicrafts of Kutch which use the colorful motifs form a significant part of their lives. This art is carried forward in the family especially by the women of the family. As per tradition, every young girl imbibes these skills from her mother. The girl right from her childhood begins to develop her wedding trousseau called her 'stridhan' which is usually a mix of long embroidered blouses called Kanjris, batwas (pouches) embroidered scarves and ghaghras etc. While embroidery has become a craft synonymous with Kutch, other textiles crafts give this land its unique sense of color and identity. Craft is inextricable from the numerous communities connected by trade, agriculture and pastoralism in Kutch.



HANDICRAFTS OF KUTCH

Thus there is a need to realize the importance of 'stridhan' in a socio-cultural perspective. It is not just the financial independence for a woman but also the cultural heritage which becomes her 'own' property which signifies her being. When she carries her cultural heritage this benefits the social, historical and familial setup. The woman passes on from one generation to the other the specialized skills of her community. We cannot restrict 'stridhan' to property, money, jewelry or gifts that a woman receives during her marriage. It is not only the financial independence but 'stridhan' also incorporates the Indian cultural heritage which makes the woman culturally as well as financially prosperous and independent.

Women are integral part of the weaving , printing, embroidery process which enables to become self-reliant. In the face of any challenge of financial crisis, they are able to provide for themselves as they are equipped to be artisans.

Indian cultural heritage thus is an instrument to discover, integrate and assert one's identity which is truly pluralistic in nature. The rites and rituals of the Indian ethos do not have a temporal impact but it is part of the Indian psyche as well.

References

1. Majumdar,R.C. and Pusalker A.D.Ed. (1951). The History And Culture Of The Indian People Bombay: Bharatiya Vidya Bhavan.
2. Onedera, Duba Jill. Ed.The Role of Religion In Marriage And Family Counselling
3. Sarkar ,T.(2001). Hindu Wife, Hindu Nation: Community, Religion and Cultural Nationalism. New Delhi: Permanent Black.
4. Parikh,Indira J and Pulin K Garg. (1989). Indian Women: An Inner Dialogue. New Delhi: Sage Publications.

Dr. Vidya Rao is Professor and Head Department of English, Bhavans Sheth R.A. College of Arts And Commerce, Khanpur Ahmedabad. Her area of interest include Diaspora Studies, Cultural Studies and Critical Theory. She is having a teaching experience of 22 years in a prestigious Institution like Bharatiya Vidya Bhavan, has helped to diversify her interests and areas of research. She is a recognized M.Phil guide at the Gujarat University recognized course at the Study Abroad Programme. Her focus of research is to adopt a multidisciplinary perspective as literature in any language assimilates the essence of culture, tradition and the rich heritage of a nation.

Cries of History

Jagat Motwani, Ph.D

History of India has been crying for help to cleanse the mud over truths. History of India has been distorted, ignored and shortened. Colonially written histories are ill-based and vague. They are full of misperceptions and contradictions, as evidenced by complaints by several historians. Both Nehru and Dr. K. M. Munshi, founder of the Bharatiya Vidya Bhawan, have complained about the colonial corrupted history, being read in schools and colleges.

Historian Herbert Butterfield¹ complains: “Wrong history is being taught in all countries, all the time, unavoidably; while we have great need of history, our first need is to *unlearn* most of what we have been taught.”

Herbert J. Muller² writes that on a national scale, history becomes the kind of prejudice and conceit that led Paul Valery to call history the most dangerous product ever concocted by the chemistry of the brain: “It (History) makes them bitter, arrogant, unbearable, and full of vanity.”

Mark Twain³ (1835-1910) complains: “We learn from history that we do not learn any thing from history.” Aldous

Huxley (1894-1963) encourages efforts to find hidden or ignored facts: "Facts do not cease to exist because they are ignored."

Herbert J. Muller (p.28) tells that Herbert Butterfield, himself a historian, feels that the national history taught in schools has encouraged the most general and terrifying of existing evils, faulty presumptions and intellectual arrogance: "While we have great need of history, our first need is to *unlearn* most of what has been taught. A superficial, confused and distorted notion of history is far more dangerous than ignorance of it."

Adam Hochschild (NYTimes, July 24, 2005), reviewing the book "*Dancing with Strangers: Europeans and Australians at First Contact*," by historian Inga Clendenin, that she feels that because of their 'Divide and rule' tactics, the British colonizers did not meet heroic resistance in much of Africa, India and Latin America. They succeeded because they could make indigenous groups fight among one another, not against the strangers: "History is always written by the victors – at least at first. ... Since then, of course, the end of colonialism in Africa and Asia and the civil rights movement in the United States have forced us to start writing history differently. ... Yet history remains a messy and complicated business."

Nehru, in '*Discovery of India*' (1946, p. 200), while talking about 'Indian colonies and culture in South-East Asia,' expresses his disappointment that people don't know the great history, India made overseas: "The history that men and women from India made far from their homeland has still to be written. Most westerners still imagine that ancient history is largely concerned with the Mediterranean countries, and medieval and modern history is dominated by the quarrelsome little Europe. And still they make plans for the future as if Europe only counted and the rest could be fitted in anywhere. ... How few of us know of these great achievements of our past, how few realize that if India was great in thought and philosophy, she was equally great in action. The history that men and women from India made far from their homeland has still to be written."

Nehru (p.200) cites Sir Charles Eliot⁴ who has complained about the injustice European historians have done to the history of ancient India: “Scant justice is done to India’s position in the world by those European histories which recount the exploits of her invaders and leave impression that her own people were feeble dreamy folk, sundered from the rest of mankind by their seas and mountain frontiers. Such a picture takes no account of the intellectual conquests of the Hindus.”

One will find in history all of this – prejudice, conceit, false memories, exaggerations, absurdities, misrepresentations, arrogance, vanity – particularly in the case:

- ♦ origin of Aryans and their relationship with Dravidians,
- ♦ the identity of the original natives of India,
- ♦ the age and authorship of the Vedas,
- ♦ antiquity and originality of Sanskrit,
- ♦ antiquity and the origin of the Swastika,
- ♦ relationship between Sanskrit and Dravidian languages,
- ♦ the ages of the epics – Mahabharata and Ramayana,
- ♦ change of the name of the country, from *Bharat/ Aryavarta* to India,. etc.

Colonial historians have been successful to some extent in infusing ethnic inferiority complex in the minds and hearts of Indians, particularly Hindus, and crafting confusion around their identity. It employed all possible means to distort India’s history and misrepresent her great civilization, Europeans envied. They have been perceiving or searching their heritage in Aryans, as evidenced by the title of Will Durant’s book: “*Our Oriental Heritage*” (1935). Durant remarks that for an Occidental mind it is difficult to understand the Orient, particularly India and her philosophy. ... The metaphysical Hindu will mourn this superficial scratching of Indian (Hindu) philosophy.” Durant, in preface (p. viii) writes: “Our story begins with the Orient, not merely because Asia was the scene of the oldest civilizations known to us, but because those civilizations formed the background and basis of that Greek and Roman culture which Sir Henry Maine mistakenly supposed to be the whole source of the modern mind.”

Past '! Present '! Future '! Present '! Past '! Present

Life is a continuous phenomenon, without any break. Colonial historians have tried their best to tarnish and distort the heritage of Hindus and distanced them from their glorious past. It is advisable that people have deeper sense of their **Past**, wrongs and rights of which can be an effective guiding torch for successful **Present**, paving way to desirable **Future**. Complete and uncontaminated history is essential for the health and strength of the nation. The past or history gives lot of lessons to guide the present and the future. Yesterday, today and tomorrow may be different, but are inseparable. The future will be shaky, if it is based on confused past and shaky present. Hence, colonial histories generally do not talk what is given in Vedas, Ramayana, Mahabharata and Bhagvad Gita to deprive Hindus of their guiding knowledge. Fortunately, the age-old Hindu oral traditions have been disseminating their knowledge.

Falsification of history, even in 21st century!

After India's independence, the barometer of her national morale has been shooting up and up. Alarm against falsification of recent 20th century history has been loud when the events are supposed to be instantly documented, leaving little scope of any kind of mischief to falsify the facts. Yet, pen is gifted with amazing art of manipulation by misinterpreting and distorting what has come out of some one's mouth. One should learn this from Russia. The case in point is: "*Russia: Kremlin Demands New History Lessons*" (NY Times, May, 20, 2009). It says: "The Kremlin is starting an official drive to try to reverse what it sees as an anti-Russian view of 20th-century history. President Dmitri A. Medvedev⁷ issued a decree on Tuesday ordering "creation of a presidential commission to counter attempts to harm Russian interests by falsifying history." Whereas, Oleg Orlov, a human rights advocate in Moscow, said the commission was an attempt "to halt any objective view of what really happened in Russia's past." Can you believe open proud war against truths in 20th century? I am trying to underline that falsification of historical facts is

possible even in 21st century when it is supported by power. Falsification of facts is unethical. It will live as long as historians lacking professional integrity thrive.

I met one celebrated university professor of history in his office to understand contradictions in his book. Meeting was arranged by my friend who knew him as a friend. I brought out a few contradictions in what, according to me, he has misperceived origins of Aryans, Sanskrit, and Vedas. He believed in the theory 'Aryan invasion of India' as given in his book. according to which Aryans invaded India in about 1500 B.C. and they brought with them Sanskrit, a pantheon of Hindu gods, Caucasian genes and composed Vedas later after about 500 years stay in India. On other page he writes about the peace treaty between two Aryan kings of a kingdom at Boghaz-koi in which Hindu gods – Indra, Varuna, Mitra and the Naksatras – were invoked as witnesses. I raised the question "Does it not suggest that both the Indo-Aryans kings were originally Hindu, and later, when in trouble, some of them might have been absorbed there, and some might have attempted to come back to India, their original abode. They, being from Royal families, might have been traveling in armed horse-driven chariots. Thus, they might have been mistaken as invaders and their return to India was mischievously theorized as invasion of India. To support my thesis that those Aryans were Indo-Aryans, present Hindus. I cited Max Müller who also on some page endorses Aryan invasion and on some other page – in 'The Science of Language' (vol. 1, 1891, p. 291), says that India was originally known as *Ârya-ârta*, meaning the land of Aryans. I also pointed that '*Dasa*' has been mistranslated by him as slave. In Hindi/Sanskrit, *Dasa* means *sevak* (Servant), not slave who is bought. I asserted that Hindus have never practiced slavery. It is a proud practice of Europeans. He got very angry. I left his office, saying: "Very sorry." His book, being a text book, is read by several students. It is full of misperceptions, misinterpretations, mistranslations, biases and ignorance.

I got reminded what Gene D. Matlock⁹ has said: "The person who claims to know every thing, or a lot, is more unforgivably

ignorant and stupid than he who honestly admits that he knows nothing yet as he should know. But there is one type of human being even more disgustingly ignorant than the one who lets his knowledge 'go to his head:' *he who doesn't want to know.*"

Distorted cultural history hurts the education, the nation and the morale of its readers. Objectivity (Truth) has been in trouble from its immemorial long past. It is getting increasingly in more trouble with declining professional ethics. Students of history feel disappointed and unhappy with the diminishing returns of the professional integrity. In most cases, misuse of power by the ruling government, guided by its political concerns, is responsible. If truth is truth, why then, in almost all cases, the judgment is not unanimous.

Colonially corrupted history should have no place in independent India. National will is required to get the corrupted history professionally reconstructed by rigorous research. History, the mirror of the personality of the nation, should always be kept clean and untarnished for healthy morale of its people. It is hard to understand why all the post-independence governments of Bharat – from Nehru's (1947-1964) to present Dr. Manmohan Singh's (from 2004-) – have been enjoying *Kumbhakaran's* long slumber, insensitive to the nationalistic need of true history for youngsters, fathers of the future.

Name of a country has lot of history

Name of the country has lot of its history. If you want to weaken a nation, change its name to disconnect its people from their heritage. Colonialist rulers chose the name India, so that its Indians, be confused with the Native American Indians, most peoples would hate to be associated with.

The name, especially of a nation, speaks immeasurably of its history and culture. It defines the identity of its original people and the antiquity of their being. Because of minority-related politics and indifference of her people to her own history, Bharat has been having a long '**awakened-slumber**' over the issue of restoration of her traditional name. Ceylon,

immediately after her independence, regained her traditional name Sri Lanka. Burma regained Myanmar, and so did several other colonized countries. But India is still waiting for her sons and daughters to wake up to help her to regain her traditional name, as Ceylon and Burma did.

Independence can not be complete without gaining back whatever was robbed or buried by colonial rulers, and also without correcting the history what wrongs have been recorded in. The traditional name of the country, being the most important treasure, should not be changed. Who will not rebel when the name of his cradle is changed? Traditional name (Bharat) speaks lot of her history. The foreign-given name "India" corrupts her history and cuts it short.

Would the politicians, who oppose or remain silent over restoration of the original name, explain what history, the name 'India' is giving? The name 'India' is cutting short the history of Bharat, to only a few centuries. The history, written by victors, is full of shame and disgrace. It omits or buries the facts glorifying Bharat's image. Where as, the name 'Bharat' or 'Aryavarta' would open up innumerable pages on her millennia-long ancient history connecting youngsters to the knowledge, contained in Vedas, Ramayana, Mahabharata, Bhagvad Gita, and several other shastras, to read and feel proud of. Bharat has a history too long for historians to ascertain her birth. Rarely one would find a history book with Ramayana, Mahabharata and Bhagvad Gita in its contents. It reflects ignorance and narrow vision of most historians.

Bharat, as the original name of India, is given in her Constitution. It has remained as merely a paper name. Only a few neighboring countries – Pakistan, Nepal, Bhutan, Bangladesh, Sri Lanka, and one or two more at the United Nations – know about her name as Bharat. If I tell any American that I am from Bharat, the response would be "What?" Colonial governments, in order to completely erase the history of the heritage of the colonized people, changed names of their countries and the names of their mountains, rivers, lakes, etc which may remind the natives of their culture. Ganga has been changed to Ganges, Sindhu to Indus, *Lake*

Mansarover to Lake Mapam Yutso, Gandhar to Kandahar, Paryaag to Allahabad, Karnnavati to Ahmadabad, etc. Pakistan changed the name of 'Ram Baug' in Karachi to 'Araam Baug'. Ram Baug would have opened window of remote ancient Sind to *Ramayana*. I remember my childhood playful times in Ram Baug, very close to my uncle's home. Max Müller, in his book *India: What can it teach us?*, has written that the ancient names of the rivers of the Vedic Bharat have been changed. Historians, in most cases, have not given in parenthesis, their original names. Thus history, particularly of ancient Bharat, has been obscured, confused and distorted. This has been affected more adversely due to the attitude of indifference or helplessness on the part of Hindu historians towards history. Lieut. Col. F. Wilford⁹ says that some *Puranas* have information about the names of some mansions, geographical tracts, mountains, rivers, etc., but without any explanations about them. Wilford also describes his difficulties and frustrations in collecting relevant data, mainly because of lack of adequate cooperation from *Pundits* and Hindu historians. Sir William Jones was born in UK and died in Calcutta.

If Wilford had received full cooperation and if historians, over the years, referred to the ancient names of the rivers and towns in addition to their respective modern names, we would have been able to get clearer picture of the history of the ancient Bharat's geographical spread. The history of ancient Bharat, thus, has been erroneous and obscured. It has been infected with several misrepresentations and gaps. My question is: "What was the colonial intention behind changing the names of the places of cultural significance? Would Britain allow anybody to change names of their cities, rivers, mountains, etc?"

A book, entitled as '*Five Thousand Years of Pakistan*', was published in 1950 when Pakistan was only three years old, and Islam about 1500 years. Most of the pages of the book talk about Muslim dynasties, tombs, forts, Masjids, etc. Pakistan is shrewd. It got it authored by R. E. M. Wheeler, Archeological Advisor to the Government of Pakistan, and

sometimes Director General of Archeology in India. It got it published by the *Royal India and Pakistan Society, London*. But inside, it clearly shows its ethno-political agenda. In the Preface, Fazlur Rahman, the then Minister of Commerce and Education, Govt. of Pakistan writes: “It (the book) includes one of the great civilizations of Asia – the Indus Civilization of the third and second millennia B.C.; it shares with the borderland of Afghanistan the primarily glory of that remarkable and individual Buddhist art which flowered there in and after the second century A.D.”

There is no mention of Hindu art or literature. Rahman mentions Pakistan’s border only with Afghanistan, but not with Hindustan. By the way, the Indus Valley civilization is 4500 years old or even much older.

Rahman further writes in the Preface “Its achievements after the arrival of Islam, extended from the tiled mosques of Tatta to the Moghul fortress of Lahore and the *Chhota Sona Masjid of Gaur*, are more vividly familiar. The story of these things is worth telling, in every school and university of the land. The heritage of Pakistan must be kept alive if the future is to grow strongly and healthily out of it. It will be no good to tie new leaves on to dead tree.”

I would like the readers note the last line: “It will be no good to tie new leaves on to dead tree.” If for Rahman, the history of the Hindu (Vedic) heritage of the Indus Valley civilization, is the dead tree. Then, why should the Indus Valley civilization be considered the heritage of Pakistan? I hate to write all this about the book. But, it becomes necessary to explain the way the conquerors or the new occupiers highlight their own culture by erasing the culture of the conquered. In a way, Pakistanis may be right to claim their heritage connected with the Indus Valley civilization, because most of them are converts. I don’t blame Pakistanis. They should be commended for their patriotism. Hindustan needs to learn from. Pakistan has been doing lot of writing about the glory of the Indus Valley civilization – Mohenjodaro and Harappa – to present it as the heritage of Pakistanis.

History has been unfair to her sister 'Archaeology'

V. Gordon Childe¹⁰ has expressed that history has been unprofessional for being ungrateful to archaeology for the facts received from it. Unfortunately, several significant facts have been ignored, misrepresented and/or misperceived by several celebrated historians. Why? May be because of Western ethnic rivalry with the East, their tinted professional integrity or their scholarly fatigue to catch up with the fast-surfacing hidden facts, being brought out by archaeological spades and professional dives into oceans. It is difficult to understand why historians have been tarnishing the image of their only child history.

Prof. Grahame Clark¹¹ praises Childe for his appropriate use of archaeology and natural science: "More perhaps than any other man, he (Childe) showed how by using the data won by archaeologists and natural scientists it was possible to gain a new view of what constituted human history."

But, unfortunately, several historians have not adequately and appropriately availed themselves of the opportunity provided by the archaeology. Clark expresses Childe's concern about omissions and inadequate coverage of the important events, such as civilizations in the Far East, Sumer, Egypt, and Indus (Sindhu) Valley and about the gaps and contradictions in history: "The scope even of a work as comprehensive as *'What Happened in History'* is bound up with and limited by this concern: the New World, like Australasia, is omitted and only glancing references are made to the great focus of civilization in the Far East."

Clark also has shown concern about historical contradictions the ancient urban civilizations were subjected to: "But the urban civilizations of Egypt, Sumer, and the Indus Valley were no more immune from the effects of inborn contradictions than the Neolithic peasantries had been."

Ignorance of the Indus Civilization: A Dark Hole in History

Archaeology opened the windows to the Indus Valley civilization and other civilizations, hidden under the earth. The historian Graham Hancock¹² remarks: "Almost every

thing that was ever written about this (Indus) civilization before five years ago is wrong." Spades have brought out the truths.

Hancock concludes that during most of the twentieth century, the archaeological record refused, rather ignored to reveal evidence of the Indus Valley civilization's long period of development. This created a vacuum, a dark hole in history, European scholars took advantage of. Hancock remarks: "European scholars felt free to conclude that the Indus Valley civilization might, in its origin, have been alien to India."

Indus Valley is an integral part of India. We know that the socio-cultural and religious landscape in the Indus Valley was very much similar, if not identical, to that in the rest of Bharat (India).

Hancock (p.169) explains how the culture of the ancient India has been misinterpreted and minimized, only based on the archaeological finds, not based on the civilization's own texts:

"The Indus-Sarasvati civilization was a literate culture, but the archaeological interpretation of it has been strictly limited to excavated material remains and has never been able to draw upon the civilization's own texts. This is because all attempts to decipher the enigmatic 'Harappan' script have failed, and because (at least until very recently) the Sanskrit Vedas were regarded as the work of another, later culture and were assumed to have had nothing to do with the Indus-Sarasvati civilization. Well into the twentieth century, this approach simply meant that there was no Indus-Sarasvati civilization. It was not part of the archaeological picture of India's past and was never even contemplated. It was, in other words, as 'lost' as Plato's Atlantis until the material evidence that proved its existence began to surface when excavations were started at Harappa and Mohenjo-daro in 1920s."

Even now, for some or even larger section of the world society – the Eastern (particularly Indian) as well as the Western – the Indus Valley civilization has remained lost as Plato's Atlantis.

Unfortunately, when Sir William Jones first spoke of the early literature of India, it seems he had absolutely no idea of

the antiquities of Hindu civilization, its Sanskrit and the Vedas. If he had, he would not have written what would challenge his theory of *Indo-European family of languages*. Colin Renfrew¹³ remarks that historians had no knowledge about ancient India, prior to Ashoka's kingdom (3rd century B.C.):

“For many years, the material record did not go back much before the time of King Ashoka in the third century BC, and the brief accounts of north India left by the commentators upon Alexander the Great's travels and conquests in the previous century. It was not till the year 1921 that Sir John Marshall¹⁴ with R.D. Banerji, made his great discovery of the Indus Valley civilization, with the investigation of two of its great cities at Mohenjodaro and Harappa. ... The civilization was already flourishing shortly after 3000 BC, but had gone into irreversible and rather rapid decline by 1800 BC. This was a literate civilization.”

Historians knew about the grandeur of the Indus Valley civilization, before its few cities Mohen-jo-daro, Harappa, etc were archeologically unearthed in 20s of the 20th century, and some other later. It doesn't mean that only those cities were civilized, not the rest. How can times forgive historians, particularly of civilized societies, abusing their professional integrity? It is shame, that historians have been taking pride in their skillful maneuvers to hide, misinterpret, misrepresent, and distort the facts, hard-discovered by archaeology and ocean divers to fill-in the gaps and holes in history. They will help in reconstructing the distorted history. Historians have been knowingly ignoring human life found under earth and oceans. For example, several post-Indus-excavation historians have been knowingly ignoring what the seals bearing the *Swastika* and the *Shiva Linga* have been telling about the origin of Swastika, Sanskrit, Vedas, and the Vedic religion (Hinduism). Sanskrit, Vedas, Swastika and Hinduism have relationship with one another. Sanskrit is the language of the Vedas, Swastika is a Sanskrit word and Hinduism is the product of Vedas. Thus all the four – Sanskrit, Vedas, Hinduism and Swastika – are quadruplets, born to Mother Nature, the daughter of God. Their births are too ancient to know, as that of God.

Whatever was written by Sir William Jones and some other early historians out of their colonial mischief or intentional

ignorance of such great civilization is being used as the basis of the history of the ancient India. It seems historians, in general, excepting a few, don't seem to realize that it is their professional responsibility to continue to keep themselves abreast of fresh historical information given by archeology and by finds below oceans, so as to fill in the gaps and holes to correct what was written wrong. Scholars can / should not be forgiven for ignorance of the facts, even fresh they are supposed to know. In light of the Indus Valley archaeological excavations, required corrections should have been made to keep the history fresh and clean. Scholarly ignorance, particularly knowingly, is a sin, for keeping students and teachers in dark and / or confusion.

History needs scholarly modesty and courage to admit one's own shortcomings and mistakes, and then gracefully move further to correct them, whatever and whenever discovered. The NY Times (June 20, 2002) published Donald Foster's statement, as the 'QUOTATION OF THE DAY': "No one, who cannot rejoice in the discovery of his own mistakes, deserves to be called a scholar, admitting that his work to establish Shakespeare as the author of an obscure poem was wrong."

This is the message to the post-Indus-Valley-excavations historians that they should correct whatever wrong has been written, although in ignorance of the facts which were brought out later by the finds, excavated at the Indus Valley Mohenjodaro and Harappa.

The Indian apathy to history is historically talked about, and more so, on the part of the post-independence governments of India, seemingly because of their political concerns. In my opinion, historically, Hindus have not been apathetic to history. Lot of history has been given in the Vedic scriptures and epics. But, colonial scholars do not accept it as history. The enslaved Hindu scholars have been helplessly timid and voiceless against powerful colonial pen.

Fortunately, some post-colonial scholars, particularly European, write what harm has been done to the history of ancient Bharat. Stephen Knapp¹⁵ writes what the Britain has done to demean the Vedic culture:

“As we have now investigated the rest of the world for remnants of the global Vedic culture, we must also focus our attention on India where it still thrives. However, now we will uncover some of India’s real history. This will help us understand how much of its glory, beauty, art, music, architecture, and sciences have been falsely attributed to outsiders and foreigners. India has not been given credit where credit is due. India’s skills in science, administration, art, architecture, and of course, spiritual understanding, was once the highest in the world. ... Furthermore, much of its real history has been pushed aside, distorted, perverted, and based on misinformation. ... The English attempted to divide and conquer India, to ruin the Vedic Aryan civilization, and to demean Indian culture, even to the point of trying to make its own people hate everything that is Indian.”

Dr. S. Venu Gopalacharya¹⁷ in *‘Worldwide Hindu Culture’* (pp.165-6), writes: “On July 3, 1835, Lord Macaulay suggested that the only statesmanship of the Britishers to establish permanent imperialist sovereignty over their richest colony, India, was to make the Indians “Englishmen by Taste.” This was to be accomplished through “English Education,” similar to bringing under control hundreds of elephants by taming a couple of wild elephants. By 1854 when the whole of India came under British rule, Charles Woodraffe, the Director of the Education Department of the Government of India, in his minutes dated July 19, 1854, stated that it was the best opportunity to give effect to Lord Macaulay’s suggestion.”

Stephen Knapp¹⁸ writes: “We have to realize that there was a comprehensive strategy to overlook, cover, and falsify the real history of India. Not only did the invading Muslims try to do this over the centuries, but the British, while in India, also played a heavy hand in this.” To prove this, Knapp mentions what Major Gen. Cunningham¹⁹ had suggested to the British East India Company to falsify India-related archaeology: “Major General Cunningham, a retired army engineer, was appointed in 1861 as the first archeological surveyor under the then British administration in India, not because he had special knowledge but because as early as September 15, 1842 when he was a mere Lt. A.D.C. to the Governor General Lord Auckland, Cunningham had suggested in a letter to Col. Sykes (a director of the British East India Company) a scheme for

falsifying Indian archeology as an ‘undertaking of vast importance to the Indian Government politically and to the British public religiously (so that) the establishment of the Christian religion in India must ultimately succeed.’ In pursuance of that political objective Cunningham attributed a very large number of Hindu townships and buildings to Muslim authorship.”

Knapp (p.271) further writes that Max Müller also expressed the same sentiment in a letter to the Duke of Argyll, who was then the Secretary of State for India: “India has been conquered once, but India must be conquered again and the second conquest should be by education.”

Fortunately for Hindus, but unfortunately for the BEIC, Hindus have been getting real education about their culture, religion and history through their millennia-old oral traditions, which could not be polluted, corrupted or hidden, neither by pen, nor by the formal education.

The BEIC’s end objective was “to subvert Hinduism and whatever was left of Vedic culture.” It did not succeed. This was to be achieved through education. But the British Government of India did not promote education. On the contrary, the BEIC economically exploited India and created utter poverty. Most Indians could not buy education, and thus it increased illiteracy. Their strategy – outsourcing goods manufactured in England, which were made out of the raw material imported from India at bottom low prices, and exporting the finished products back to India at much higher prices – backfired against their plan to make Hindustan a Christian country through education. The mass illiteracy – as thus produced by utter poverty, created by British uncivilized colonial exploitation – prevented them from reading ungodly things, taught in schools and colleges. Definitely yes, the mini minority of the educated elite echelon got misguided and brainwashed. Ironically they remained illiterate of their own culture, thus aloof from the mainstream. On the other side, the wide majority of English-illiterates remained immune to colonial anti-cultural virus, and thus became paradoxically more educated about own

culture and religion, and also about the science and art of Hindu living through their oral traditions. The BEIC was disappointed by Britain greed, thus fed by its uncivilized economic exploitation.

Mention of melting of the late Pleistocene Himalayan glaciers in the Rig Veda evidences that Vedas were composed at least 10,000 years back when the Himalayas melted into seven mighty rivers (*Sapta Sindhu*). So it tells the age of Sanskrit, the language of Vedas. All this challenges the validity of the two intermingled theories which were mischievously created in Britain to confuse and distort the history of Bharat (Aryavarta, present India):

1. Aryan invasion of India (AII)
2. Indo-European Family of Languages (IEFL)

According to AII, Sanskrit was brought into India by invading Aryans in 1500 B.C., along with a pantheon of gods, Caucasian genes, etc, and according to IEFL Sanskrit is a member of the Indo-European family of languages and came into India in about 3,000 (some say 6,000 B.C.). Both theories contradict each other and thus are ill-based.

Yet, several post-Mohenjodaro historians and linguists have been writing with a great sense of scholarly pride that Sanskrit and the pantheon of Vedic (Hindu) gods were brought into India by alleged invading Aryans in about 1500 B.C. The two theories have distorted the basics of the history to the extent that her original native (Hindus) are confused about their originality and their original abode. All the history about the originality of Aryans, the original natives of India and also the originality of their language Sanskrit has been confused.

Endnotes

1. Taken from Herbert J. Muller, "*The Loom of History*" New York: Harper & Brothers, 1958, p. 28.
2. Ibid, p. 28.
3. Samuel Langhorne Clemens, better known by his pen name Mark Twain, was an American author and humorist.
4. Eliot: '*Hinduism and Buddhism*' (vol. 1, p. xii).

5. Better to be specific – ‘Hindu’ instead of ‘Indian’, because the words ‘India and Indian’ came in currency only about two centuries back.
6. Dr. R.C. Majumdar’s *‘Ancient Indian Colonies in the Far East’* (Calcutta, 1927).
7. The Russian name ‘Medvedev’, ending in ‘dev’ suggests some ancient Russia-India relationship.
8. Gene D. Matlock ‘India Once Ruled the Americas’ (2000, pp.170-171)
9. Lieut. Col. F. Wilford, in the section ‘*On the Ancient Geography of India*’ (Asiatic Researches, vol. xiv, pp.374-376) of the Asiatic Society of Bengal’s research series, led by Sir William Jones (1746-1794)
10. V. Gordon Childe in ‘*What Happened in History*’ (1942, p.12, section, ‘*Archaeology and History*’).
11. Prof. Grahame Clark, in the Foreword to Prof. V. Gordon Childe’s book, ‘*What Happened in History: The Classic Study Which Opened up New Perspectives in History*’ (1941).
12. Graham Hancock, in ‘*Underworld: The Mysterious Origins of Civilization*’ (2002, p.116).
13. Colin Renfrew, in ‘*Archaeology & Language: The Puzzle of Indo-European Origins*’ (1987, p.183).
14. Marshal Sir John, “*First Light on a long forgotten civilization, Illustrated London News*, 1924.
15. Stephen Knapp in ‘*Proof of Vedic Culture’s Global Existence*’ (2000, p.268)
16. Kumbhakaran used to sleep months. He was brother of Ravana, the Raja of Sri Lanka.
17. Taken from Stephen Knapp, *Proof of Vedic Culture’s Global Existence* (2000, p.268)
18. Stephen Knapp, *Proof of Vedic Culture’s Global Existence* (2000, p. 271).
19. P. N. Oak in *Some Missing Chapters of World History*, in his book *World Vedic Heritage*, (p.16), Pune (India).

Dr. Jagat Motwani is important representative member of Indian Diaspora. Dr. Motwani has been pionner and a motivator for initiating Diaspora studies in India. He has penned number of books about Indian heritage and Indian Diaspora. He is a researcher by heart.

Ground Water and Over Exploitation by Industries

Renu Jatana, **Ph.D.** & Pavitra R. Choudhary, **Ph.D**

We have an image of the world as a blue planet as 70% of the earth's surface is covered with water. But reality is that 97% of the total water on earth of about 1400 Billion Cubic Meter (BCM) is saline and only 3% is available as fresh water. About 77% of this fresh water is locked up in glaciers and permanent snow and 11% is considered to occur at depths exceeding 800m below the ground, which cannot be extracted economically with the technology available today. About 11% of the resources are available as extractable ground water within 800m depth and about 1% is available as surface water in lakes and rivers. Out of the 113000 BCM of rain and snow received on the earth, evaporation losses account for about 72000 BCM, leaving a balance of about 41000 BCM, out of which about 9000-14000 is considered utilizable.

The annual precipitation including snowfall in India is of the order of 4000 BCM and the natural runoff in the rivers is computed to be about 1869 BCM. The utilizable surface water and replenishable ground water resources are of the order of

690 BCM and 433 BCM. Thus, the total water resources available for various uses, on an annual basis, are of the order of 1123 BCM. Although the per capita availability of water in India is about 1869 cubic meters as in 1997 against the benchmark value of 1000 cu m signifying “water starved” conditions. There is wide disparity in basin wise water availability due to uneven rainfall and varying population density in the country. The availability is as high as 14057 cu m per capita in Brahmaputra/ Barak Basin and as low as 307 cu m in Sabarmati basin. Many other basins like Mahi, Tapi, Pennar are already water stressed.

Water Availability in India

YEAR	Cubic Meter per capita per year
1951	5177
1991	2200
2001	1829
2025	1340
2050	1140

Source: Water,2010 organised by CII, New Delhi.

Ground water has become the major source of water to meet the requirements of domestic, industrial and irrigation sector in India in the last few decades on account of its ubiquitous occurrence, easy availability and reliability. These qualities have led to its indiscriminate exploitation in some parts of the country without due regard to recharging options. Ground water is water that is found underground in the cracks and spaces in soil, sand and rock. Ground water is stored in and moves slowly through layers of soil, sand and rocks called aquifers. Aquifers typically consist of gravel, sand, sandstone, or fractured rock like limestone. These materials are permeable because they have large connected spaces that allow water to flow through. The speed at which groundwater flows depends on the size of the spaces in the soil or rock and how well the spaces are connected.

Ground water is the source of more than 85% of India's rural domestic requirements, 50% of its urban water requirements and more than 50% of its irrigation requirements is depleting fast in many areas due to its large scale withdrawal of various sectors. e.g. out of a total of 5842 assessment units (Blocks/Mandals/Talukas) in the country, 802 have been categorized as over-exploited as assessed on 31-3-2009, with ground water extraction in excess of the net annual recharge. There are also 169 critical assessment units where the ground water draft is between 90-100% of the annual replenishment, 523 semi-critical units, 4277 safe units and 71 blocks having only saline ground water (CGWB,2009). Over development of the ground water resources results in declining ground water levels, shortage in water supply, intrusion of saline water in coastal areas and increasing pumping lifts necessitating deepening of ground water structures. Geogenic contamination of ground water due to concentration of Arsenic, Fluoride and iron in excess of limits prescribed for drinking purposes (BIS,2004) have also been observed in many parts of the country.

After years of protests have forced Indian officials to close a coca-cola bottling plant in the northern province of Uttar Pradesh for extracting ground water above legal limits and polluting the environment with toxic effluents. Coca-cola's Mehdiganj plant in Varanasi used to pump too much fresh water from the under ground table, a practice that has led to ground water levels in the area dropping to critical levels. This infuriated local residents mostly employed in agriculture, who are suffering from scarce water resources.

Sh. Chandra Bhusan, Deputy Director General, Centre for Science and Environment say that some industries discharge as much water as they use. For example Power, the largest industrial user of water discharges 87% of the water it used in 2008-09. For a country hurtling towards water stress, the general corporate apathy worries environmentalists. Ground water is free. And though industry uses only 6% of it. 90% is by agriculture people. Prodipto Ghosh, Former secretary, ministry of environment, says companies engaged in

community initiatives only for environmental clearance.” More corporate need to go beyond just the regulatory requirement because India is water- stressed . Besides this will enhance their water security and spread goodwill among local communities”

Table of Waste water discharge and Fresh Water Consumption

Industry	Waste Water Discharge	Fresh Water Consumption M3	Total (MILLION M3)
POWER	87%	13%	39542
PAPER & PULP	90%	10%	867
IRON & STEEL	64%	36%	679
FERTILIZER(Urea)	50%	50%	199
CEMENT	100%	-	91
ALUMINIUM	94%	6%	161

Source: Centre for Science and Environment.

Ground water has become the major source of water this has resulted in considerable depletion of the ground water table in some areas causing concerns for the long term sustainability. There is an urgent need for augmentation of the limited ground water resources by taking appropriate measures including suitable management interventions. Artificial recharge to ground water through scientifically designed structures has been proven as a viable option for augmentation of ground water resources. It provides an opportunity to utilize the surplus monsoon runoff which otherwise is lost to sea unutilized.

Legal Aspects:

Independent India followed the British tradition. The legal principle evolved by the British courts, which is known as common law principle, was followed in India. Beyond that, there was no law in India exclusively to regulate or control ground water use. Common law considered groundwater as

part and parcel of the land. The legal consequence of the common law is that the owner of the land could dig well(s) in his land and extract as much as he can or wants. The land owner was not legally liable for any damage caused to water resources of his neighbor as a result of his over extraction. It was not a matter even if he has over-exploited groundwater with an intention to cause injury to neighbors well.

A model bill for ground water regulation was first proposed by the union government for adoption by the state governments in 1970, It has been revised several times but the basic framework of the latest 2005 version retains the basic framework of the original bill. Recent legislative activity by states indicates that they are generally ready to follow the framework provided by the model bill. The central government in the Ministry of water resources has circulated model bill to all the state governments for enactment. So far the states of Andhra Pradesh, Goa, Kerala, Tamil Nadu, West Bengal, Bihar, Himachal Pradesh and Union Territories of Lakshadweep, Chandigarh and Pondicherry have promulgated the state legislations. Other states are in the process of formulation/promulgation.

The basic scheme of the model bill is to provide for the establishment of a ground water authority under the direct control of the government. The authority is given the right to notify areas where it is deemed necessary to regulate the use of ground water. The final decision is taken by the respective state governments. There is no specific provision of public participation in the scheme. In any notified areas, every user of ground water must apply for a permit from the authority unless the user only proposes to use a hand-pump or a well from which water is drawn manually. Wells need to be registered even in non-notified areas. Decisions of the authority in granting or denying permits are based on a number of factors which include technical factors such as the availability of ground water. The quantity and quality of water to be drawn and the spacing between ground water structures. The authority is also mandated to take into account the purpose for which ground water is to be drawn

but the model bill does not prioritize domestic use of water over other uses. Basic drinking water needs are indirectly considered since, even in notified areas, hand –operated devices do not require the obtention of a permit. The model bill provides for the grandfathering of existing use by only requiring the registration of such uses. This implies that in situations where there is already existing water scarcity, an act modeled after provisions.

The revised version of the central bill proposes:

1. Compulsory registration of bore well owners
2. Compulsory permission for sinking a new bore well.
3. Creation of a groundwater regulatory body.
4. Restrictions on the depth of bore wells.
5. Establishment of protection zones around sources of drinking.

The bill mandates:

1. Periodical reassessments of groundwater potential on a scientific basis, considering quality of water available and economic viability.
2. Regulation of exploitation of ground water sources so that extraction does not exceed recharge.
3. Development of ground water projects to augment supplies.
4. Integrated and coordinated development of surface water and groundwater so that they are used conjunctively.
5. Prevention of over-exploitation of groundwater near the coast to stop the ingress of seawater.

Implementation will entirely in the hands of government authorities, the people who use groundwater have no role in decision-making or implementation. This run contrary to customary belief regarding ownership of groundwater and the experience of groundwater regulation anywhere in India and rest of the world.

Regulating Authorities:

1. Ministry of Water Resources: It is the principle agency responsible for wate in India but water pollution does

not fall under its purview, nor does the industrial use of water.

2. **Ministry of Industry:** It is concerned with the planning and development of water resources for industrial use. It has no mandate to control or regulate the water use by industries.
3. **Central Ground water Board/Authority:** Meant to regulate the ground water quality and quantity in the country. Though they have mandate to do what they can with ground water, they have so far only mapped the groundwater status. They have no mandate to charge industrial groundwater use.
4. **Ministry of Power:** Entrusted with development of hydroelectricity, but has no mandate to look after either water consumption or water pollution by the thermal power plants, and this despite the fact that they consume as much as three-fourths of the total industrial water in the country.
5. **Water Quality Assessment Authority:** Frustrated with the multiplicity of agencies, Ministry of Environment & Forests with Ministry of water resources decided to set up this apex body to compile information on water quality and monitor the function of the agencies. But since its constitution, it has met only twice and no progress has been made on agenda.
6. **Ministry of Environment & Forest:** It is concerned with the quality of surface and groundwater. But it has no mandate to control use of water as raw material. It has also no power to handle water scarcity nor any power to resolve water conflicts.
7. **Central & state pollution control Board:** These regulate industrial water pollution and charge water cess based on the amount of waste water discharged by the companies. But they have no mandate to control sourcing of water from various sources.
8. **Ministry of Rural Development:** It is responsible for watershed development, the Million Wells scheme, The Rajiv Gandhi National Drinking water mission

and developing the source of drinking water in rural areas, but ensuring availability of water and testing for water contamination is not its responsibility.

9. **Ministry of Urban Development:** It is responsible for drinking water in urban areas but does not have the mandate to monitor, regulate or charge water used by industries in urban areas.

CRITERIA FOR NOC OF GROUND WATER WITHDRAWAL

No objection certificate for ground water withdrawal will be considered for industries /infrastructure projects which are either new or under expansion as per the criteria given below:

1. Industries		
Category	Recycle/Reuse	Withdrawal permitted
Safe	Mandatory recycling and reuse of water	NOC is required for ground water withdrawal if quantity of ground water abstraction exceeds 100m ³ /day. However industries under B-VI have no exemption from obtaining NOC
Semi critical	Major and medium industries shall recycle and reuse at least 50% of the waste water	Withdrawal may be permitted subject to undertaking of recharge measures. The withdrawal should not exceed 200% of the recharged quantity.
Critical	Major and medium industries should fully recycle and reuse the waste water	Withdrawal may be permitted subject to undertaking of recharge measures. The withdrawal should not exceed 100% of the recharged quantity.
Over exploited	Full utilization of recycled water and reuse of water should be mandatory	Withdrawal may be permitted subject to undertaking of recharge measures. The withdrawal should not exceed 50% of the recharged quantity.

Source: CGWA Guideline/ criteria for evaluation of proposals/ requests for GW abstraction wef 15/11/2012

2. Infrastructure projects:

SEZ/ Group housing projects, residential townships, hospitals. Educational institutes, roads, bridges, technology parks, Malls, Multiplex etc

- a. Run-off from the entire project area is to be utilized for artificial recharge to ground water unless risk of contamination exists or area is water logged. The runoff from the entire premises shall be utilized for harvesting/ storage also, apart from recharge.
- b. The quantum of ground water for usage other than drinking/ domestic shall not exceed 25% of total ground water abstraction in case of housing projects/ residential townships.
- c. Proponents are to submit a status report stating the quantum of water required and the quantity that would be provided by the government water supplying agency. This should be supported by a letter from the agency.

3. Areas having specific depth zones notified:

Areas where specific depth zones are notified, permission to withdraw groundwater can be considered based on the site specific recommendations of regional directorate of CGWB from the depth zones, which are not coming under the notification.

4. Mining and Dewatering Projects:

Abstraction of ground water by mining industries intersecting water table for dewatering of mine pit water and dewatering ground water for basement construction of building etc, may be permitted subject to the following conditions :

- a. The dewatered quantum of water is to be put to gainful use. This may include water supply and provide to water supply agencies, agriculture, dust suppression by the industry, utilization by the mining industry, utilization for artificial recharge to groundwater, etc
- b. Piezometers for monitoring the ground water levels are to be mandatorily installed within the premises

and in peripheral areas.

- c. Wherever the mines/dewatering project is situated in the coastal area special care should be taken to prevent sea water ingress. This should be supported by a technical evaluation report.

5. Industries using ground water as raw material and other water intensive industries

Industries using water as raw material/ water intensive industries like packaged drinking water, mineral water industries, distilleries, breweries, soft drink manufacturing industries, textiles, paper & pulp etc shall not be granted NOC for groundwater withdrawal from OE Areas. In safe, semi critical & critical areas NOC for ground water withdrawal is mandatory for these industries . However ground water withdrawal will be limited as follows:

Category	Ground water withdrawal limit
Safe	Withdrawal limited to 200% of ground water recharge
Semi-critical	Withdrawal limited to 100% of ground water recharge
Critical	Withdrawal limited to 50% of ground water recharge
Over-exploited	No permission for industries under the category

What Companies are doing: Exploiting or Saving the water

A handful of companies are taking initiatives to replenish water and are claiming results.

PEPSICO

In 2010, Cola major Pepsico denied the charge that its plant at Pudukkottai in Palakkad district has been causing depletion of ground water in the arid area by over extraction of water. Kerala’s state assembly committee on irrigation and power had in it’s report asked the state government to restrict the use of water by Pepsi plant at 3-4 lakh liters a day. Reacting to the report of the Kerala assembly’s Subject Committee in this regard, a company release said an independent study by a renowned institute had found that the impact of Pepsico’s Palakkad Plant on depleting ground water level in the area

was insignificant and that the plant had been utilizing only 6.7% of the total annual water consumption in the area.

Through innovative recycling and recharging techniques the plant had been able to save about 200 million liters of water in four years and had brought down the use by 60%. The water saving initiatives of the plant had been studied by various global and national agencies and it had received awards such as Golden Peacock Environment Management award and CII's award for excellence in water management. Pepsico's water conservation initiatives in the country had been able to save 2.5million liters of water during five years .

Villages in PAITHAN district, neighboring Aurangabad received 40% less rain then usual but the farmers there did just fine. Some of them even did better, planting not one but two crops and going beyond staples to start growing fruits like lime and mango. Water is less of a worry because of PEPSICO India. The beverage major is trying to make up for the water – guzzling tendencies of it's Aurangabad plant through various initiatives to replenish the ground water in the region.

In 2010, eight years after it setup it's Aurangabad plant, PEPSICO partnered a civil society to recharge ground water in vulnerable villages of the region. It built 13 check dams and recharge over 100 wells , at a cost of Rs 50 Lakhs, in places where the water shortage goes back 20 years.

INITIATIVES	IMPACT
WELL RECHARGE	Positive water balance in 2009
CHECK DAM BUILDING DRIP IRRIGATION &	Recharge 2b liters of water
DIRECT SEEDING	Benefitted 41,000 community members

PEPSICO is a rare Indian company engaging with water. India is the first country where PEPSICO has achieved a positive water balance. But this term positive water balance has become a flashpoint between companies doing water replenishment and environmentalists. Company define water positive as putting more water back into the ground

than what their factories draw. **PEPSICO says it became water positive in 2009 and COCA – COLA say it did so in 2010.** Sh. Chandra Bhusan, Deputy Director General, Centre for Science and Environment say that this is a narrow and incomplete definition of water conservation. **A positive water balance is when a plant has zero discharge – every drop is recycled – and that every plant should be like that. India is far from it.** Selected companies like PEPSICO, COCA-COLA, HUL, M&M, ITC, HINDALCO, TATA GROUP and Ambuja Cement do put back water into communities they drawn from but their initiatives tend to revolve around water conservation, rain water harvesting, recovery and renewal. Recycling comes lower down. **If industry is serious about being water positive, recycling would have been on top priority. Not a single industry is water positive.**

COCA-COLA

In 2004, COCA-COLA has faced wrath of the local community in Plachimada village of PALAKKAD District of Kerala for its bottling plant commissioned in 2000. The company was drawing 5 Lakh Liters of water a day from boreholes and open wells. By 2002 local water supply depleted and polluted. The company after incurring legal fees and suffering brand erosion, closed that plant in 2004.

Coca-cola's Mehdiganj Plant has forced to close for extracting ground water above legal limits and polluting the environment with toxic effluents. This plant used to pump too much fresh water from the underground water table, a practice that has led to ground water levels in the area dropping to critical levels. This infuriated local residents mostly deployed in agriculture, who are suffering from scarce water resources. The plant has also been accused of discharging effluents, containing excessive levels of pollutants, thus damaging the environment. Coca-cola has 58 bottling factories in India, where consumption of soft drinks is swiftly growing with the expansion of the middle class. Many factories have been targeted by protests for the same reason: an excessive use of local water resources. India's

Hindustan Coca-cola Company private limited, which plans to invest \$5 billion in India over the period 2012-20, has called the ruling unprecedented and denied allegations of destructive water usage as misleading and false.

Now through various initiatives COCA-COLA says it is water positive. Company replenish all the ground water we use in plants.

INITIATIVES	IMPACT
Rain water harvesting structure Construction of Check Dam	Positive water balance in 2010 Over 6 billion liters of water being conserved
Restoration of Ponds and Traditional water bodies	through 700 structures in 300 Communities

Drip Irrigation

Industry has acquired a negative image for over – exploiting water and causing pollution. Now they are trying to redress that image by reaching out to communities.

Mahindra & Mahindra

Mahindra & Mahindra is replenishing ground water, sharing best practices with suppliers and planning to map its consumption. In 2000, it rolled out a 10 year water management master plan at its auto plant in Zaheerabad in AP Built in 1985. This involved watershed planning, rain water harvesting, ground water recharge and large scale tree plantation. As a result, a 343 acre patch of barren land has morphed into a lush green landscape, which pilots use as a landmark of descend for landing at the Bidar airport. Ground water level have improved from 450 feet in 2000 to 200 feet in 2009.

INITIATIVES	IMPACT
WaterShed Planning	Zaheerabad plant project raised ground water
Rain water harvesting Ground water recharge	level from 450 ft in 2000 to 200 ft in 2009. Group cut water use by 5% in 2009-10 and 5.8% in 2010-11 over 2008-09

Large scale Tree Plantation

M & M is going one step further by educating it's suppliers on water conservation.

Hindustan Unilevel Ltd:

HUL has set up a water- conservation initiative through the India Water Body. It's objective is to promote water conservation among companies, scientifically and collectively. It is a neutral and non- branded body. India water body will do a nation wide study to assess the demend- supply gap in water. The member companies will set targets and guidelines for themselves and state how these are to be implemented. HUL has also built 250 water storage tanks in Madurai across six districts . Rain water is collected in these tanks and redistributed to the local community. HUL also plans to set up water purification plants in rural areas

INITIATIVES	IMPACT
Check Dam Building Spring Development for drinking water provision	Saved 50 billion ltrs of water in 180 villages across 17 districts
Building ponds on agriculture land	2015 target conserve 100 billion ltrs across1000 villages.

Whatever the size and scope of companies initiatives, companies that are doing something are few and far behind. The national water policy 2002 lists the order of priority for water usage as drinking water, irrigation, hydro power, ecology, agro- industries and non- agriculture industries and navigation. This belives an understanding of the country level water situation, which is in terminal decline. Under the Indian constitution , no one owns ground water and benefit of this is taken by industries. We cannot change the Indian Constitution but we may bring amendments in water policy. The present policy effort is fragmented. Water is a state subject, but only 11-12 states have a policy.

Suggestions

1. Ground water consumption for industrial and commercial purposes should be priced to curb wastages and excessive use of water.
2. A legal framework on management of ground water is needed to control exploitation.
3. There should be detailed mapping of ground water.
4. There should be state water regulatory bodies to monitor industries.
5. The attempt must be to balance the land owner's right to capture ground water with the public interest in managing ground water resources for all users, including the environment and to ensure that both the present and future needs of the communities dependent upon these resources are accounted for.

References

1. L.A. Times 16-09-2014
2. The Times of India 18-03-2010
3. <http://rt.com/news/167012-coca-cola-factory-closed-india/>
4. www.indiawaterportal.org/—/indiawaterportal—/legal%20aspect
5. Report by CGWB,2006
6. Report of BIS,2004
7. Report of Water 2010, organized by CII, New Delhi.
8. Report of Centre for science and environment.
9. Dynamic Ground water resources of India as on 31-03-11
Published by Central Ground water Board
10. Dynamic Ground water resources of India as on 31-03-09
Published by Central Ground water Board
11. Report on status of Ground water quality in coastal aquifer of India
Published by Central Ground water Board
12. Criteria for evaluation of proposals/ requests for ground water abstraction (wef 15/11/2012) by Central ground water authority, government of India.

Prof. Renu Jatana is Head, Deptt. Of Banking & Business Economics at M.L. Sukhadia University, Udaipur

Dr. Pavitra R. Choudhary is Professor at Sunrise Institute of Management, Umera Road, Udaipur

Importance and Challenges Before Indian Diaspora

Hiral Ravia

The 20th century saw the upsurge of the independence of many nations from the clutches of the colonies. The struggle for freedom in India also saw variety of phase involving the increase in the decision-making at the international level. Latha Varadarajan in her book *“The Domestic Abroad: Diaspora in International Relations”* argues that the approach of the Indian Elite class had a sudden chop-off from the relations that it maintained with their Diaspora before independence. The pre-independence saw the contribution of the overseas Indians in the freedom struggle for their homeland from their host land as after all the experiments with the civil disobedience movements were started by the “Father of the Nation,” M.K. Gandhi in a foreign land itself.

The importance of the overseas Indians continued to increase till the independence (Raghavan, 67). And then the independent government of India started advising the

overseas Indians to stop looking back to India and accept their host land as whole and sole. The discipline International Relations in itself is a mystical category that covers huge varieties within it like social, economical, political, cultural, ethical, religious, linguistic, and public and so on and so forth (Khadria, 34). Creating much clearer picture, it would be well to say that international relations and the above disciplines are dependent on each other. For example, if one wants to know how Indian diaspora as their country of origin, affect international relations, whether bilaterally between India and each of the host countries, or multilaterally amongst the nations globally, one has to study the concept under various disciplines with the international relations (ibid. 35). The Indian diaspora had to face many challenges through different segments due to the policies of both the home and the host countries. Struggling hard out of the given situations gradually the Indian Diaspora is achieving their deserved positions in both the lands.

According to S. L. Sharma, there are mainly six set of the factors which affect on the mode of adaptation of an immigrant to its host land. They are:

Sr. No.	Set of the Factor	Nature of the Factor
1	Background conditions and characteristics of immigrants	Socio-Cultural
2	Their demographic, generational and organizational status in the country of immigration	Socio-Cultural
3	Their economic performance and power position in the host country	Political-Economic
4	Response of host community, culture and religion	Political-Economic
5	Level of development and manpower needs of the host country	Political-Economic
6	State policy in respect of immigrants	Socio-Cultural

Factors affecting mode of adaptation of an immigrant (Jayaram, 51-53)

To begin with, there are ample of social problems that the Indians faced in their adopted countries. Indians had to overlook the complex structure of the social institutions which included joint family, rituals of marriage, kinship, and the caste system that they left behind in their homeland. This socio-cultural baggage that the first generation emigrants from India took along with them could not re-establish them in the same conditions in their host land. Out of the different elements in the socio-cultural baggage: some of them have moved out, some have continued to exist, the others have been subjected to assimilation and the other few have revived (Jayaram, 26-27). This outlook directs to the continuity and change in the socio-cultural aspects according to the change of the national domicile of an individual or a group. There are three notions for the Indian Diaspora, first that the overseas Indians tend to regenerate their ancestral social structure wherever they go, second that they have a propensity to hold fast to their native culture in their host land and the third is them being giving firm preference to the economic integration than the cultural assimilation in their adopted land (Jayaram, 47).

Politically and economically too the Indians and then the overseas Indians faced adversities due to colonization. The colonization in India caused destruction to the fertility of the land due to the forced plantation of indigo. This condition thrust the Indians to migrate to other countries. They were actually trained as enslaved labourers by the imperial powers under the civilized name of 'indentured labourers'. The plight of the Indians abroad was most awful wherein they were given the worst environment to accommodate, terrible working conditions, ruthless exploitation of plantation workers, no sign of protest or coalition of the workers. The mode of plantation laid a dreadful impact on the socio-cultural life of the overseas Indians by violating their dignity, destroying their family and to the extent of spoiling their *dharma* (Jayaram, 55). These difficulties were not limited only to the plantation

sector; this was seen in the industrial mode of production too. In the British factories the Indian workers faced racial discrimination, economic deprivation, not allowing them to form unions, and all sorts of humiliation. The above two sectors are the examples of the unskilled and the semi-skilled Indian workers who have always faced ample of difficult situations. But there was even a highly qualified educated professional class of overseas Indians who had also faced complexities by their local counter-parts in the host land. These were those immigrant professionals who had their initial training in India and were then entitled as second-rate professionals in their host countries (Jayaram, 56-57). Politically the overseas Indians had many variations of acceptance in their host countries with different colonial powers.

All colonial powers did not have similar characteristics. They had internal differences amongst them which made different approach to the Indians also. This can be understood by the situations faced by the overseas Indians under two different colonial powers of British and French in one foreign land Guyana. Countries like Mauritius, Guyana, Fiji, and Trinidad and Tobago saw full fledged involvement of Indians in the game of power at the national level of their respective host countries (Jayaram, 59). The host countries where the Indians are in significant number has seen healthy struggle for political power. There are few examples where the struggle for power crossed the boundary and led to violent situations and suppression of Indians too. This headed the evacuation of the Indo-Guyanese to North America, the Hindustani Surinamese to The Netherlands, the East African Sikhs to United Kingdom and also the Indo-Fijians to New Zealand and Canada (Jayaram, 29).

The approach to the Indian immigrants was not the same all over the world in all phase of the time period. After a dark night at many places there fell the rays of light eliminating the plight of the Indians abroad. This can be seen in the words of N. R. Chakravarti quoting from a report of the Baxter Commission (1940) about the role of the Indians in Burma. He talks of the three classes of Indians in Burma – traders,

intellectuals and labourers each of them fulfilling important needs of Burmese society and economy. He says,

“There he spent his life working in mines, forests, fields, farms, and factories to make the country prosperous, but in return he received mostly contempt and cruelty from his fellow men. He suffered silently from long hours of hard work, scanty wages, rotten food and wretched shelter.” (Singh, 93-94)

In the above words the hardships of the Indians can be seen clearly and their fate that in such conditions his own home country men did not look at him. In Burma, Sabah and Borneo the Indian workers built roads and supplied manpower in all those places where the locals could not approach. While in Malaysia and Singapore the Indians play a very important role in the economy, national life, working class, armed forces, civil services and also as business community. This position of the Indians in South-East Asian countries is not the result of an overnight magic, but is the outcome of facing challenges, working with strong determination and establishing their own identity in the related host land (Singh 94).

Politically the Indians in Fiji had to fight for their political rights and identity. The Indians in Fiji were looked with the eyes of misconceptions of obtaining control over Fiji by demanding their rights. Forty years of the struggle, pressures from the United Nations and World Opinion as well as the necessity to free Fiji from colonies fetch important political changes in 1960s. The elections thereafter saw race and ethnicity as the essential feature at the national scene of politics in Fiji. This was accelerated later in 1960s when the National Federation Party, a political party led by Indians in Fiji was victorious in the by-elections (Singh, 97). A Fiji political party came forward with a new concept against the Indians beneath a slogan, ‘Fiji for Fijians only’. Indians in Fiji during this time period were undergoing a threat because they were aware of the adversities that their counter-parts had faced and were facing in South Africa, Guyana, and Kenya since the independence and more prominently in Idi Amin’s Uganda (Singh, 100).

Although the effect of the independence of India was seen in the state of affairs in all the countries where Indians had migrated, but in Mauritius the Indian independence gave a new identity to the Indians there. Pre-independence the Indians in Mauritius were not bifurcated but after the partition of India and Pakistan, they were divided into Hindus or Indians and Muslims (Singh, 112). But culturally, socially Indians enjoyed good position in Mauritius. The positive aspects of the Indians were that their food, dress, about seven Indians languages, Indian Music, Bollywood Films flourished all over Mauritius. Economically Indians entered the country as indentured labourers for plantations under the colonial powers. Indians have a noteworthy role in other three sectors of agriculture also like tea, tobacco and aloe fibre. Gradually they became the shareholders in the public companies owning sugar estates. With staunch willpower of the Indians the government had launched a programme of agricultural diversification with the intention of making Mauritius self-sufficient in vegetables, maize and other agro-products. The then Governor of Mauritius, Sir Wilfrid Jackson in 1935 praised the Indians and said,

“Mauritius owes much to the Indians. More than two-thirds of the people are of Indian descent and it is their presence in the Colony, which made possible the intensive development which places Mauritius among the most highly productive areas in the Empire.”
(Singh, 119)

The life of Indians in Mauritius was not keenly divided into the rural and the urban areas. The gap between the rural and the urban areas of Mauritius had been decreasing with the facilities like good roads, supply of water, electricity throughout the island. The government of Mauritius in 1974 had launched a Rural Development Programme through which the standard of living of the average Indian had also increased. The programme included variety of facilities like improvement in labour conditions, facilities granted to planters, facilities to the Indians interested in small-scale industries, revision of the wages and salaries working in public and the private sectors, provision of free education at the

secondary and at the university levels, free medical service in hospital, dispensaries and health-centers, old age pension and family allowance and the facilities can go on and on (Singh, 120-121). The advancement of the positions of the Indians in Mauritius grew from the Immigration Depot to the Government House (Singh, 122).

The relations between India and the Gulf region can be traced back to ancient times but the historical evidence of settlement of India is recorded only in 17th century A.D. (Jain, 178). In 19th century when the Gulf region came under British dominion, the Indian trading community settled and flourished in various towns of the Gulf countries (ibid). Until 1970, Hindu *baniyas* not only enjoyed religious freedom but also dominated commerce in Oman. They served as bankers, importers and exporters for local merchants as well as the government contractors (quoted in Allen, Jr 1987:12). Dubai was considered as major hub in India-UAE trade relations. However since 1970s with the emergence of the oil boom and subsequent demand for the labour changed the size and complexion of Indians in the Gulf (Jain, 180). Indians in the Gulf region countries has also undergone many complexities.

The problems in few parts have reached to an extent that the Indians in the Gulf region especially the semi-skilled and the unskilled labourers have no say in any of the matters related to economic, political or the social sectors of their respective countries. Indians have no protection under the local labour laws particularly the protective laws against the ill treatment with the women working as housemaids or under any semi-skilled or unskilled jobs. Even in this modern era the living and the working conditions for the Indians is harsh, unfriendly and worst of the worse (Khadria, 2006, 16). The ruthlessness does not end here. The exploitation of Indians is done to an extent that at times the locals withhold the passport, does not pay the decided amount of money to the Indian labourers, no overtime wage, inadequate transport and medical facilities too (Khadria, 2006, 17). Some Indians immigrants in Gulf are also notorious for being involved in criminal activities like smuggling, narcotics trade, flesh trade,

extortion, piracy and other subversive crimes. The plight of the white-collar workers is no better than the life of these unskilled labourers. In spite of such harsh conditions and changing requirements of manpower an increasing number of migration has been marked. In fact the relationship between the Gulf countries and that of the Indians can be entitled as that of being a 'symbiotic relationship' (Jain, 199). The mindset of the Indians there especially being a worker is always that of earning more bucks. On the other hand the countries of the Gulf region are always in the need of such hardworking Indians (ibid, 200). The remittances that the Indians receive in the Gulf countries not only are used by them but they even send them to their family back in India.

Indians in North America is not only the largest but also the fastest growing diaspora in the world. Their achievements have brought honour and respect not only to their host land but also homeland. The PIOs in North America can be categorized into three phases in accordance with chronology of their arrival in North America (HLC Report, 159). First phase included Indians with agricultural background which moved southwards from British Columbia in Canada. Second phase brought Indians as entrepreneurs, store-owners, motel owners, self-employed small businessmen who arrived in early 1960s. Last phase included highly qualified professional Indians like doctors, software engineers, financial experts and scientists (ibid).

Large number of Indians began their migration to the region and gradually moved to the south across the border in search of new opportunities like that of lumbering, agriculture, and labourers working in railroads. But the series of troubles came on after the other starting from the anti Hindu riots on the American west coast. These types of activities began with the motive to drive out the Indians from the region. Even under such environment there arose a small Indian community group '*Gadar Party*' that had feelings for the motherland and wanted her to attain freedom from the colonial rulers. Though on one side the issues regarding racial discrimination did not get a permanent solution, but on the

other after the end of the Second World War the US Government made easy immigration policy especially for the doctors, nurses, engineers and other professionals and businessmen to enter the country (Arun & Saraswat: 131). At the initial stages though small in number, the Indians made great contributions in the development of American society. At the passage of time the Indians have caught hold of important positions even in the local and national level government sectors. No sector in America is without an Indian working in it may they be corporate world, robotics, literature, science and technology, journalism, academics, farming, armed forces education and even agriculture (ibid, 132). Indians for all these achievements had to pay high price of undergoing many difficulties. After about forty years of their struggle the Indians were able to attain citizenship of America. This was not an end, there are still many challenges that the Indians in America face in their day-to-day lives. The issues like racial violence, immigration law and census have still been of least concern to the US Government. Any major changes in the above issues would directly affect the family of an Indian, because they have been more sensitive about them. Despite all the above matters for Indians, America acts as the land of opportunities and contributes to the land with their best efforts. They experience delight by symbolizing them to be Indian Americans (ibid, 135).

A trend of common challenges was faced by the two types of cultural streams that migrated to South Africa – one being of the indentured class and the other being the free passenger. The Indians were not freely welcomed by any of the host land that they migrated. They had to spend a long span of time undergoing hardships and adversities and then came to the main stream of their host land. South Africa was no exception. The faction of the indentured labourers was taken by the colonialist to Natal for sugar plantation. This troop was a well-experienced in the agricultural and farming areas from their homeland itself and thus gradually acquired good control over the field. But while performing their activities these indentured Indians faced difficulties like unfair

conditions of employment, unhygienic working and living places, westernization, urbanization, industrialization and even colour and social prejudices (Arun & Saraswat: 42).

Another loop of problem that the Indians faced in the region was that of becoming a *sandwich* between the clash of interest of white colonialists and the sugar planters. Due to the quality of hardworking the sugar planters wanted the white colonialists to put an ease in the immigration of the Indians. While due to such quality of working and determinations gradually the Indians had made their stand strong enough in the market of the region. At many a places the labourers, traders and the merchants from India were acquiring prosperity but purchasing land. The market and the economy soon bent on the side of the Indians. To reduce this development of the Indians in the market act of 1895 was passed by the colonial rulers which ensured five years term of Indian indentured labour and then to facility to re-indenture. But in case of the re-indenture the labourer had to pay a heavy tax which was unaffordable and thus this act proved to be disaster for the Indians (ibid).

The merchant class that immigrated to the region had strong connections with the commercial market of India, and thus this class with the passage of time became the wealthy class of Africa. They have flourished their business and trade in renowned cities of the country like Cape Town, Port Elizabeth and East London. The Indian merchants began to acquire a very important role in the commercial and financial life of Sultanate. The Indians even broke the monopoly of the colonialists in sectors like administrative, police and public affairs also. In the long history of the country the Indians have always played a supportive role in the social, economical and political life of the Blacks. This support reached to an extent that the Indian doctors offered low cost medical treatments, Indian businessmen built schools for the Black children and the Indians joined hands with the Blacks for the independence of the country where both of them lived (HLC Report, 86). Today the Indians have left no filed untouched in context of the prosperity of the region.

Being a Diaspora of any and every country the Indians have led a long journey with the phases of challenges faced by them in their adopted countries and then gaining gradual importance for the same hard work. Though the Indians have always remained emotionally attached with their motherland but this has never been a hurdle in the development of their host land. At times the Indians had faced problems not only in their host land, but did not get positive responses from the Government of their homeland. A situation of being *of nowhere* disjointed them from both the ends. But as a light of hope in darkness recognition to the achievements of these Indians were given from both the ends and today the overseas Indians have become as one of the most precious assets of the homeland and the host country.

References

1. Khadria, Binod. (2009). "Indian Diaspora in International Relations: 'Tinker, Tailor, Soldier, Spy', or A 'Great Off-White Hope' of the New Century?". IMDS Working Paper No.12. Jawaharlal Nehru University. New Delhi. India.
2. Ed. Jayaram, N. (2004). 'Themes in Indian Sociology, The Indian Diaspora Dynamics of Migration'. New Delhi. Sage Publications India Pvt Ltd.
3. Raghavan, Srinath. (2012). 'The Diaspora and India'. India Review, vol. 11, no. 1.
4. Singh, I. J. Bahadur. (1979). The Other India: the overseas Indians and their relationship with India: Proceedings of a seminar. The University of Michigan: Arnold-Heinemann.
5. Khadria, Binod. 'India: Skilled Migration to Developed Countries, Labour Migration to the Gulf'
6. Allen, Jr., Calvin H. (1987). *Oman: The Modernization of the Sultanate*, Boulder, Colorado: Westview Press.
7. Jain, Prakash (ed.). (2007). Indian Diaspora in West Asia: A Reader. New Delhi: Manohar.
8. High Level Committee Report on Indian Diaspora (2001).
9. Arun, Neerja & Saraswat. (2011). "Summarising the History and perspective of Global Indian Diaspora" (Student Edition). New Delhi: Ashok Prakashan Mandir.

Hiral Ravia is a doctoral fellow in the Department of Political Science, School of Social Science, Gujarat University. Her area of interest include Indian Diaspora, Public Administration and Ancient Indian Political thought.

Contribution of Women in Vedic Tradition

Neerja A Gupta, Ph.D

Vedic tradition is an essential identity of the civilization which is known to exist from last 10,000 years in the south of Asian continent, the region is called *Saptsindhu*. This civilization is not developed just as a result of time factor, a number of seers, *Risis*, visionaries, guru, creators, thinkers, philosophers, aestheticians, poets, mythological accounts, poems, prayers, *sutras* and relics have laid such strong foundation of this very elevated, perpetual, universal and exemplary tradition. When it comes to Vedic culture, we find it different from the conventional and western monotheistic religions with which many people are familiar. The Vedic Tradition or Hinduism is more than a religion, but a way of life, a complete philosophy. It is based on Universal Spiritual Truths which can be applied to anyone at anytime. It is called *Sanatana-Dharma*, the eternal nature of the soul. It recognizes that there is one Supreme Being with no beginning or end, the all in all, the unlimited Absolute Truth, which can expand into many forms. That Supreme Being is found in the spiritual realm but also lives in the heart of all living beings.

The *Vedic* tradition recognizes that the individual soul is eternal, beyond the limitations of the body, and that one soul is no different than another. The soul undergoes its own karma, the law of cause and effect, by which each person creates his own destiny based on his thought, words and deeds. The soul undergoes this karma in the rounds of reincarnation. The soul incarnates through different forms (called *samsara* or reincarnation) until it reaches liberation (*moksha*) from the repetition of birth and death, and attains its natural position in the spiritual domain. The Vedic path is based on regaining our natural spiritual identity. It has a complete library of ancient texts, known as the Vedic literature, that explain these truths and the reasons for the tradition. This Vedic literature is considered to be non-ordinary books that are the basis of the Vedic system. Some of these have been given or spoken by God, and others were composed by sages in their deepest super conscious state in which they were able to give revelations of Universal Truths while in meditation on the Supreme.

The Vedic path offers personal freedom for one to make his own choice of how he or she wants to pursue their spiritual approach, and what level of the Absolute Truth he or she wishes to understand. This is spiritual democracy and freedom from tyranny. The Vedic path consists of ten general rules of moral conduct. There are five for inner purity, called the *yamas*—truthfulness, *ahimsa* or non-injury to others and treating all beings with respect, no cheating or stealing, celibacy, and no selfish accumulation of resources for one's own purpose. The five rules of conduct for external purification are the *niyamas*—cleanliness, austerity, perseverance, study of the Vedas, and acceptance of the Supreme Being.

There are also ten qualities that are the basis of *dharmic* (righteous) life. These are *dhriti* (firmness or fortitude), *kshama* (forgiveness), *dama* (self-control), *asteya* (refraining from stealing or dishonesty), *shauch* (purity), *indriya nigraha* (control over the senses), *dhih* (intellect), *vidya* (knowledge), *satyam* (truth) and *akrodhah* (absence of anger).

To construct and evolve such a great tradition is not the art of few. A whole tradition of devoted and learned souls has enriched the tradition of synthesizing great knowledge of *Vedas*.

These devoted learned thinkers have had their moments of introspection after leading a severe, well tested and disciplined tradition of thought. The formulation of Vedic Culture imbibes exhaustive principles, doctrines, formulas and universal truth. This highly eco-sensitive culture evolved out of lots of purgative churning and studies.

These creators have formed a culture of सर्वजनहिताय सर्वजन सुखाय (For universal welfare and happiness) which shall provide a welfare state, laid upon moral and ethical principles in society. They treated nature as an integral element of universe hence never egrated human from nature. They showed gratitude towards nature hence celebrated all forms of nature as divine forces. Human obligations role around their practices related to nature only. Such Inhabitants were called *Arya* based upon their attributes and *rishi* according to their *karma*. Hence the region was called *Aryavart*. Based upon karma they were called *Arya*:

वृतेन हि भवत्यार्य ।¹

A *rishi* has contributed to the sole formation of *Vedic* tradition. All knowledge traditions has their origins in these *rishis*. Hence all knowledge is owed to these *rishis*, as said in *Atharvaveda*:

इदं नमः ऋषिजेभ्यः पथिकृद्भ्यः²

Rishi is the medium between physical and metaphysical. He channelises the universal spirit into knowledge. Only he enjoys divine sight, divine vision, divine communion and divinity itself. Only they can decode the mysteries of the world through their penance, yoga and endeavours. It is said that that a *rishi* is born out of utmost devoted efforts called 'तप' (tapa: self transcendence) hence called 'तपोजा' (tapoja: born out of austerity). Essentially they are addressed with similar

words which are used for अग्नि (fire) like *Viduh, Vipra, Kavi, Manishi, Medhavi, Vidvana, Amrit*, etc. *Rishi* held on elevated position in *Vedic* era which could be only obtained and not rendered. As per a reference to the story of King *Rathreeti* in *Brahmdevta* by *Rishi Shaunak*, he didn't marry his daughter with *Atriputra* till he attained the position of *Rishi* through 'mantras'.

Tradition of Rishis

Rigveda defines 'Rishis' according to different schools and knowledge systems. They belonged to ancient and meta-ancient schools:

अग्निः पूर्वेषुः ऋषिभरीडयो नूतनैरुत³

Sayana has classified them into meta-ancient viz. *Bhrigu* and *Angiras* and ancient as *Vishwamitra, Madhuchhanda* and others. *Rishi Lopamudra, Yami, Vaivasti* and others too belong to ancient class. These schools run into generations, though named after their precursors only. Later on these schools varied in transacting the knowledge and from 'Mantradrishhta' (attainer of deeper knowledge) they took over to 'Shravan' (acoustic) tradition hence called 'shrutarshi' (One who attains deeper knowledge through word science and acoustic arrangements of sounds). *Yask* defines thus;

साक्षात्कृतधर्माण ऋषियो बभूव ॥

ते अवरेभ्यः असाक्षत्कृत्धर्मेभ्यः उपदेशेन संप्रादुः ॥⁴

There were great seers who delivered mantras. But others were those who instead of manifesting hymns, delivered the tradition by speech and sermons. Devotion, illumination, radiance and revelation are factors related to soul and not to physical realities. These have no differentiation between male and female. Gender divide is a matter of social realities and lots of knowledge traditions have disregarded this divide to prefer the flow of knowledge traditions. It proved by the fact that a number of higher elevated women rishis have made their place in *Vedic* traditions. *Shaunak Rishi* categories these women *rishis* into three classes: 'Muni', 'Brahmavadini' and 'Rishi'.

नवकः प्रथस्तवासां वर्गस्तुष्टाव देवता
 ऋषिभिर्देवताभिश्च समूदे मध्यमो गण ।
 आत्मनो भाववृत्तानि जगौ वर्गस्तथोत्तम ।⁵

Sayan Rishi calls them '*Rishi*', '*Drishtri*' and '*Brahmavadini*'. Other few have been mentioned as '*Rishika*' from tenth *mandala*. These women too have attained the position of a seer by going through the same knowledge rituals as men. *Vishvavaara*, *Apaala*, *Ghosha*, *Juhu*, *Vagambhrini*, *Aditi* and like too have propounded *Suktas* of same solemn substance as in *Rishi Atri*, *Vishwamitra*, *Vashishtha* and others.

The two categorized stages of women *rishis* clarify clearly their stature. First '*Rishi*' tradition emphasizes upon '*Mantras*' while second '*Brahmavadini*' relates to deeper performance of mantras and its practices. The details of women *rishis* can be found from the '*Anukramani Granthas*'. As per the details found in *Shaunaka's* '*Arshanukramani*' and '*Brahmdevta*' and three collections of *shlokas* we find 27 women *Rishis* who are as under: *Ghosha*, *Godha*, *Vishvavaara*, *Apaala*, *Upnishat*, *Nishat*, *Brahmjaaya*, *Juhu*, *Sarama*, *Agastyasvasa*, *Indrani*, *Judramata*, *Romasha*, *Urvashi*. *Lopamudra*, *Nadiyan*, *Yami*, *Shashwati*, *Shree*, *Laksha*, *Sarpragyi*, *Vak*, *Shraddha*, *Medha*, *Dakshina*, *Ratri* and *Suryasavitri*. This enlisting is extremely relevant. It includes *Medha*, *Shree*, *Laksha* and other from '*Khil*' *Suktas*. However it doesn't include *Sikta-Nivavari*, *Shikhandnidvaya*, *Vasakrapatni* and like.

The details according to *Rigveda's mandala* are as under:

<i>Mandala</i>	<i>Sukta</i>	<i>Mantra</i>	<i>Rishi</i>	<i>TotalHymns</i>
First	126	7 th	<i>Ramsha</i>	01
	179	1-2	<i>Lopamudra</i>	02
Second	-	-	-	-
Third	33	4,6,8,10	<i>Nadyah</i>	04
Fourth	18	4,5,6,7	<i>Aditi</i>	3,5
Fifth	28	1-6	<i>Vishvavaara</i> <i>Atreiyi</i>	06
Sixth	-	-	-	-

Seventh	-	-	-	-
Eighth	1	34 th	<i>ShashwatiAngirasi</i>	01
	91	1-7	<i>ApaalaAtreiyi</i>	07
Ninth	86	11-20	<i>SiktaNivavari</i>	10
	104	1-6	<i>ShikhandiniDvaya</i>	06
Tenth	10	1,3,5-7,9,		
		11,13	<i>YamiVaivasti</i>	08
	28	1	<i>Vasukripatni</i>	01
	39	1-14	<i>Ghoshakakshivati</i>	14
	40	1-14	<i>Ghoshakakshivati</i>	14
	60	6 th	<i>Agatsyasvasa</i>	01
	72	1-9	<i>Aditi, Dakshayini</i>	09
	85	1-47	<i>Surya, Savitri</i>	47
	86	2-6,9,10,		
		15,16,18	<i>Indrani</i>	10
	95	2,4,5,7,11,		
		13,15,16,18	<i>Urvashi</i>	09
	107	1-11	<i>Dakshina</i>	11
	108	2,4,6,8,		
		10,11	<i>Sarama</i>	06
	109	1-7	<i>Juhu, Brahmajaaya</i>	07
	125	1-8	<i>Vagambhani</i>	08
	127	1-8	<i>Ratri, Bhardvaji</i>	08
	134	6 th (half) 7	<i>Godha</i>	1.5
	145	1-6	<i>Indrani</i>	06
	151	1-5	<i>Shraddha, Kamayani</i>	05
	153	1-5	<i>Indramatarah</i>	05
	154	1-5	<i>YamiVaivasti</i>	05
	159	1-6	<i>ShachiPaulaumi</i>	06
	189	1-3	<i>Saarpragyi</i>	03

Khilsukta

प्रधारयन्तु मधुना घृतस्य (Hymns of Spreading the life spirit)	1-7	<i>Upnishat-Nishat</i>	07
श्री सूक्त(Hymns of Prosperity) post 5.87	1-27	<i>Shree</i>	27
भूमिर्माताः नभः पिता (Hymns of Mother earth and Father Space)	1-7	<i>Laksha</i>	07
मेधा-सूक्त(Hymns of Radiance)	1-10	<i>Medha</i>	10

A number of these *Brahmvidinis* have contributed just one hymn. They are *Romsha*, *Shashvati*, *Vasukrapatni* and *Agastyasvasa*. One and half hymn is given by *Godha* and two by *Lopamudra*. In the list it can be seen that a number of names are accompanied as contributors. i.e *Parvat* and *Narad* with *Shikhandidvaya*. Smallest *hymn* is given by *Saarpragyi* which contains only three mantras, while the largest *hymn* is given by *Suryasavitri* which has forty seven mantras.

Classification of Women Rishis:

The women *Rishis* were classified according to their name, class, inherited traditions and hymns of their respective schools.

1. Classification on the basis of Proper Names: Two sub-classes can be named here:
 - (a) *Swanaamedhanya*: Those who become famous as their own names, such as *Romasha*, *Lopamudra*, *Vishvaara*, *Apala*, *Yami*, *Ghosha*, *Aditi*, *Indrani*, *Sarama*, *Urvashi*, *Dakshina*, *Juhu*, *Shraddha* and like.
 - (b) *Agyatanama*: Personal or individual names are not known for these *rishis*. They are known for their associations with their husband, or with elements from nature or Gods like rivers, Indra or Vasu. They are *Nadyah*, *Vasukripatni*, *Agastyavasa*, *Indramatarah*, *Indra-Snusha* and like
2. According to Universal Knowledge Class:
 - (a) Related *Rishis*: *Indrani*, *Shachi*, *Paulaumi*, *Indramatrah*, *Aditi* and *Surya Savitri* belong to this class as they are associated with God.
 - (b) *Apsara*: *Urvashi* and *Shikandnidvaya* fall in this category
 - (c) *Rishikul*: All those who belong to some school of thought or knowledge come in this category; *Lopamudra*, *Vashvavaara*, *Appala*, *Agastyasvasa*, *Juhu*, *Vagambhrini*, *Ratri*, *Shraddha*, come in this classification.
 - (d) Belonging to Kingship: Many of the daughters of Rishi were married to Kings. These are counted under this category, such as *Romasha*, *Shashwati*, *Ghosha* and like.
 - (e) Commoners: A number of women *rishis* don't have luminous family or known for their lineages. Such are categorized into 'common' category. *Godha*, *Nadyah*, *Sarama*, *Shree*, *Laksha*, *Medha*, *Sarpragyi*, *Kokila*, *Mayuri*, *Sarika*, *Shraddha*, *Vak*, *Vaani*, *Bharati*, *Ila* such names are given to such *rishis*.

3. On the basis of Functions or objectives:

Shaunak has classified these *rishis* into three groups of nine each on the basis of functions of their hymns and activities:

a) **Worshipping Gods :**

Ghoshā, Godhā, Vishvavaara, Apala, Upnishat, Nishat, Juhu, Agni, Vayu and others hence are grouped here.

b) **Engaged in Dialogue & Discourse:**

Indrani, Indramata, Sarama, Ramasha, Urvashi, Lopamudra, Nadyah, Yami and Shashwati come in this category as their discourses with Rishis are quite contributive.

c) **Subscribing to Natural Elements and Gods:**

The third category contains those names who were primarily involved in projecting emotions of nature and creation. *Shree, Laksha, Saarpragyi, Vak, Shradda, Medha, Dakshina, Ratri and Surya Savitri* come in this category.

Though scanty, still the contribution of women in Vedic tradition can't be ignored. '*Devotpatti*', '*Vaksukta*', '*Nad – sukta*', '*Ratri-sukta*' and like Suktas opened the vistas of divine introspective essence of existence. Apart from these *Brahmavadinis* the contribution of those women who cannot go unnoticed who through their conduct, intelligence, debate, dialogue, discourse, premiership and knowledge brought enlightening glory to Vedic culture, tradition and behavior. They are *Purumitra's* daughter *Shundhyuv*, *Vradhimati* the great sacrifice, brave *Vishpala*, courageous *Haimvati Uma, Itara* – mother of *Mahidas Eitryeyi*, *Krishna's* mother *Devki, Jabala* – mother of *Satyakam, Atiki* – wife of *Ushasti Chakrayana*, daughter of King *Pautrayana, Matreyi, Gargi Vachaknavi, Yam-Patni*.

These women *rishis* keep flowing like the streams of knowledge in Vedic traditions and delivered a gracious tradition of knowledge to bring in completeness into culture of learning.

Endnotes

- i. Mahabharata, Udyogparv, 88.52
- ii. Rigveda 9.63.5
- iii. Rigveda 1.1.2
- iv. Nirukta 1.6.2.0
- v. Brahmdevata 2.84 Aarshanukramani 10.102

References

Primary Source

1. Arshanukramani, Achrya Shaunak, ed. Umeshchandra Sharma. Aligarh. 1982
2. Mahabharata, *The Mahabharata*. Critically edited by Vishnu S. Sukthankar et al. Vols. 1-19. Poona (India): Bhandarkar Oriental Research Institute, 1927-1964. '1 Volumes 13-16: *Sântiparvan*.
3. Manu. *The Laws of Manu*. Translated with extracts from seven commentaries by G. Buhler. The Sacred Books of the East, Vol. 25. Delhi: Motilal Banarsidass, 1964. '1 This edition was first published in 1886.
4. Upanishads. *The Thirteen Principal Upanishads*. 2d ed., rev. Oxford Univ. Press, 1962. '1 Translated from the Sanskrit, with an outline of the philosophy of the Upanishads and annotated bibliography by Robert Ernest Hume. This edition was first published in 1921.
5. Vedas, *Rigveda Hymns From the Rigveda*. Selected and metrically translated by A. A. Macdonell. Calcutta (India): Association Press; Oxford Univ. Press, 1922. '1 The Introduction supplies a brief sketch of the form and contents of the *Rigveda*.
6. Yajnavalka. *Yajnavalkya Smriti*. With the commentary of Vijnanesvara, called the Mitaksara, and notes from the gloss of Balambhatta. Book 1: The Achara Adhy-aya. Translated by Srisa C. Vidyarnava. Allahabad (India): Pâninî Office, 1918.

Secondary Sources

1. Dasgupta, Surendra N. 1922-1955 *A History of Indian Philosophy*. 5 vols. Cambridge Univ. Press.
2. Kane, P. V. 1930-1962 *History of Dharmasastra (Ancient and Mediaeval Religious and Civil Law)*. Vols. 1-4. Poona (India): Bhandarkar Oriental Research Institute.
3. Macdonell, Arthur A.; and Keith, Arthur B. 1912 *Vaidik Index of Names and Subjects*. London: Murray.
4. Majumdar, Ramesh C. (editor) 1951-1963 *The History and Culture of the Indian People*. Vols. 1-4. London: Allen & Unwin.
5. Renou, Louis 1953 *Religions of Ancient India*. London: Athlone.
6. Zimmer, Heinrich R. (1951) 1964 *Philosophies of India*. Cleveland: World Publishing.

Dr. Neerja A Gupta is Principal of Bhavan's Sheth R. A. (P. G.) College of Arts and Commerce, Ahmedabad & Founder cum Director of Study Abroad Program and Diaspora Research Center Gujarat University, Ahmedabad. She is the recipient of Shiksha Bharati Puraskar in 2011. She is International Academic Co-Chair for GOPIO (Global Organization of People of Indian Origin) New York.

Impact of High-end Tourism on Indigenous Culture: A Case of Khajurao, MP

Vinita Singh Chawdhry, Ph.D

Organised tourism has often been a noteworthy agent of change. It brings assets, creates professions, and endorses sale of crafts and local works of art, etc. At the same time cultural heritage sites, performing arts, art and natural resources are often subjugated in catching the imagination of the tourists. This may reduce the cultural heritage and the environmental assets completely ignoring the socio-cultural values. Converging of a great number of tourists on a historic site and location of tourist facilities in the surroundings have often resulted not only in changing of the innovative features of the site but also in all sorts of pollution which is detrimental and even demolishes the fabric of the monuments and works of art.

Tourism, no doubt, serves as a powerful means of dissemination of world cultures, however, the socio-cultural values are hampered, the bonds of people with their religion and faith is interfered with, due to mushrooming of restaurants, bars, discos and other entertainments. Conflicts in local social groups rise in the wake of these issues. Ideally, tourism should give

breathing space to host culture and natural environment of the country.

Tourism is associated with fiscal benefits, employment prospects and inter-mingling of different cultures. In the process, quite frequently, conservation of national heritage and environment is ignored. The obsession with monetary growth based on the progress of tourism compromises the social and cultural well-being of the host community, and leads to conflicts of interest. It, therefore, becomes a challenge to develop tourism, especially high-end tourism, with preservation and enhancement of cultural expression and heritage.

Tourism is inter-related to factors of society with its values, the economy, resources and the environment, not to forget the policies of the government. But, in the race for rapid development, the balance between having and being is disturbed. The bond between tourism activity and social change is noticeably stronger and multifaceted than what policy makers acknowledge. In fact, they are continually unfavourable to the in-general safety and concerns of locals. The path to rapid economic development does not pay any regard to the possible, and quite often perceptible, negative impact on social and cultural issues. It has been frequently observed that monetary issue has superseded the issue for the community. This lacuna has global dimensions, yet least addressed in countries like India.

Khajuraho, the once flourishing capital of the Chandel Rulers in Central India, a remote and unknown small agricultural village, is now on the world tourist map attracting thousands of tourists, both domestic as well as international. It is a small village, adjacent to an extraordinary group of 10th-11th century monuments which are on the World Heritage List. Khajuraho is located in district Chhatarpur of Madhya Pradesh in the heart of Central India. The climate is tropical and the land, which is upland, appears flat and is segmented into basins; in ancient times rain water was gathered in tanks and bunds. The village has a population of about 6000, most of which lives in mud-houses with clay tile roofs. The terrain, dotted with Mahua trees, flowers of which are used to brew local liquor, permits intermittent cultivation. The erotic sculptures of Khajuraho temples are the main attraction to a common visitor to the place and responsible for giving Khajuraho widest publicity and popularity among the tourists. However, these erotic figures comprise only a part of the entire range of the

magnificent sculpture which is full of 'sublime and sensuality' (Kapoor).

The momentous monuments of Khajuraho are splendid examples of classical medieval Indian architecture. The existing glorious temples, one of the finest examples of north Indian Hindu temple architecture, were revived during the British period. They present us the art and architecture of great interest. The temples in Khajuraho are classified into the Eastern Group, the Southern Group and the Western Group of temples according to their respective geographic locations. An annual dance festival is held in the month of February, which features various classical Indian dances set against the backdrop of the Chitragupta Temples. The Khajuraho temple complex offers a light and sound show every evening held in the open lawns in the temple complex. There has been a virtual continuity of ritual practices, at least in one of the temples, Matangeswara, since the time it was built. The temple is particularly worshipped on 'Basant Purnami' attracting tens of thousands of pilgrims from the region. There are Jain temples in the Eastern Group that attract large groups of Jain pilgrims to Khajuraho from other parts of the country as well.

The vicinity of Khajuraho is now alive with life. Tourism has provided employment to hundreds of local people in hotels and shops, transport, guide services etc. There is a flourishing clay model industry committed to replicas of the famous temple sculptures. A number of shops, including those run by the govt. deal with items of presentation, handlooms and handicrafts. This has led to extra income which has resulted in improved affluence and general prosperity of the people to some extent. However, interference of such development with the cultural value of the site cannot be overlooked and needs attention.

In a developing country, it is possible that the initial influence of tourism on the culture of the host communities is perceptible only on account of the low level of economic and social development that is generally taking place. It would be adequate to say, that such influences are hardly ever taken into account. This intricate interrelationship between the figures of tourists and their comparative level of influence on the host community needs to be borne in mind. For Khajuraho, the only appeal for the tourists is the temples, apart from the Ranoh Fall (a scenic waterfall at one end of the Ken river gorge) 20 kms from this historical site. Random constructions have taken their toll around the temple confines on account of the tourist activity.

The local people know about the temples, but they only know what is engraved, mostly erotic inscriptions. Khajuraho, being on world heritage map, has international significance. Accommodation and transportation facilities are adequate. Though domestic tourism is encouraged, it did not gain a big footing. The efforts to raise tourism have had a positive effect; had it not been the case, it would not have been possible to become a famous tourist destination. Few will disagree that these temples are worth a visit, both at dawn and dusk. Even in the low season, one enjoys the early morning and late afternoon serenity of the complex. High season is a further thing altogether, when cooler temperatures restore the sweltering heat and solitude is exchanged for throngs of package-plan tourists. The old village of Khajuraho still maintains the original environment where different castes still live in entirely separate communities, and a glimpse of life as it once was may still be stolen.

While at Khajuraho, one can't escape the nuisance of touts who come in all ages, language proficiencies and degrees of obstinacy - they have little to rely on to support themselves other than the tourists' generosity - and can be quite determined in the pursuit of their prize. In olden days, the temples at Khajuraho were not known to many people as a big tourist attraction. One had to make several changes and halts by bus and a few kilometres ride by a one-horse carriage, on an un-metalled road. The temples stood in a sort of wilderness and wild animals roamed freely around the temples. During festivals, villagers would dance all night. However, in the present scenario, roads and transportation have improved. Viewing from social perspective, locals are nostalgic about their past, when people in community were more friendly and accommodating than today when they are financially stable.

The point of concern in the context of the cultural impact of tourism in Khajuraho, is the inadequate and definite nature of Khajuraho's appeal to tourists. While the importance of Khajuraho in history terms remains acknowledged, only nine temples of the Western Group are considered really important. The four temples of the Eastern Group, almost three kilometres away from the former, are far lesser in architectural quality and workmanship. They attract quite a number of domestic pilgrims accounting for the substantial number of the domestic visitors. The only functioning temple amongst those built by the Chandelas is the Matengeswara, adjacent to the popular Western

Group of temples. Those who visit the Matengeswara are local residents and a few Indian tourists. By and large, foreign tourists who come to Khajuraho do not visit this 'live' temple. The locals organize the elaborate 'Shivratri' festivals every year, when the rite and ceremonies conducted in this temple form the essential event of the festival. Tourism does not appear to have affected the genuineness of this local ritual.

Government promotes classical Indian dances during Khajuraho Dance Festival every year, by inviting well-known performers to perform against the backdrop of the temples. Initially it was held inside the secluded area of the Western Group of temples, but the setting has now been changed outside the complex, because it was alleged that the temples were being damaged due to this practice. 'Lokranjan' Festival is held immediately following the Khajuraho Festival. This festival is organized by the Adivasi Lok Kala Parishad, the artists perform in the vernacular dance/drama traditions of the region, *nautanki, tamasha, raslila, swang, nacha* etc.

The Archaeological Survey of India, do not have guides of their own to assist the tourists, but they make available some books for the benefit of tourists. These books present the temples in the correct perspective, but, sadly, are seldom read by foreign tourists who, by and large, refer to their own guidebooks on India or the information supplied by the local guides. The State Tourism Department licences guides; young boys, from the vicinity who are influenced by the lifestyle of tourists. There have been innumerable examples of guides being lured to foreign countries by tourists.

After the inception of tourism in Khajuraho in the early 1960's, Khajuraho witnessed growth of tourist infrastructure, primarily in the form of expensive hotels and increase of tourist related commercial activities near the Western Group of temples. The population of the village too increased with rise in tourism, perhaps due to influx from nearby villages in search of better employment. The handicrafts from all over India are sold in neighbouring shops and emporia. There has been protest of the natives as the economic benefits go to the migrants. The locals need to be integrated socially and economically in the tourism industry.

There has been positive influence too. The village suffered from poverty; however, with some employment the initiation of job amongst financially weaker section is encouraged. Efforts need to be taken by both Government and NGOs to develop agro industries in order to make hotels and restaurants self-sufficient.

Cultural significance assesses the value of a site. It includes aesthetic, historic, scientific (research), social or economic value. Sites that are likely to be significant are those that help our understanding of the past, or enrich the present, and will be of value to future generations. It is high time for the government to check 'modern' practices that may destroy the traditional fabric of Khajuraho, the very characteristic which draws the attention of the tourists. Private planners have acquired a lot of agricultural land for future development. The village has gradually transformed as the tourism industry scaled heights. The basic amenities have improved, attention to roads; environment (though marginally) has made it a better catch for tourism. Khajuraho's status with tourists has given it new height in Indian eyes: it has become a symbol of Indianness. Big signs in English on the way into town from the airport proclaim that one is entering a neighbourhood devoted to the festivity of life and love. The virtual insignificance of Khajuraho village in comparison to the great significance of the temples to the tourist obscures the brunt of tourism on the local culture. However, studies have shown that tourism has largely reinforced the existing socio-economic patterns without bringing any deep-seated change in the organization of social forces which would help achieve a more democratic society.

Thus, the pros and cons of the tourism industry have impact on the environment. Tourism contributes directly to the conservation of sensitive areas and habitat. It contributes to government revenues. Sound environmental management of tourism facilities can increase the benefits to natural environment. One of the negative impacts is land degradation, due to increased construction of tourism and recreational facilities has increased the pressure on these resources and on scenic landscapes. Direct impact on natural resources, both renewable and non renewable, in the provision of tourist facilities is caused by the use of land for accommodation and other infrastructure provision. Tourism cause the same forms of pollution as any other industry, air emissions, noise, and solid waste and littering, releases of sewage, oil and chemicals, even architectural/visual pollution, etc. Transport by air, road, and rail is continuously increasing in response to the rising number of tourist activities in Khajuraho. Air pollution from tourist transportation has impacts on the global level, especially from carbon dioxide (CO₂) emissions. Solid waste and littering is a

serious problem and improper disposal can be a major despoiler of the natural environment in the long run.

Thus, it may be stated, tourism can spin local cultures into commodities when sacred customs, conventional cultural rites and festivals are condensed to be conventional to tourist outlook, ensuing in what has been called modernized traditions. Essential alterations in individual ideals may perhaps happen. Sacred sites may not be appreciated when they are professed as goods to trade. Many adaptations are done due to the growing demand of tourists as per their choice and taste. Cultural conflict can take place as a result of differences in cultures, ethnic and religious groups, values and lifestyles, languages, and levels of prosperity. Economic inequality is one such result. Many tourists come from societies with dissimilar expenditure examples and lifestyles than what exists at the end, looking for enjoyment, spending large amounts of money, etc. The local people that get in touch with these tourists may attempt to imitate their behaviour, forgetting their deep rooted values, on strength of which the community has not only survived but flourished for centuries.

References

- ♦ Smith Valene L. (ed). *Hosts and Guests: The Anthropology of Tourism*. Philadelphia: University of Pennsylvania Press, 1980. Print.
- ♦ Dekadt, Emanuel (ed). *Tourism Passport to Development*. London: Oxford University Press, 1979. Print.
- ♦ Graburn, N.H.H. (ed). *Ethnic and Tourist Arts: Cultural Expressions from the Fourth World*. Berkeley and Los Angeles: University of California Press, 1976. Print.
- ♦ Greenwood, D.J. "Tourism as an Agent of Change", *Annals of Tourism Research*, 3:3, 1976. Web.
- ♦ Kapoor, A.K. *Environment, Tourism and Development: The Case of Khajuraho*. India. 2014. Web.
- ♦ G Bagri, S. C. 2002. *Emerging issues and trends in Tourism Promotion*. Garhwal, India. Web.
- ♦ Sharma, J. K. *Tourism and Development: Design for ecological Sustainability*. New Delhi: Kanishka Publishers, 2000. Print.

Vinita Singh Chawdhry is a Professor of English at the Department of Higher Education, Bhopal, M.P. Her research interests include feminism, post colonialism, multi culturism, diaspora, grammar and language. She supervises doctoral research in Indian literature, British and African literature. She has presented over 40 papers at international and national seminars and chaired many sessions. She has co-authored many textbooks prescribed for the undergraduate students of Madhya Pradesh.

Bhartiya Manyaprad
Volume 3, No.1, 2015, pp. 189-190

ISSN 2321-8444

Book Review

Bharatiya Diaspora: Vividh Aayam, Ramsharan Joshi, Rajeev Ranjan Rai, Prakash Chandrayan, Prashant Khatri Rajkamal Publication Pvt. Ltd. (New Delhi), Year: 2014 ISBN: 978-81-267-2611-0
Pages: 196 Price: Rs. 350/-

This book delivers a detailed analytical account and perspective on Indian Diaspora. Twelve chapters, four editors, and nearly 200 pages go into this effort. The range of approaches and diverse themes chosen make the chapters a fairly interesting read, even for those who are not directly connected with the subject itself. It is compilation of chapters authored by some of the renowned intellectuals on Indian Diaspora. As the title of the book suggests it looks into various ramifications of the proliferation of Indian Diaspora.

The first two chapters authored by Ramsharan Joshi and Rajeev Ranjan Rai, define diaspora and trace the origin and growth of Indian diaspora. After setting the background, Neerja A. Gupta in the third and fourth chapter gives comprehensive account of Indian diaspora in some of the important countries with some illustrated diagrams and

figures. Fifth chapter noted down by Nivedeta Singh identifies influence of Indian language, cuisines, music and costumes on the societies of some host countries. Ajay Kumar Dubey in the sixth chapter studies diaspora with economic and political approach elaborating India's diaspora policy during both pre and post-independence era. In the seventh chapter, Rajeev Ranjan Rai narrates the relationship between Indian diaspora and local community in Trinidad, Malaysia and Fiji. Prashant Khatri in the eighth chapter celebrates the success of Indian diaspora in political, economic, technology and cultural arena. Rajeev Ranjan Rai in the ninth chapter writes about 'mini-India'; a cultural baggage which Indian diaspora carries while migrating to foreign lands. In tenth chapter Prashant Khatri explores the new tools of communication being used by the Indian diaspora to connect back home. Harpreet Kaur in the eleventh chapter focuses primarily on one of the most successful diaspora community; Punjabi diaspora. The concluding chapter studies the influence of Hindi language in the foreign lands where Indians have settled down.

The strength of this book lays in the range of varied aspects of Indian Diaspora it offers. This book is an excellent resource to students, educators, and research scholars. The literature overview of this work would be very helpful to readers who are new to this area of research. This book is a tribute to the struggle of Indian diaspora who made painful efforts to assimilate in a new society facing wide-ranging predicaments.

Reviewed by Mr. Ravjeetsingh Atwal is a Doctoral fellow in the Department of Political Science, Gujarat University. His area of interest include Indian Diaspora and International Relations.

Bhartiya Manyaprad
International Journal of Indian Studies
(SUBSCRIPTION ORDER FORM)

1. Name

2 Address

Tel.....MobileNo.....

Email:.....

3. Type of Subscription: TICK ONE Individual / Institution

4. Period of subscription: Annual / Five years

5. DD.....Date.....

Bank.....

Account (in words)Account (in figure)

Dear Editor

Kindly acknowledge the receipt of my subscription and start sending the issue(s) at following Address:

.....
.....
.....
.....

The subscription rates are as follows: w.e.f. 01.08.2013

INDIA (Rs.)

	<u>Individuals</u>	<u>Institutions</u>
Annual	Rs. 450	Rs. 900
Five years	Rs. 2400	Rs. 4500

Yours Sincerely

Signature

Name:

Place:

Date:

Please fill this form and the Demand Draft / Multicity Cheque drawn in favour of **“Editor, Bhartiya Manyaprad”**, payable at Ahmedabad and send it to the below mentioned address:

Dr Neerja A Gupta,

Principal, Bhavan's Arts and Commerce College, II Floor Rituraj Apartment, Opposite Rupal Flats, Nr St Xavier's Loyola Hall. Navrangpura. Ahmedabad. Gujarat India. 380009

Telefax: +91-79-27910213

Phones: +91-79-25600312/ 25600311.

H/P: +91 9825012984 Email: drneerjaarun@gmail.com

Bhartiya Manyaprad

International Journal of Indian Studies

BHARTIYA MANYAPRAD is a call to bring closer all Indians at one mental meadow irrespective of them being Indian residents, NRIs or PIOs. Certain issues touch all of them with same concern. BHARTIYA MANYAPRAD is a new International Journal of Indian Studies aiming to bring the best of cultural studies to a diverse academic and non-academic audience. We feature research articles and features practices and conditions specific to contemporary popular culture, traditions, norms and societies etc. BHARTIYA MANYAPRAD shall include scholarly articles pertaining to the issues which are faced by Indians in any part of the world including India. It also invites books for review. It's a platform for all those who want to share the issues which need an attention and get the things changed for betterment. In fact it shall culminate into a dialogue bringing in a silent revolution amongst the people who are connected to India in any manner.

Though it is a research journal still it shall include the restlessness of an Indian as s/he faces in the society around the world. It is a multicultural journal inviting articles from all sectors of life. BHARTIYA MANYAPRAD shall contain socio-cultural-psycho issues as faced by Indians throughout the world including India.

Articles should borrow from semiotics, psychoanalysis, queer theory, and other academic disciplines associated with cultural studies and critical theory, while remaining accessible to a general audience. Ideally, articles should surprise and entertain, presenting smart, pithy analysis of familiar subject matter. Articles are liable to be published after peer review.

Each Volume shall have one issue in a year.

Publisher :

Dr Neerja A Gupta

Principal, Bhavan's Arts and Commerce College
II Floor Rituraj Apartment,
Opposite Rupal Flats,
Near St Xavier's Loyola Hall,
Navrangpura, Ahmedabad-380009
Gujarat, India.

Published by :

Bharatiya Vidya Bhavan
Ahmedabad Kendra
Vidya Guri Nilkanth Marg,
Khanpur
Ahmedabad-380001
Gujarat, India

Telefax: +91-79-27910213

Phones: +91-79-25600312/ 25600311.

H/P: +91 9825012984

Email: drneerjaarun@gmail.com

Vol. II

Annual

2014

EDITORIAL BOARD

Editor in Chief and Publisher

Dr Neerja A Gupta

Principal, Bhavan's Arts and Commerce P.G. College,
Khanpur, Ahmedabad, India

Director, Study Abroad Program and Diaspora Studies, Gujarat University,
Ahmedabad, India

drneerjaarun@yahoo.com

Executive Editor

Dr Sanjeev Kumar Sharma

Professor, Deptment of Political Science, CCS University, Meerut, India
General Secretary and Treasurer, Indian Political Science Association (IPSA)

sanjeevaji@gmail.com

Advisory Board

Justice Kamleshwar Nath Gupta

Chairman, TII, India. Up-Lokayukta (Karnataka),

Vice Chairman – C.A.T (Allahabad),

Judge – High Court (Lucknow & Allahabad)

justicekn@gmail.com

Dr Kavita Sharma

President, South Asian University, New Delhi

kavitaateducation@yahoo.com

Dr. Jagat Motwani

Ex. International Academic Council Chief, GOPIO, New York, USA

jagatmotwani@yahoo.com

CALL FOR PAPERS

We invite proposals for papers (including photo features) that explore a wide range of national cultures and historical periods related to Indians from any part of the world including Indian Diaspora. Also issues faced in contemporary Indian society. The themes might include aesthetics and the emergences of the modern state. We're currently seeking submissions not less than 3500 words. Article submissions should be preceded by a short personal and professional brief with following editing requirements:

- Paper size: A4, Font size: Times New Roman 12: Spacing: single line, 12 pages maximum, 6 pages minimum
- Page setup: margins 1.5 inch all over.
- Title of the article: Caps, bold, centered.
- First name, last name, institutional affiliation (full address and e-mail).
- Abstract of about 300-word, Key words: maximum 10
- Text of the article: justified.
- References: the authors should be ordered alphabetically.
- Titles of books: italics.
- Titles of articles: quoted.
- The submissions should follow MLA Style Sheet guidelines
- Articles will be submitted as MS Word documents and sent as .rtf attachment via email to any of the editors as specified.
- Submissions are accepted year round.\

CALL FOR BOOK FOR REVIEW

- Books are welcome for review.
- The first reference to the book should include the publisher, space and the year of publication
- A first hand copy should be mailed along with book review

The subscription rates are as follows: w.e.f. 01.08.2013 INDIA (Rs.)

Frequency : Annual

Subscription

India : Rs. 700.00 (Individual-Prepaid) / Rs. 1400.00 (Institutions) One Year
Rs. 3500.00 (Individual-Prepaid) / Rs. 7000.00 (Institutions) Five Years

Overseas : \$ 40.00 (Individual-Prepaid) / \$ 70.00 (Institutions) One Year
\$ 200.00 (Individual-Prepaid) / \$ 350.00 (Institutions) Five Years

Subscription should be in the name of:

Editor, Bharatiya Manyaprad

at

Dr. Neerja A Gupta

IIInd Floor, Rituraj Apartment, Opposite Rupal Flats, Near St. Xavier's Loyola Hall
Navrangpura, Ahmedabad-380009, Gujarat, India.

Telefax : +91-79-27910213

Phone : +91-79-25600312

H/P : +91-9825012984

E Mail : drneerjaarun@yahoo.com

Bhartiya Manyaprad

International Journal of Indian Studies

Vol. I- No.2

Triannual

2014

Editor:
Neerja A Gupta

FORM-IV

1. Place of Publication : Bharatiya Vidya Bhavan,
Ahmedabad Kendra
2. Periodicity : Triannual
3. Printer's Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
4. Publishers' Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
5. Editor's Name : Dr Neerja A Gupta
Nationality : Indian
Address : II Floor Rituraj Apartment
Opp. Rupal Flats, Nr St.
Xavier's Loyola Hall
Navrangpura, Ahmedabad
6. Name and Address of the : Nil
Individuals who own the
Newspaper and partners/
Shareholders holding more
than one percent of the
Capital

I, Neerja A Gupta, hereby declare that the particulars are true to my knowledge and belief.

Sd.
(Neerja A Gupta)

Bharatiya Manyaprad *International Journal of Indian Studies*

Vol. I, No.2 Triannual 2014

Contents

Introduction: Telling the Tale

Part I: Stories Down the Ages

The Panchatantra

The Kathasaritsagar

The Ramayana

The Mahabharata

1001 Arabian Nights

Oedipus Rex

Divine Comedy

Don Quixote

The Adventures of Huckleberry Finn

Part II: (i) Stories of Our Times

Through another Gaze: J.M. Coetzee

History, Truth and the Story: Shashi Tharoor

Different Takes: *Rashomon*

Once Upon a Time in India: *Lagaan*

(ii) Entering the Twenty-first Century

Stories in Cyber Space

Stories in Transnational Times

Conclusion: Philosophy, Ideology and the Story

Synopsis

This study is based on the idea that the aim of literature is to build bridges, to bring people together and to highlight the underlying similarities despite the apparent differences in world literatures. Using Walter Benjamin's metaphor of "a ladder extending downward to the interior of the earth and disappearing into the clouds" it treats story-telling as a collective experience that not only brings together readers scattered in time and space but also connects different cultures and sensibilities. The ancient Indian ideal of *Vasudhaiva Kuttumbakam* or 'the world is my home' is invoked, a concept close to the African notion of 'ubuntu' which refers to an open society (as against a small, enclosed one) and relates to the essence of being human, working for the benefit of a larger community.

Beginning with classics like the Indian epics, the *Panchatantra*, the *Kathasaritsagar*, and the *Arabian Nights*, this study cuts across geographical and cultural boundaries, from ancient to contemporary texts, from antiquity to the present age of information technology. Although texts may originate against diverse backdrops, they have a commonality that cannot be denied. Our stories may be rooted in a particular time and place but they are a part of a common heritage and comprise what we call world literature. The stories we tell, the

tales we love to hear and repeat, all share certain features which reach out across borders of time and space, bridging the gap between people and places. Living as we do in a globalized world today, we need to study literature against a broad perspective.

The author believes that although narratives have their roots in specificities of time and space, they attempt to break new ground; not only do they embody the ideology of the times, they also look back at the past and reach out into the future. The present study, with its varied, broad-based, expansive survey of disparate stories randomly chosen from across the globe, will be of interest to the lay reader passionate about literature. At the same time, it will be useful to the serious scholar looking for insights into the art of story-telling.

Acknowledgement

I am grateful to the Indian Institute for Advanced Study, Shimla, for giving me the time and space that facilitated the completion of this study.

Bhartiya Manyaprad

Volume 1, No.2, 2014, pp. 9-18

Introduction: Telling the Tale

“All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different even opposing cultural backgrounds. ...narrative is international, transhistorical, transcultural: it is simply there, like life itself!” – **Roland Barthes**

The subject of this study is the literary narrative in its multifarious forms, whether oral or written or even visual. The form it acquires at a given time depends on the age and its level of sophistication. In the days of old, when time was a linear concept measured by the unhurried motions of the heavenly bodies, the sun, the stars and the moon, it was the rambling oral narrative that held sway. Story-telling was a popular pastime of the community when the day's work was done and the inhabitants of a village would gather under a tree. Or when wandering merchants travelled with their wares from one place to another, carrying with them not only merchandise but strange stories from wondrous lands, myths and legends of the vegetation cycle, customs and rituals of the death and resurrection of the various gods that were worshipped. As civilization progressed, the written word took over and narratives came to be stored in books, a process further perfected with the invention of the printing press. Now, in the 21st century, the pace of life has quickened so much that books

have by now been relegated to a secondary place, the primary focus being the television. However, one may be tempted to agree with critics like Paul Ricoeur who believe that there is always time for stories: the narrative impulse remains alive even if books may have given way to other forms of story-telling. Narratives take on another guise, i.e., visual, and come packaged as soap operas or telefilms, or as popular cinema. Yet all three forms, the oral, the written/printed and the visual, have certain aspects in common which are witness to the fact that no text is independent unto itself, each being a link in a larger chain that we call narrative tradition. More often than not, a new text which is taken as a break from tradition is discovered upon scrutiny to be derivative, a repetition with a difference, a variation of precursor narratives. Not surprising this for, as the poet says, in our beginning is our end. Or, to put it differently, as T.S. Eliot does, the end of all our exploring is to arrive at the place we started from. Narrative turns a full circle even as it purports to explore uncharted territories.

Like life itself, narratives may be found everywhere. The critic, Teresa Lauretis, feels that on no account can narratives be ignored – one has to work either with or against them. Roland Barthes is of the opinion that narratives of the world are numberless; they are present everywhere, at all times, and in different forms. Ursula Le Guin uses the rattle-snake analogy and is convinced that there is no escape from the narrative. While classic narratology believes in a dualistic model for the study of narratives, splitting the work into the *fabula* and the *sjuzhet*, into *histoire* or discourse, one may, perhaps, be more inclined to agree with Barbara Smith who questions this methodological doubling, suggesting that instead of illuminating a text it actually misguides and distracts, preventing the reader from fully exploring the connection between the narrative, language and culture. Therefore, it may be advisable not to reduce narratives to a formula. For if a narrative is an attempt at ordering human experience, it may be prudent to remember that human experience is never simplistic; any attempt to reduce it to a defined body of words would not do sufficient justice. A narrative has a beginning

and an end (Metz) but life is a living, growing, changing phenomenon which does not have a ready-made structure. If narrative is an attempt to capture some essence of this ceaselessly changing process it, too, must keep evolving, adapting itself to the needs of the times.

Another point of view that needs to be taken seriously is that no narrative is absolutely pure or original. Instead, a narrative is a response to infinite other narratives. Walter Benjamin sees the narrative as the art of repeating stories. Memory plays an important role in story-telling, for every good raconteur must be familiar with stories of old, build upon them, repeat their successes and avoid their failures in order to hold the interest of his listeners. Simultaneously, at work in the narrative process is a subtle power game. The narrative is a temporal sequence but the narrator has the liberty to disturb the time sequence, introducing anachronies, analepsis or prolepsis (i.e., disruption of time sequence, flashbacks and flash forwards) into the narration, thus exerting his authority over the story, over its cast of characters, and also over the narratee whom he/she authoritatively leads from ignorance to knowledge, from darkness to light. There may also be a reversal of the power game with the narratee calling the shots, reading his own interpretation into the story, questioning the standpoint of the author and there may be other power structures, too. What, for instance, does the narrator choose to foreground in the narrative and what is he/she silent about? What is said is important, no doubt, but equally important is what is *not said*. The selection depends on the focalization and is a comment on the underlying ideology. This ideology, when questioned, may lead to a counter-narrative that posits a contrapuntal experience against the narrator's. As Henry Louis Gates, Jr., puts it, people may arrive at an understanding of themselves through narratives, but counter-narratives contest the dominant reality and the assumptions of the narrator, offering instead contrapuntal readings of the text.

There is still more power-politics at work. If the narrator is a puppeteer of sorts, deftly manipulating the events of his story, his characters, even his readers or listeners, the whole process

is analogous to sexual activity. There is an erotic pleasure in the discursive process. Freud's views on creativity and sexuality are well-known and one may like to mention Robert Scholes who believes that the archetype of all fiction is the sexual act, in the way it gradually progresses, builds to a crescendo, only to be followed by an anti-climax or denouement. Roland Barthes, in *The Pleasure of the Text* celebrates the physicality of language, the jouissance, and its orgasmic pleasures. In more or less the same vein, Laura Mulvey compares the narrator with a sadist – in the sense that through the narrative, teasingly, tantalizingly, he/she keeps the listener or reader hanging on, waiting for what happens next, for the next bend in the story, the next episode, always holding back, cheating on the end, delaying it as far as possible. Theresa Lauretis sees the act of reading, like writing, as “a function of desire” with the book's ending corresponding to the pursuit of the unattainable love object, narrative closure impeded by ecriture, the dispersal of meaning. “More simply put... the archetype of this fiction is the male sexual act.” (Lauretis 71)

Take Scheherazade, for instance, who although for different reasons, postpones the conclusion of her stories, keeping Prince Sharyar forever in suspense, thus prolonging her life, story by story, one day at a time. She, too, is exerting the power of the word over her listener although temporal power lies with her husband at whose behest she may be beheaded at the break of day. The sexual politics interwoven into the fabric of the narrative cannot be ignored. There is also some measure of narcissism in much metafiction, in the self-reflexive novel, for instance (which loops back on itself and becomes a comment on the act of writing), or even in metatheatre, where we have a play within a play, like *Hamlet's* “mousetrap” or like “Pyramus and Thisbe” in *A Midsummer Night's Dream*, or even the performance sequence in *Waiting for Godot*. A point to emphasize is that ‘narrative’ does not mean fiction alone: drama and poetry are narrative forms, too, and so are non-literary works (which, however, are not in the purview of the present study). What has been said so far would be equally applicable to texts across the genres, across man-made

borderlines of nation, class or culture, reaching out to the high and the low through elite forms and popular.

This brings me to the formal aspects of a narrative. The beginning and the end have already been mentioned, but what about the mode of narration? If we look back at the *Panchatantra* or the *Kathasaritsagar* or the *Arabian Nights*, it is easy to see a similarity in their structural framework. Each comprises a framed narrative with many stories held together by the overarching grand or master narrative. Like Chinese boxes or Russian dolls that fit one inside the other, these stories are held together by the framing narrative. One may also cite a comparatively recent text translated from the Malayalam – O.V. Vijayan's *The Legends of Khasak* – where the framing story is that of a newcomer into a sleepy village, his effort to find a place in the community, and ultimately his departure from the village. Within this frame numerous other stories are told – each character of the village has his own history which is narrated along with the superstitions and beliefs prevalent in that region. Together these stories, real and mythological, link up to form the substance of Vijayan's text. Thus the framing device is very much in use even today.

The metafictional technique, or the framed narrative, is thought to be an eastern concept. Framed texts that appear outside the Indian subcontinent (the *Arabian Nights*, *Decameron*, *Canterbury Tales*, for instance) are said to have their origins in the *Kathasaritsagar*. A.B. Keith believes that the frame narrative was a Middle-Eastern concept; he is of the opinion that the animal tales of the *Panchatantra* travelled to Persia and Arabia where they were framed in stories along with the local tales, and then travelled back to India. This is how the stories as well as the technique spread across the world and were adopted by the novel in the form of rambling narrative patterns with several story-threads, the kind that are found in India and also elsewhere.

How, one may ask, does this technique figure in poetry? Take a look at the best-known poetical work of the twentieth century – T.S. Eliot's *The Waste Land*. What is it if not a sequence of scenes and sketches from modern life, held together by a

commentary, a statement of the theme that runs through the five movements of the poem? What Tiresias sees, in fact, is the substance of the poem, Eliot tells us, and the substance that he sees comprises the many grim and sordid situations of a world which is a meaningless, barren, waste land. The horror of this landscape informs the various sections of *The Waste Land*.

In drama the story-within-story, or rather play-within-play has various purposes but most of all it presents the world as a stage with us poor players, playing our parts. The outermost frame is occupied by the writer who pens the story, but on the stage it is the Chorus which holds the scenes together. Closer home, it is the *sutradhar* who performs a binding role. In the plays of Girish Karnad, for instance, the *sutradhar* connects the many levels at which action takes place. Similarly, in Vijay Tendulkar's *Ghasiram Kotwal* the human wall which sings and dances in between scenes performs the same role as the chorus of traditional plays. The framed sequence may also be found in popular forms of mass entertainment. Take, for instance, the film *Titanic* and its salvage sequences, the flashback and forward of time, the simultaneous narration of two different stories – one of the shipwreck and the other of the discovery of the wreck. This dual narration is what Tzvetan Todorov sees in the unfolding of a story, a technique found in popular as well as canonical texts, in a cult film like *Titanic* and also in an established work – like *Oedipus Rex*, for instance, where the crime has been committed before the commencement of action, *ante rem*, and must now be revealed step by step.

There is, thus, in narratives, a repetition of narrative tools, of stories and underlying ideologies and mythologies. Archetypes, if you will, which keep recurring from time to time, which have their origins in the primal instincts of man. These, when identified, enhance the pleasure of the text. Narratives and counter-narratives, visions and re-visions, each narrative challenges our complacencies and compels us to look at the world afresh.

This study begins with the generally accepted premise that the impulse to tell a story is as old as life itself, that there can be no rigidly defined rules governing the composition and structure

of narratives, and that the more we try to impose a pattern on the fluid nature of the narrative process, the more will it elude us. Further, it develops the idea that to the mimetic and diegetic task of the writer a third element may be added, i.e., the impulse to break new ground and to experiment. What goes into the literary text, thus, is in part “constant” and in part “variable”, combining as it does tradition with innovation, the old with the new. As the narrative progresses through the polytropic principle towards its closure, it contains within itself traditions of the past even as it forges ahead into new territories. So, how radical are today's story-tellers? How original is their craft? These are some of the questions that need to be answered.

At a deeper level, the attempt is to draw attention to three different yet related concepts in narratology – philosophy, ideology and the story – beginning with certain basic assumptions: the philosophy of a text is taken as that which includes the ideology, the meaning and the thoughts transmitted from one party (whether individual or collective) to another. For an understanding of ideology, one may go back to the word created by Destutt de Tracy in his *Elements d'Ideologie* to define the science that aims at understanding the representation, nature and characteristics of ideas.¹ After de Tracy, ideology has been used differently by different philosophers, but in the present context it may be worthwhile to take ideology in a simple, uncomplicated form as that which embodies ideas. Philosophy and ideology in a narrative are embodied in the story that is told. The act of story-telling itself is a mode whereby knowledge is passed on from the teller to the recipient, possibly designed for the entertainment of the latter, and often involving the indoctrination of the other. As Jean-Francois Lyotard says, narratives are the communal method by which knowledge is stored and exchanged, therefore, they “define what has the right to be said and done in the culture in question, and since they are part of that culture.” (Lyotard 23)

It is also worth keeping in mind that the knowledge transferred is to a large extent shaped by the ideology of the narrator and this ideology gives the text its underlying philosophy. We may here recall the etymology of ‘philosophy’:

philosophy is derived from the Ancient Greek word meaning 'love of wisdom' and it is wisdom of one kind or another that is communicated through the stories that we narrate, the stories we are told and the tales we love to hear over and over again. A story-teller has some ideas to communicate to the listeners, a philosophy to propound, an ideology to promote, and a culture to preserve in the stories which are told.

The stories of the *Panchatantra*, for instance, are a means of passing on ideas, for communicating wisdom, and for spreading knowledge, a pattern discernible in all literary texts. The figure in the carpet may be hidden but it exists; it is like the guilty person whom Oedipus seeks (not knowing he himself is the one) – “seek and ye shall find him, unsought he goes undetected.” There is a definite ideology underlying the various points of view – undercurrents, unseen yet present.

Whose ideology? Whose philosophy? one may ask. The author's? But, as Roland Barthes told us in 1967, the author is dead.² Whose, then, if not the author's? The reader's perhaps, if we go by post-structuralist principles, for the death of the author – so we are told – means the birth of the reader. It is the reader's responsibility to deconstruct the text and then reconstruct the underlying philosophy. The target is never a single reader, so the literary text becomes, like Wallace Stevens' blackbird, looked at from thirteen or more different ways, each reader reading his / her own meaning into the text. The meaning – rather, the meanings – are thus context-specific and change with the reader's positioning, his milieu, his location in time and space – the standpoint epistemology as it is called. The 'chronotopes' or the spatio-temporal specificities of a text, as Bakhtin puts it, determine the meaning. The philosophy a text contains would relate to the context, the age, the time, and the milieu; interpretation is oriented toward what Bakhtin calls the “conceptual horizon” of the recipient.³ The text remains what it is but the message it conveys is subject to changes as it travels down the ages; it acquires new meaning – not because something is added to the ur-text but because some of the voices which were earlier silent or unheard, are now loud enough to be taken cognizance of, a fact which takes us to the Bakhtinian

concepts of dialogism and heteroglossia. The voices we hear affect our reading of a text. They may rise and fall, depending on personal and social factors; at times some may almost disappear while others may become dominant in the sense Jakobson uses the term.⁴ The dominant keeps shifting, depending on the philosophy discernible to the reader at a given time and place, the voices that the reader can hear.

The present study focuses on how stories travel through time and through space. Doing so, they undergo changes with every age and every narrator. Sometimes the changes are drastic and the original tale is lost. The lessons conveyed by the stories also undergo variations with the passage of time and also with the teller. Moreover, in story-telling, the role of the narratee is as important as the narrator's, for every story needs a recipient. The meaning of the narrative (or its many meanings), thus, depend on several factors which will be studied in the chapters that follow vis-a-vis texts drawn from diverse geographical and cultural backgrounds.

NOTES

1. Tracy coined the term “ideology” shortly after his appointment to the Institute National in 1796 to refer to his “science of ideas” which attempted to create a secure foundation for all the moral and political sciences by closely examining the sensations and the ideas about those sensations which arose in human beings as they interacted with their physical environment. His deductive methodology for the social sciences has much in common with the Austrian school of economics which emerged after 1870. For Tracy, “Ideology” was a liberal social and economic philosophy which provided the basis for a strong defense of private property, individual liberty, the free market, and constitutional limits to the power of the state (preferably in a republican form modeled on that of the USA). For Napoleon, “ideology” was a term of abuse which he directed against his liberal opponents in the Institut National and it was this negative sense of the term which Marx had in mind in his writings on Ideology (he called Tracy a “fischblütige Bourgeoisdoktrinär”—a fish-blooded bourgeois doctrinaire). http://oll.libertyfund.org/index.php?option=com_content&task=view&id=41&Itemid=259

2. “Thus is revealed the total existence of writing: a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text’s unity lies not in its origin but in its destination.” (Barthes 148)
3. “Therefore, [the speaker’s] orientation toward the listener is an orientation toward a specific conceptual horizon, toward the specific world of the listener....” (Bakhtin 282)
4. The concept of the dominant, which Jakobson defined as “the focusing component of a work of art” that “rules, determines, and transforms the remaining components” — “in the evolution of poetic form it is not so much a question of the disappearance of certain elements and the emergence of others, as it is the question of shifts in the mutual relationships among the diverse components of the system... the shifting dominant within a given complex of poetic norms....”

Part I

Stories Down the Ages

The Panchatantra: Stories with a Lesson

“The *Panchatantra* is like the evergreen banyan tree, spreading its branches and roots. Wherever an aerial root touches the earth it becomes a tree and starts giving joy to everyone by providing shelter, shade and fruits. Though the *Panchatantra* has travelled far and wide, its mother trunk is rooted in the soil of India and delights all those who read it.” – Manorama Jafa

This study begins with a focus on popular folk tales from India which have shaped the lives and minds of many generations. As a starting point, it uses a familiar story:

Once upon a time, perhaps it was around 200 B.C., in a goodly kingdom by the sea, lived a noble king who was greatly loved by his people for he was a just ruler and those were days of plenty. This king, whose name was Amarsakthi, ruled over the kingdom of Mahilaropya in southern India. The country prospered and the king's fame spread far and wide. Truly, it seemed to be a golden age. But his glory notwithstanding, the king was very sad for he had three foolish, good-for-nothing sons, called Bahushakti, Ugrashakti and Anantshakti, who were averse to all learning. Their state of ignorance gave the king sleepless nights and he wondered what could possibly be done to awaken their intelligence. Was there a teacher who could impart knowledge to them? The king's advisers and counselors came up with various suggestions. One of them offered to take them under his tutelage for twelve years in the course of which he would teach

them grammar, religion, diplomacy and the essentials of practical day-to-day living. However, the young princes being what they were, would not have the patience to complete such a lengthy educational training, so the offer was rejected. Next, someone suggested the name of Vishnu Sharma, a much-respected learned Brahmin who would be able to educate the princes in a shorter span of time. Pandit Vishnu Sharma was called in and offered substantial material gains if he agreed to take on the onerous task of educating the princes. The Pandit politely declined with the famous words: “Nahan vidya vikrayan karoni” (I will not sell knowledge) but agreed to take on the responsibility of initiating the royal young men into a state of knowledge.

So it was that Vishnu Sharma, the learned Brahman, was appointed the teacher of the errant princes. Living up to their expectations, he took them under his tutelage and began to instruct them through fables, each fable carrying a moral lesson. When wisdom was presented to the young princes disguised in the form of stories, they were receptive and in six months' time they actually possessed unsurpassed knowledge of all branches of practical wisdom. Vishnu Sharma's collection of stories, the *Panchatantra* had stories in prose and morals in verse taken from the Vedas. The teacher's modus operandi was simple but effective. Instead of administering homilies or sermons, he narrated stories to the young men. Each story carried a moral lesson which would be driven home effectively and painlessly. About two centuries after these stories were narrated by Vishnu Sharma, they were collected as the *Panchatantra*. *Pancha* or five - the collection has five *tantras* or divisions: *Mitra Bheda*, *Mitra Samprapti*, *Kakolukiyam*, *Labhdaprasam*, and *Aparik itakaraka* which roughly translates as *The Separation of Friends*, *the Winning of Friends*, *War and Peace*, *The Loss of Gain*, and *Hasty Action*.

A discussion on narratives and how they travel across time and space should rightly begin here.

The stories that reformed the princes are collected in the *Panchatantra* which dates back to a period before 570 AD. Divided into five chapters or *tantras*, they relate to the art of living wisely and well and form a *nitishastra*. This anthology of popular tales is a familiar one across the Indian subcontinent; we have heard the stories often in our growing years and as adults

we have repeated them to younger generations. In particular, it is essential to keep in mind that the tales of *The Panchatantra* relate to the practical aspects of day-to-day living, pointing to a just and upright path that human beings should aspire towards. They impart moral instructions administered in small doses and the lessons they convey are connected with the culture in which the text is located. Structurally the *Panchatantra* comprises units that are linked together to form a whole, moving towards a telos, a conclusion; it follows the oral tradition, comprising talk-stories, tales from folk lore, myths and legends that travel down the generations by word of mouth, adapting themselves to the environment and situation, inevitably changing with every narrator and with every narration.

Travellers from the east to Persia carried these fabulous tales there. King Khosrow I ordered his ministers to translate the fables into their literary language, Pahlavi. Then, as time went by, the Persian version was in turn translated into Arabic. By the 11th century, the tales of the *Panchatantra* were read and enjoyed in many different languages in Europe. In recent decades these stories have become popular through comic books such as the Amar Chitra Katha series (a comic imprint with hundreds of titles and easily available online). The comic book series is written by the leading Indian fantasy and comic book writer, Samit Basu and illustrated by Ashish Padlekar. In India, the importance of *The Panchatantra* tales may be assessed by the fact that the Government of India issued a set of four postage stamps in 2001 which depict four stories from *The Panchatantra*. These stories are 'The Lion and the Rabbit', 'The Tortoise and the Geese', 'The Crows and the Snake' and 'The Monkey and the Crocodile'. The denomination of these stamps is Rs. 4/- each. *The Panchatantra* stories became part of the national postage not only in India, but in Lebanon too where two postal stamps were issued, based on the stories of *The Panchatantra*.¹

The Panchatantra tales are sculpted on the walls as the local guides and people of Orissa confirm. The Mukteswara temple offers a pride of place to tales from the *Panchatantra*.²

This 10th century temple has some of the most ornate carvings and renditions of the *Panchatantra* tales. Sculptures can be found of the

Panchatantra tales. Sculptures can be found of elephants, monkeys, lions, and other animals. Around the windows of the Jagmohana are monkeys engaged in a variety of humorous and lively scenes depicting popular stories from *Panchatantra*.³

The sculptural decoration of the Mukteswara is exquisitely done; *The Panchatantra* stories, etched on the walls with great skill and precision, are of interest not only to the art critic but also to the lay man.

The moral or didactic purpose of the *Panchatantra* cannot be doubted. The stories were told with the specific purpose of imparting instruction to the doltish princes. The maxims relate to morality, religion and philosophy. Their primary focus is practical day-to-day living and governance: How should one conduct oneself in routine matters? What makes a just and noble ruler? How should a king rule best and what should be his policy towards his people? In this respect it is possible to see a connection between the *Panchatantra* and Machiavelli's *The Prince*, for instance. Or even Kautilya's *Arthashastra*. The three texts overlap on various issues but there are striking differences, too. *The Prince* treats the state and the ruler as supreme, advocating the maxim that the end justifies the means, thus coining the term 'machievellian'.

Scholars have also traced the influence of *Arthashastra* on the *Panchatantra*. A.B. Keith believes that "The *Panchatantra* appears to allude to Chanakya and follows Kautilya's *Arthashastra*. It is suggested by Hertel that it was originally conceived as a work for teaching political wisdom but it must be admitted that its character as a political textbook is never glaring. It is essentially a story book in which the story teller and the political teacher are unified in one personality." (Keith 112-113) *Arthashastra* deals with good administration, finance and statehood but does not compromise on ethics. Nor does it veil its teachings on governance behind fables or folk tales. The *Panchatantra* differs from *The Prince* and *Arthashastra* in that it remains a moral treatise; it deals with ethics and polity but nowhere does it advocate the use of foul means to reach a desired goal. It is dissimilar in another respect: its teachings are sugar-coated, couched in popular tales and thus easily understood even by those who are not gifted with mental alacrity.

C. Rajan is of the opinion that the *Panchatantra* "might have been originally designed for the use of monarchs as a mirror for princes, a pattern for a just ruler in the art of government and in the conduct of his private life and relationships. Because the private and the public areas of living are both parts of a whole, the two cannot be separated and compartmentalized. *Niti* applies at all levels. Further, this work goes beyond the education of princes. It is meant for all men and women. Many of the tales are about ordinary people going about the normal business of living rightly or wrongly." (Rajan xxviii)

The *Panchatantra* shares several stories with Aesop's *Fables*, thus giving rise to speculations whether the Indians were inspired by the Greeks or vice versa. Perhaps it would be safe to say that the two collections of stories are derived from similar sources. Lin Yutang is of the opinion that it was the Eastern tales that influenced the Greeks (in *Wisdom of India* 327). The influence of the *Panchatantra* has also been traced in the works of Boccaccio, La Fontaine, Gower, and the Grimm Brothers. These tales have travelled far indeed, and have been translated into as many as two hundred languages in different countries, in the Eastern corners of the world as well as the west.

Looking at the structure of the *Panchatantra*, it may be noted that it comprises a collection of stories that are independent yet linked. They are like beads in a rosary, or like many compartments in a larger structure. The framing device is obvious as is the multiple level of story-telling. The tales are interwoven with maxims and moral lessons. The outer frame, the Preamble as we know it, comprises the story of the ruler of Mahilaropya, King Amarshakti, his sons and the pandit appointed to educate the princes. Further, within each chapter or tantra, there are inlaid stories. Thus the metafictional technique is very much in evidence. These embedded stories are peopled by their own characters, some of whom become story-tellers. Thus there are multiple levels of story-telling, different narratorial voices that emerge for a while, are heard, and then disappear only to make way for other voices.

Each *tantra* is a duplication of the overall structure of the collection. So it is like many mirrors reflecting each other, giving

different perspectives on various issues, yet similar in their goal. The original narrator is Pandit Vishnu Sharma himself. After he begins narrating stories, the characters created by him take on the role of narrators. With each subsequent narration of the *Panchatantra* tales, different narrators step into the limelight, either as editors, compilers or translators. Ibn-al-Muqaffa, who translated the *Panchatantra* into Arabic, added another section to the book, thus including himself in the line of narrators. But, if there are several narrators, multiple diegetic levels, and multiple frames, there are also many narratees. Beginning with the three princes as the narratees of the tutor, Vishnu Sharma, the various levels of the *Panchatantra* gives us an array of listeners and at the end of the list comes today's listener, the recipient of our times, or the contemporary reader. The collection of fables is thus thickly textured and multi-layered text. It has a moral purpose but does not end on a dogmatic note. The conclusion is open-ended and the reader / listener is left to ponder upon possible meanings and arrive at his own conclusions. Vishnu Sharma was not only a good teacher but also a psychologist who realized that human beings did not like to be shown a mirror to their unsavory behavior. Hence he disguised all moral lessons in clever stories peopled by animals and birds, species decidedly inferior to human beings. The characters in the *Panchatantra* represent human vices and virtues, good as well as bad qualities. They are 'types' we can recognize.

Vladimir Propp, in all the tales he has analyzed, identifies eight broad categories of characters. If we try and locate these characters in the *Panchatantra*, we find the following broad divisions: royalty, courtiers, mystical characters, commoners and women. The five divisions of the *Panchatantra* together comprise stories which may vary from one collection to another. Each story stands independently but concludes by pointing a cue to the story that will follow thus giving an impression of linked unity and continuity. Arthur A MacDonell, in his *A History of Sanskrit Literature* has compared the narrative technique to a set of Chinese boxes. Each part contains "at least one story, and usually more, which are

'emboxed' in the main story called the 'frame-story'. Sometimes there is a double emboxment: another story is inserted in an 'emboxed' story." (Edgerton in 1924)

Vishnu Sharma has been criticized for his portrayal of women. The beginning of the *Panchatantra*, for instance, smacks of misogyny. Although he was a learned man, he apparently was patriarchal in his outlook, had an aversion for women, and considered them inferior and unclean – an attitude that is a reflection of the traditional male-dominated society of the times. Some of the stories present infidel women, others insatiable, cruel or dominating. The good woman is cast in the traditional role of wife, sister or mother, the socially unacceptable woman is the whore. This is a pattern we find in other classics, too, e.g., in the *Arabian Nights*. In his defence, however, one may say that no doubt he is harsh, but at the same time he is aware of the importance of woman's position in society.

"You are our only nectar; you
O woman, are our poison, too.
For union with you is the breath
Of life; and absence from you, death." (396)

The binaries in respect to women seem present the way they existed in those times. This flaw notwithstanding, the *Panchatantra*, remains a useful text, enabling us to grasp the need for a practical approach to living and helping us understand the cultural context of the age in which the stories originated. It remains a "treatise on the art of living wisely and well" ... comprising "stories linked by wise and good sayings of a good and true poet aims to be of service to others here in this world, and lead the way to the World of Eternal Light..." (Rajan 435)

Stories such as these, linked with popular myth, as it emerges from the common imagination of the people, have the authority of history that is shaped by the oral tradition. Such stories retain their hold on the human imagination because of their subject matter, dealing as they do with human affairs and destiny, with the daily routine of everyday living and with issues that mankind has to grapple with. In his essay, "Myth, Fiction

and Displacement,” Northrop Frye tells us that old folk tales, myths and legends tales give us uncomplicated, easy-to-remember story patterns. These are “no more hampered by barriers of language and culture than migratory birds are by customs officers, and made up interchangeable motifs that can be counted and indexed.” (Frye) The greatest of writers take an interest in folktales and it is here that landmarks of literature originate. Writers like Shakespeare make use of them because they “illustrate the essential principles of story-telling.” We find the same principle at work elsewhere, too: take, for example, Thomas Mann’s writing, in particular his short story, “The Transposed Heads” which makes use of a folk tale from India and modifies it in such a manner that it continues its journey into times to come.

“A myth that survives over a long period takes on different shapes when handled by individuals of different generations.” (Gay Clifford 5-8).

The greatest of literary texts seem to have a sanction in the past: a writer is best understood when he makes use of familiar devices, or when he works against a backdrop of accepted and traditional ideas (an idea supported by many literary theorists, including T. S. Eliot). Ancient myths and legends, when revived by later generations of writers, become means by which parallels may be drawn between contemporaneity and antiquity. An old story may, thus, be told over and over. But when it is retold it does not stick out like an obsolete signpost; instead, it is reworked and acquires new dimensions, becoming relevant to the times.

With their roots in the collective imagination of a community, folk tales often provide the structural frame-work for stories, a frame-work that is essential if a story is to be placed in a tradition. In this context, one may cite T.S. Eliot’s essay on William Blake where he laments that missing in the work of the gifted poet (Blake) is the necessary backdrop against which great poetry should be written: “What [Blake’s] genius required, and what it sadly lacked, was a framework of accepted and traditional ideas which would have prevented him from indulging in a philosophy of his own.” Such a necessary

framework may be constructed from familiar folklore, ancient legends and myths which come down to us from a hoary past but retain their appeal and vitality; myths which may be interpreted either simplistically as entertaining stories, or intellectually as “a revelation of that vanished mind of which our mind is a continuum”. Eliot advocated the use of myth “as a way of controlling, of ordering, of giving shape and significance to the immense panorama of futility and anarchy which is contemporary history”. This mythical method is what he appreciated in the works of James Joyce who, using the Homeric myth in *Ulysses*, succeeds in “manipulating a continuous parallel between contemporaneity and antiquity.”

Eliot believed in the timelessness of certain recurrent images and themes in art. Northrop Frye calls them “archetypes of the unconscious,” originating in what has been called our “collective unconscious”: archetypes which are repeated time and again in some form or the other, familiar stories that we are willing to hear narrated again and yet again. Literary history reveals that much enduring literature is informed by pre-literary categories, for example, ritual, myth and folk tale, and the search for archetypes is like literary anthropology (Frye 12). In popular folklore, a motif that holds eternal fascination is that of transformation or metamorphosis, whether it is found in the *Bible*, in a children’s story, or in a canonical text. Lot’s wife turns into a pillar of salt when she takes a backward look, Philomel turns into a nightingale when pursued, a young princess turns into a golden statue at the Midas touch, the coach turns into a pumpkin at the stroke of midnight, the frog into a prince when the curse is lifted: these are stories that we are familiar with, stories that have survived the passage of time. They continue to live on because of the permanent human element in them: they deal with love and death, joy and sorrow, pain, anguish, and other forms of experience peculiar to our mortal world. Our attention is riveted to the nightingale, for instance, because the bird was once, and still is a girl: a girl seduced and later mutilated. The outer form has changed but the pain lives on and it is a human pain that we identify with and respond to. When the frog enters the princess’s chamber,

we know that there is a human story behind it, an unfortunate prince trapped in the frog's slimy body, so we wait with baited breath for the inevitable transformation to take place.

When transformations take place in fairy tales, there is generally an element of poetic justice in the grand finale. Cinderella's story is another version of "virtue rewarded" when Prince Charming finally locates her and when the cruel stepsisters are punished. Rumpelstiltskin, the wicked goblin, is swallowed up by the earth when he stamps his foot too hard in rage. No attempt is made to explain or rationalize these events and none is expected in fairy tales, but the moral of the story is driven home all the same: the good will be rewarded, the wicked must suffer.

In the ancient mythologies of India, as in the Graeco-Roman mythological system, in the stories of Gods, Goddesses, and demons, transformation of evil characters taking on an attractive form to entice the unsuspecting, Gods taking on a mortal appearance to interact with human beings, animals turning into men and vice versa, are not uncommon incidents. They are as familiar as the story of Tiresias turning into a woman and then returning to a male form in the Greek legend. Sometimes the transformation is not complete and what we are left with is a creature that is half-man and half-animal, part human and part bestial. Ganesh, for instance, who has the head of an elephant and the body of a man, is not an isolated figure in world mythologies. He reminds us of other legendary figures, part animal and human. The Narsingh, for instance, is half-lion and half-man, symbolizing the intelligence of a man and the strength of a lion. The Egyptian Sphinx is partly human and partly animal. The Centaur or the Satyr of Graeco-Roman mythology is half-human and half-equine, the Minotaur half man and half bull. The idea underlying these myths is that the human and the animal attributes co-exist, generally in a balanced, harmonious form. However, human beings – because they are human – hanker after a state of perfection that remains elusive.

The present study is concerned with this idea of linking the past with the present through literature and in the present section the focus is on how certain motifs have been

manipulated in texts across time and space. Take for instance stories related to change or metamorphosis which continue to fascinate readers. In the popular fairy tales of Hans Christian Anderson or the Brothers Grimm when we read of characters changing entities it grabs our attention immediately. Or when we take the works of Ovid or Kafka who speak of transformations of different kinds what remains with us is the eery transformation of one form of existence into another. With its immense popular appeal, this is a recurrent motif in literature. However, it may be interesting to see how an author would handle this subject in the in the present age of science and computers, atheism, scepticism and cynicism. It would also be of interest to study the kind of transformations that occur in Indian folk tales and in their western counterparts. This section focuses on one particular folk tale from the *Vetalapanchavimshati* in the *Kathasaritasagar* which has been used by two different authors, Thomas Mann and Girish Karnad, writers distanced from each other in time and space but drawn to the same motif. How do they handle a familiar theme? What are the traditional and innovative devices used in each case so that the ancient legend is not only made relevant to the twentieth century but may be understood regardless of all chronotopic barriers? These are interesting issues which would throw a light on what goes into the making of world literature.

NOTES

1. For this section on the *Panchatantra*, I am indebted to my doctoral student, Dr Harpreet Dhiman, who made a critical study of the text in her Ph.D. thesis on popular folk tales.
2. See <http://www.culturalindia.com/Temples/Mukteshwara.htm> In India, *Panchatantra* stories have become part of temple architecture along with *Ramayana* and *Mahabharata* stories.
3. Channabasappa S. Patil, 1995. *Panchatantra in Karnataka Sculptures*. Karnataka State Directorate of Archaeology and Museums, Mysore.

Bhartiya Manyaprad

Volume 1, No.2, 2014, pp. 32-42

The Kathasaritsagar

The *Kathasaritsagar* is an ancient Indian classic; its structural aspects bear affinity to the *Panchatantra* in the metafictional mode, the multiple narrators, and the framing devices used. The outer frame is the story of Shiva and Parvati. Shiva narrates the adventures of the seven Vidyadhara princes to Parvati, is overheard by Malyavan who is cursed to be reborn on earth as Gunadhya. In his reincarnated form he has to spread far and wide the tales he has overheard. One of the books written by him falls into the hands of the Vidyadhara prince, Naravahandatta, who adds the *Kathapitha*, a preamble to it. Together, the *Kathapitha* and Gunadhya's stories (about the adventures of Naravahandatta) form the eighteen books of the *Kathasaritsagar*, comprising numerous stories that flow like rivers and streams, big and small, giving the anthology its name – the Ocean of the Sea of Stories. One of these cycles of stories is the *Vetalapanchavimshati* or the *Vetala Pachisi*, twenty-five tales told by the Vetala to King Vikramaditya. There are multiple diegetic levels, stories within stories, held in outer and inner frames, all of them compiled by Somadeva the Kashmiri Shaivite Brahman who, in the year 1070 AD, added some Kashmiri tales to the collection, thus giving the *Kathasaritsagar* its outermost frame. Since then, the *Kathasaritsagar* has been translated,

edited and annotated any number of times. With each edition a new narrator is added to the list, which means yet another outer frame to the collection.

The entire *Kathasaritsagar*, which gathers together an assorted variety of folk tales, is made up of 22000 slokas which makes it twice as long as the *Iliad* and the *Odyssey* put together. It comprises stories that are complex and fall under various categories: history, myth, animal tales, tales from the *Ramayana*, folk tales, riddles, tales of magic and the supernatural, and stories related to everyday living. It is an amoral collection as well as a-religious. The concerns are purely worldly; of the four Hindu *purusharthas* *dharma*, *artha*, *kama* and *moksha*, the collection of tales is animated by *artha* and it is regarded as a celebration of life in its myriad forms.

Pointing to the different levels of narration, a critic says of the *Kathasaritsagar* that the main narrative is “lost in a maze of stories that are added to it. At the slightest provocation, a speaker recalls a tale in which a speaker recalls another tale; and the banquet consists of nothing but hors d'oeuvres.” (Van Buitenen 2) It is like peeling of layer after layer of an onion only to find that the essence lies in the layers themselves.

When we look at it closely, we note the wide range of stories and their varied characteristics, tone, and language. Often this gives the impression that these tales are narrated by multiple authors, the product of many minds at work. Like many other ancient classics, it is likely that they have come down from the oral tradition and were compiled at a much later date by Somadeva – who did not author the tales but simply compiled them.

Beginning with the outer frame of the stories, we have deities as the main characters: Lord Shiva and his consort, the Goddess Parvati atop their divine abode, the Mount Kailash. Parvati is bored and asks her spouse to entertain her with stories never told before. Lord Shiva happily obliges and tells her several connected stories about kings and queens, ghosts, witches and demons against a backdrop that shifts from the ethereal to the earthly and to the underworld. His efforts are not in vain for the goddess is pleased. Unknown to them, however, their trusted

guard Malyavan, on duty outside their chamber, has overheard the stories. Seeing how they induced in Parvati an amorous state conducive to intimacy, he decides to use them for his own purpose.

The *Brihatkatha* (the “Great Story”) was purportedly written by Gunadhya in his earthly existence. It comprises the seven tales he had overheard Shiva narrating to Parvati. As the story goes, Gunadhya wrote it and presented the manuscript to the Satvahana King who rejected it because of its crude appearance: it was written in Paisaci language on the bark of a tree and in Gunadhya’s blood. Dejected, Gunadhya began destroying the seven books, one at a time. He burned six of them but before he could destroy the seventh manuscript, the seventh Vidyadhara prince, Naravahandatta, salvaged what was left of it and added his own preface to it.

According to some critics, Gunadhya’s contribution to the tradition of Indian literature may be rated as high as that of Rishi Vyas or Valmiki. In world literature the *Kathasaritsagar* holds a unique place, along with other texts like the *Panchatantra* or epics like the *Mahabharata* or the *Ramayana*. Gunadhya’s text is dated roughly between 495 and 490 BC, corresponding with the dates of the Satvahana ruler of Andhra Pradesh. Later several translated versions were made available in Sanskrit and Prakrit. Among the versions that have survived are those compiled in Buddhaswami’s *Brihatkatha Shloka Sangraha*, Kshamendra’s *Brihatkatha Manjari*, and Somadeva’s *Kathasaritsagar*. The *Kathasaritsagar* of Somadeva is larger than the other two versions. It is believed that Somadeva compiled the tales of Gunadhya for the Queen Suryamati, the wife of King Anant and gave it an appropriate title that loosely meant “Ocean of Stories”. Although the title evokes the image of a boundless ocean into which flow all the rivers of stories, the *Kathasaritsagar* may actually be regarded as an ur-text from which originate the various traditions of Indian fiction. It weaves into its structure diverse elements of myth and history, imagination and reality, illusion and truth. Its tales are peopled by flesh and blood characters who are true to life and who are depicted in situations that are plausible. At the same time, there

is the *deus ex machina* the supernatural machinery that interferes with human existence and causes complications from time to time. Or else it enters the story world at a point when human endeavor is powerless to grapple with a given situation. Divine help then comes to the rescue in such cases.

Simultaneously, even as the *Kathasaritsagar* gives us glimpses of diverging worlds, it presents certain non-debatable psychological truths about human nature through stories that depict an array of human beings of all shades and types. Human character is laid bare in all its complexities. In all the various shades and hues, it records the social structure then prevalent in India, traditions and customs which held sway right up to the time of the medieval ages, human aspirations in conflict with divine intervention, or with social propriety, all of which are mirrored here faithfully. The warp and woof of these stories is taken from a broad expanse across the Indian subcontinent, from far-flung places, the north, south, east and west. If we have tales from Kashmir, we also have some from the Deccan, from the present Srilanka, the Maldives and the Nicobar Islands. Within its broad framework the *Kathasaritsagar* contains several cycles of stories, like the Vetala stories, the Tota-mynah stories and the Singhasan Batisi. One cannot be sure whether these cycles were part of the original composition of Gunadhya or whether they were added later on. The age of the Satvahanas was that of the wandering merchant who would go trading from place to place, taking not only his ships or caravans to distant places but also carrying with him stories from one locale to another. The stories of Gunadhya were thus added to, modified, adapted to the local sensibility, and multiplied in multifarious forms as they spread in all directions.

The fables of Aesop, the stories of Alif-Laila, *1001 Arabian Nights*, may all be convincingly traced back to the *Kathasaritsagar*. The text is unique in that it is simultaneously simple and childlike as well as complex. The simplicity is based on the ‘story’ content of the tales: taken from everyday life, related to recognizable human situations and conflicts, the tales of the *Kathasaritsagar* are easily comprehended by the young and old alike. However, underlying the apparent simplicity is a

deeper current comprising the moral and ethical content on the one hand and the narrative framework on the other. Both these aspects provide fodder for the intellect and present a different face of the text to the scholar seeking intellectual inroads into world literature. They cover a sprawling canvas and it is easy to lose sight of the main story but the frames are well-contained, one inside the other; the stories are inter-linked and the narrators flow from one tale to the next, keeping the entire structure in place. The linked narratives do not fall apart.

First compiled in 1070 A.D., Somadeva's *Kathasaritsagar* has a number of stories that involve transformations from one state of being to another. As in the fairy tales and allegories of the western and eastern world, there often seems to be a moral lesson being driven home. The tale of the heads that get switched, from the *Vetalapanchavimshati*, for instance, debates a very valid question: what is it that makes a man? Is it his physical attributes, his emotions, or his intellect? The story underscores the idea that the head is the most important, it is the *utamanga* that identifies the body and rules the other organs. The Sanskrit tale, narrated by the *Vetala* to an adventurous king is just one of the twenty-four stories framed by the outer narrative of King Vikrama who makes endless trips to and from the cremation grounds to carry a corpse at the behest of a scheming mendicant. This framing device used in the *Kathasaritsagar* is said to be a source of inspiration for other similar "framed" serial stories of the western world: the *Decameron*, for instance, or *1001 Arabian Nights*, or even *The Canterbury Tales*. The structure is similar: one central speaker who controls the show and ushers in all the stories, many characters from diverse backgrounds, a number of unrelated stories that are ultimately linked together loosely to form a whole. The situations described are usually unexceptional: men and women caught in different circumstances, their interaction, their choices, and the consequences of their choices. The stories of the *Kathasaritsagar* have found an international audience as writers the world over recognize in them timeless motifs and rework them in diverse ways. A writer who has retold the transposed-heads story of the *Vetala* is

Thomas Mann who came to Sanskrit literature through his study of the works of Schopenhauer. Before discussing Mann's version of the story, however, a word about the original is necessary.

The original story from the *Vetalapanchavimshati* speaks of a newly-wed woman, Madanasundari, whose husband, on a sudden impulse cuts off his head as a sacrifice to the Goddess Parvati. Following his example, Madanasundari's brother does the same. The young bride is woebegone and tries to take her own life, but the Goddess speaks up, prevents her from doing so, tells her to place the heads on the bodies and they will come to life again. The instructions are followed, but in her confusion, Madanasundari mixes up the heads, so that when the bodies come alive again, the husband's body has the brother's head while the brother's torso has the husband's head. Which of the two, then, is her husband? To whom does she "belong"? This is the *Vetala's* question, the answer to which is supplied by King Vikrama: "The one with the husband's head; for the head ranks supreme among the members, just as woman among life's delights." (Zimmer 248)¹ This is the original story. As it moves through time it acquires different dimensions.

THOMAS MANN'S ADAPTATION

In Thomas Mann's "The Transposed Heads" (1940) the story of the transposed heads is given a mock-heroic treatment. The main characters are Sita, her intellectually-trained husband, Shridaman, and his friend, the robust and handsome Nanda. The two men, in love with the same woman, sacrifice their lives at the temple of Kali. Sita, on the advice of the Goddess, places the heads back on the body again, but confuses them (deliberately, perhaps, because the Goddess had warned her against this confusion). The two men come to life and are faced with the dilemma: to whom does Sita belong? A sage (who himself seems smitten by Sita's charms) gives them the answer that King Vikrama gave *Vetala*, and Sita gets for a husband a man she must have dreamed of: a man with the intelligence of Shridaman and the physical desirability of Nand. But the story

does not end here. If Sita was seeking the perfect mate, her satisfaction is shortlived because the two bodies start changing with time. The head being the supreme organ (the *utamanga* as in the Vetala's story, Nand's body is "refined" by Shridaman's head while Shridaman's body becomes tough, ruled over by Nand's mind. Thomas Mann's sequel speaks of a child born to Sita, a duel fought by the two men in which both are killed, and a 'sati' performed by Sita on their pyre.

When Mann retells the story, a decentering (in Derridean terms) takes place as a result of his innovations to the old folk tale which include, in the first place, a fresh perspective: the humorous aspects of the story, his blend of pathos and irony. We are told that when Mann read out the story to his family and friends, they laughed uncontrollably. (Mann 1975: 267) Secondly, there is – perhaps inadvertently – a prominent anti-feminist streak in his retelling of the story, particularly in his descriptions of Sita. Third, he shifts the focus from the central question of the Vetala – who is the rightful husband? – to the validity of the King's answer. If the head actually controls the human body, of necessity, a gradual change must take place with time in the two bodies. This is what happens, so that ultimately the three characters are back to square one. The finished story, as suggested earlier, was not taken seriously by Thomas Mann who later apologetically called it a "slight thing" (293). But the fact remains that in this "longish Indian story" (268), he did turn to an ancient legend from the East, improvising upon it, adding some farcical elements, some droll, and some sombre reminders of "human dignity" (273). He gives a circularity to the narrative which was linear in the *Kathasaritsagar*.

GIRISH KARNAD'S *HAYAVADAN*

The third version of the tale, Girish Karnad's *Hayavadana*, was originally written in Kannada (Karnad 1975). While continuing the body-soul theme, it takes the story further to explore man's search for a complete experience in a world that is essentially absurd. Here Devadutta is the true poet and

scholar, sensitive, dreamy and withdrawn, lost in his books. Kapil, on the other hand, is a rugged male, sturdy like a bull, with no time for poetry. The beautiful Padmini is married to Devadutta but sexually attracted to Kapil. So, it is the intellect of one but the body of the other that fascinates her. The two friends, caught in this triangle, behead themselves at the altar of the goddess Kali. The goddess promises to bring the two men back to life if Padmini places their heads back on their torsos and Padmini mismatches the heads. This, as in the original story, begs the question: which of the two is Padmini's husband? The body that she was married to, or the head by which the world will now identify the body? The problem is resolved by a flashback to the Vetala's story, reiterating that the head of a man, the *Utamanga*, guides an individual's destiny and Padmini must now accept Kapil's body which has Devadutta's head.

For Karnad, as for Thomas Mann, this is not the end of the story. The head may be the most important part of the human being, but the body has its own life, its sensations, desires, and memories which cannot be simply written off. The sequel, inspired by Mann's version, shows the two men gradually changing their physical appearance. The robust body with Devadutta's head becomes flaccid with time, while Devadutta's body, ruled by Kapil's mind, undergoes rigorous hardships and finally becomes strapping and muscular. In despair, as Padmini observes these transformations taking place, the realization dawns on her that nothing is ever static: life keeps changing. Caught in the flux of life, human beings keep on striving for a perfection that is unattainable. The perfect man, the *sampooran* human being, is nowhere to be found. If the original tale of the *Kathasaritsagar* is dominated by *artha*, as Arshia Sattar believes (Somadeva xvi) Karnad's adaptation is ruled by *kama* – a search for perfection, wholeness and completion: states of being which remain elusive.

The use of myth, says Karnad, nails a writer to his past even as he makes a contemporary statement (Karnad 1994: 3). Even though Karnad uses some features of the ancient tale and some

from Mann's story, he introduces some new devices for specific purposes. For instance, he brings in masks adapted from the Western theatre, comic episodes (the singing, dancing and horseplay), and juxtaposes the human and the non-human with the introduction of the puppets into the story: puppets who speak from time to time, and comment on the scene. On the one hand they act as the chorus and, on the other, as spokespersons for the author's point of view. At the same time, being what they are (puppets) they indirectly tell us where the characters stand when face to face with a powerful, inexorable destiny. They endorse the familiar idea of man being a mere puppet in the hands of puppeteering higher powers. Simultaneously, they also underscore the role played by the characters of a play in relation to their creator, the playwright, the Bhagawat, or the Sutradhar. The Sutradhar, the puller of strings, is also the controlling authority behind life on the stage, the omniscient narrator who can make or mar the destinies of his creations. Just as his male characters are Everyman, the female character is Everywoman. As in the allegory, the names that Karnad uses are deliberately neutral: "...characters in Hayavadan have no real names. The heroine is called Padmini after one of the six types into which Vatsyayana classified all women. Her husband is Devadutta, a formal mode of addressing a stranger. His friend is Kapila, simply 'the dark one'" (13).

This is an effort to ensure that the story reaches out to a wider audience, an attempt to present an atemporal vision, a story that would be comprehensible not only in an Indian context, but anywhere else. At the same time, Karnad's is an amoral vision. Whereas the original version and also Mann's adaptation smack of anti-feminism, Karnad's is apparently an unbiased perspective. Padmini is not discriminated against for her normal sexual desires. The story of the three main characters, presented just as fate, destiny, or *karma*, something that is simply writ and has to happen, reveals the ambiguous nature of human relationships (also see Kurtkoti vi).

From the *Kathasaritsagar*, Karnad revives the technique of placing the narrative in a multiple framework. Framing the story of Padmini and her two lovers is the story of Hayavadana.

The eponymous character of the play is half-human and half-bestial, with the head of a horse and the torso of a man, born of the union between a princess and a white horse. Neither man nor animal, Hayavadana seeks completion and finally his wish is granted: but he becomes a complete horse, not man. This, again, points to the sad fact that one never really gets the desired goal. But life, being what it is, a boon or a curse, remains one endless journey, a striving towards a goal, towards completion, towards perfection. The link between the two stories (of Hayavadan and the transposed heads) is the child, born to Padmini and Devadutta, who learns to laugh only after he hears the horse speak in a human voice. These two stories are introduced by the Bhagawat who brings himself into the narrative from time to time. So, the Bhagawat has a role similar to the Vetala of the *Kathasaritsagar*, that of the narrator of a series of stories (here, at least three: the transposed heads, the child, and Hayavadana), for which he also forms an outer frame. Presiding over all the various frames is the deity Ganesh, half-human and half-elephant, the embodiment of incongruity, imperfection and incompleteness. *Hayavadana*, the play, begins with an invocation to the elephant God – and this is the outermost frame of the narrative. The framing technique, as in the Sanskrit original, leads to a process of *inclusion* on the one hand (examining at close quarters just one of the tales at a time) and *exclusion* on the other (temporarily shelving the other narratives which will be dealt with in due course of time). And yet they are inter-linked as each involves a common motif – that of metamorphoses through transposed heads.

Karnad's *Hayavadan*, like Mann's *Transposed Heads*, speaks to its audience not in a univocal manner but through many voices that rise and fall, some sombre, some frivolous, some from the elite world and some from folk art. One may apply the Bakhtinian concept of *heteroglossia* to the narrative, to show how, in the Shakespearean manner, there is something in it for every section of society, for the masses as well as the elite. There is, at the same time, a timelessness in the tale which accounted for its appeal in the ancient times, and also in the twentieth century. The *Vetalapanchavimshati*, *The Transposed Heads*, and

Hayavadana: these are three different versions of the same story, revolving around the same myth. The authors may change but not the underlying story of transformation which combines with the quest motif – describing its characters trying to move from a state of incompleteness and imperfection towards completion and perfection. Because of its open-endedness, the original story has undergone changes with time and so it may continue into the future, in a tangential form, adapting itself to the times, and also to the whims and eccentricities of the author, opening itself to any number of different interpretations. But it will remain essentially the same, conveying its message down the ages, across all chronotopic barriers, through boundaries of time and space, reaching into contemporaneity from the remotest recesses of antiquity.

THE EPICS: IMMORTAL TALES

“...every Ramayana written before is an interpretation, not the last word.... There is a fanatical way of reading a text, and an intellectual way...” – Ashok Banker

NOTE

1. The sexist overtones of the answer may be noted.

The Ramayana

There are many interpretations of the *Ramayana*. Take, for instance, this version: the story of a newly-wed young man who, in order to keep up a commitment made by his father, renounces his legal rights in favour of his brother, leaves the country, remains in exile for many years, enduring hardships, struggling against odds and much more, before he finally returns to his country of origin. His wife stands by him in times of trial, only to be abandoned once the husband (not-so-young now) comes back into good fortune. Why does he abandon her? Because in his newly acquired status as the king he needs a wife with a clean reputation but something in her history may be considered questionable, so he abandons her. As the proverb says, Caesar's wife must be above reproach.

This is one way of narrating the story which is accepted as sacred by a huge chunk of population across the Indian subcontinent: the basic framework of the ur-story remains the same but every time it is re-told, it acquires different nuances depending on who the teller is. Even as the older generation would laud the young man's filial devotion, or his love for his siblings, feminists would like to lynch someone like him as a weak man who cannot stick up for his wife. This, even as most – at least in the Indian subcontinent – see him as the ideal

man, the dutiful son, the loving brother, the upright ruler and the highly principled husband. In fact, the text chronicling his life is actually taken as a religious text and any criticism levelled against it is treated as blasphemy. This is *The Ramayana* in which we are told we have the right kind of ideals – right behaviour, sacrifice, morality, ideal relationships and so on. In its many versions the basic framework remains the same but the interpretations differ with each narrator, each teller of the story. Prince Ram Chandra has to leave home, Sita has to be abducted – these are the ‘givens’ of the tale. The rest are additions by different narrators who bring in their own philosophical and ideological takes on the story.

The *Ramayana*, or the Story of Lord Rama, written circa 4th century B.C., occupies a special place in the socio-religious culture of India. Traditionally, the authorship is ascribed to the sage Valmiki. As the story goes, this sage-poet who was a contemporary of Lord Rama, was one day approached by Narada Muni who narrated the story of Ramayana to him which so impressed the sage that he kept musing over it. He was then inspired by Lord Brahma to sing the entire tale in verse to his disciples. Thus was Valmiki’s Ramayana born. He sang of Lord Rama and his consort, both born on earth as mere mortals, experiencing sorrow and exile, undergoing hardship and privations. Valmiki’s narrative is a matrix into which are embedded several hyponarratives, side-stories and parallel tales. The main narrative is the story of Rama and Sita.

→

The framed narrative gives an opportunity to the teller of the tale to participate in the action of the story, either from the margins or from a central location. Like Rishi Vyasa, Valmiki is a character in the Ramayana. However, as we go deeper and deeper into the story we tend to lose sight of the teller of the tale. Instead of a single narrator, we may have multiple narrators. In the *Ramayana*, in the first place we have Narada Muni and Rishi Valmiki as overt narrators, but Valmiki addresses his audience (disciples) directly. Moreover, while Narada is heterodiegetic, Valmiki is a homodiegetic narrator: he is a character in the story who gives shelter to Sita when she is abandoned by her husband. In his cottage she gives birth to her

twin sons, Lava and Kusha. The twins also take on the role of homodiegetic narrators when they are invited by Rama to recite the Ramayana before an assembly of men. So the story proceeds thus:

Narada → Valmiki → Lava-Kusha → Rama

Rama takes on the role of the narrator in the seventh kanda when he narrates the story of Nriga to Lakshmana. So, Valmiki, Lava-Kusha and Rama are narrators as well as narratees. Not surprisingly, the story moves back and forth in time, analepsis and prolepsis, weaving in and out through the lives and backgrounds of other characters whose lives touch the main protagonists.

Ostensibly, the Ramayana is divided into seven books in chronological order dealing with the life of Rama: Baal Kanda, Ayodhya Kanda, Aranya Kanda, Kishinda Kanda, Sundara Kanda, Yuddha Kanda and Uttara Kanda. Historians are of the view that the first and the last books are later additions. Along with the main story there are side-stories like those of Dasharatha, Shrivana Kumar, Jatayu, Ravana, etc. As in most epics, the metafictional technique is used freely and stories are framed within other stories, the common thread connecting them is the story of Rama’s exile from Ayodhya and the train of events that follows. The supernatural machinery, *deus ex machina*, is also used to explain implausible events. In the epic tradition, when human action is not effective enough to take the story forward then divine machinery or superhuman powers come to the rescue. The impetus to the story comes from various sources, one of them being the necessity to kill Ravana who had become a problem for the Devas. Therefore, Rama, an avatar of Vishnu, has to take birth in order to kill him.

The original version of the *Ramayana* is believed to be Valmiki’s. But there are innumerable other versions scattered across the globe. Kampan’s *Iramavataram* (Tamil), Jaina versions, Kannada, Thai, Indonesian, etc. Along with the shift of population from India to other parts of the world, stories from the Indian subcontinent also travelled places, were adapted to the local scene, and changed their character to suit the environment.

The *Ramayana* bears a resemblance to other epics of world literature in that it has all the features associated with a cultural text. Based on the ethos of the age and its people, it reflects the spirit of the times. Cutting across genres, it uses myth, legend, folk-tale, epic, the oral narrative, the embedded tale, and other forms of story-telling. The sweep is vast and characters countless. It has thus the magnificence that is associated with the epic form. The story is located in a fixed geographical terrain – beginning at Ayodhya in the Indo-Gangetic plain, it moves southwards, across the Deccan plateau towards Srilanka, before it winds its way back to Ayodhya again. And yet, despite its specific location, it bears a resemblance with its counterparts in other parts of the globe.

Lord Rama is considered to be the ideal man, the *maryada purushottam*, and example to entire mankind on the correct and most upright way of life. He had a role to play in the world: he was born to assert the victory of good over evil. He is thus an agent, the pattern of whose life is determined by higher powers. This is in keeping with leading world classics where the fate of a nation hinges upon the action taken by a particular person in a strategic situation. Such a person may suffer personal loss, his family or kin may lose rather than gain from his struggle with evil, but the fact remains that he has a role to fulfil and he must not be found wanting. Just as Yudhisthara must play the game of dice and lose, just as Draupadi's clothes must be ripped off by an evil Dushasana, so must certain pre-ordained events take place in Rama's life, too. He, like other characters, is a pawn in a larger game that must be played out. This is the impression one gathers from the epic.

Like any other story, the *Ramayana* has been interpreted – and misinterpreted – in various ways. “The *Ramayana* does not belong to any one moment in history... The appropriation of the story by a multiplicity of groups meant a multiplicity of versions through which the social aspirations and ideological concerns of each group were articulated. The story in these versions included significant variations which changed the conceptualization of character, event and meaning.” (Romila Thapar in *Many Ramayanas*)

The philosophy contained in *the Ramacharita Manasa* is said to emphasize our reaching the impersonal through the personal.¹ Not all re-tellings of the story, however, subscribe to this ideology. Ashok Banker, who has penned a revisionist version of the epic, believes that “every *Ramayana* written before is an interpretation, not the last word.... There is a fanatical way of reading a text, and an intellectual way. And then there is a human way. I chose the human way.”² Many of these versions question stereotypes. The popular film *Lajja* (Rajkumar Santoshi) for instance, through different female characters, questions the stereotype of Sita as the true Indian woman. But, at the same time, the film producer is aware of the hazards of putting forward an unconventional viewpoint: a character in the film who questions the conventional image of Sita, is consequently lynched by society and sent to a lunatic asylum.

In yet another version of the epic, Lord Ram is depicted as an Aryan invader who colonizes the Dravidians. The controversial workbook developed by Susan Wadley, a Professor at the New York University, Syracuse, depicts Lord Ram as an invading-outsider, imperialist, oppressor, misogynist, and a racist. There are other versions of the *Ramayana* that have raised a lot of controversy and aroused the ire of devout Hindus. Differences of opinion on the stories and the characters continue unabated. Madhu Kishwar mentions a poll among women aged between 9 and 22 years in Uttar Pradesh to show that Sita is not a removed ideal but a role model whose sense of dharma is superior to Rama and who is seen as emotionally stronger.³ The point being made is that each of these versions of the *Ramayana* is created with its own underlying ideology, its own philosophy. Interpretations differ from place to place and from person to person. In earlier times dissenting opinions were not encouraged but now, in more tolerant times, there is space and opportunity for other voices to be heard.

The impact of the *Ramayana* and also the *Mahabharata* in India may be gauged from the extreme popularity enjoyed by the televised versions of the epics. On the days when the serials were telecast, life would come to a standstill; the entire nation would be glued to the television watching the next episode of

their favourite epic. Not only were they popular texts, they also catered to the religious sentiments of the majority. Many in the audience would watch with folded hands or touch the ground with their foreheads as a mark of respect and veneration whenever Lord Krishna or Sri Ram Chandra ji appeared on the small screen. Such is the power exerted by these epics on the popular imagination of the people in India.

NOTES

1. "The Philosophy of The Shree Raamacharita Maanasa" <http://www.indianphilosophy.cc/p1-94.html>).
2. www.ashok.epicindia.com.blog
3. *Questioning Ramayanas*. Edited by Paula Richman. Berkeley: University of California Press, 2001.

The Mahabharata

“What is found in the *Mahabharata* may be found elsewhere but what is not found in it cannot be found anywhere else.”

--*The Mahabharata*

A line in the text declares that what is found in the *Mahabharata* may be found elsewhere but what is not found in it cannot be found anywhere else. In other words, this great Indian epic, which narrates the tale of two royal houses, is a microcosm of the world in which we live, presenting life in all its complexities and contradictions. It is also a *Dharamshastra*, a treatise on *dharma*, the laws that govern us and the principles that should govern our day-to-day living. Along with the *Ramayana*, the *Mahabharata* is the text that Indian literature harks back to not simply in its philosophical and ideological content but also in the narrative patterns employed. These patterns are comparable to the Greek *Iliad* and the *Odyssey* in the immensity of their scope and content as well as in their impact on succeeding literature. ‘Mahabharata’ literally means ‘Great India’ and this epic is a celebration of the greatness of the life on the Indian Subcontinent. Scholars and researchers know the epic by another name, *Jaya*, which means victory. Again, the title connotes a celebration.¹

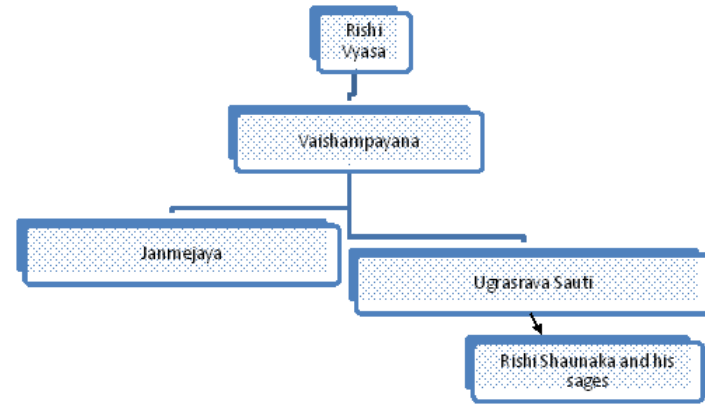
The *Mahabharata* is said to be the longest epic in the world, longer than its Greek counterparts. It is considered to be eight times longer than Homer's *Iliad* and *Odyssey* put together, and three times as long as the *Bible*. Divided into eighteen books concerned with the legendary eighteen-day war between the armies of the Kurus and the Pandavs. The original text is believed to be composed by Rishi Vyasa, the son of the sage Parasara. According to popular belief, Vyasa, who also compiled the Vedas, dictated the epic to Lord Ganesha who wrote it down with one of his tusks.

The *Mahabharata* has a complex narrative structure with multiple narrators. Some Indologists, particularly those with a western orientation – tend to get perplexed with its multi-layered texture and describe it as chaotic while others, familiar with the epic tradition, extol it for its sweep and magnificence. In a nutshell, it is the story of a family feud between the Kauravas and the Pandavas. Simultaneously, it expatiates on human goals and aspirations: *dharma, kama, artha, moksha*. It dwells on the duties of a human being towards himself and his society and also explains the role of karma in human existence. The text itself gives a wholistic view of Indian society, culture and tradition. Popular belief has it that Vyasa first narrated the story to his son, the Sage Suka who passed it on to the *gandharvas*, the *rakshasas*, and the *yakshas*. The same story was narrated by Narada to the *devas*. One of the chief disciples of Rishi Vyasa was the learned Vaishampayana who passed on the narrative to Sauti or Sutaputra Lomaharshana on the one hand and also to Janamejaya, the son of Parikshat (and the grandson of Abhimanyu). From Sauti (or Sutaputra Lomaharshana) the story was passed on to Rishi Shaunaka and his circle in the forest of Naimisa. Thus the history of the composition of the great epic would run something like this:

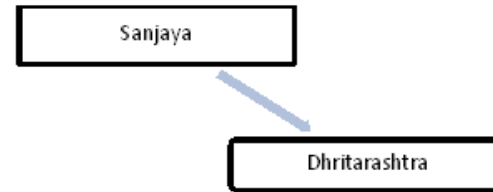


→

Further, the levels of narration would be charted as roughly this:



And on another level, the story is further transmitted thus:



The narrators are thus Veda Vyasa, Vaishampayana, Suta and Sanjaya. The narratees are Vaishampayana, Janamejaya, Suta, Rishi Shaunaka and disciples, and Dhritarashtra. We note that some of the narratees take on the roles of narrators, too, as the story travels down to a wider audience. The main story is that of the conflict between the two kingdoms, the Kurus and the Pandavas, but at the same time there are a number of side stories, or stories within stories that are being narrated. This is an essential ingredient of the epic, a technique that lends magnificence and stature to the tale and allows it to cover a wider field. The *Bhagavada Gita*, for instance, or the Nala-Damayanti story, or that of Ganga-Shantanu, are among the numerous lesser stories that form part of the grand tale. The characters take on the roles of narrators and what we have is

multi-levelled narration. In other words, the metafictional technique in operation.

Technically speaking, almost all the narrators in the *Mahabharata* are intra-diegetic narrators, which means that they are part of the main story and narrate events in the first person. The narratees too are part of the story. The narrators are covert as well as overt in the sense that Seymour Chatman uses these two terms: while some fade into the background and are inconspicuous, others may be well in the foreground and are important players in the action. They wield an authority over the story they narrate although this authority varies from one teller of tales to another. The narrator of an epic story is traditionally authoritative and exercises control not only the story but also his listeners.

Sanjaya, who narrates and comments on the events of the war to the blind Dhritarashtra, is the closest to the events of the *Mahabharata*, in physical and chronological terms. He is part of the story, an active participant in the war, and also a witness who takes on the role of raconteur. He narrates the story to the king who can neither participate in the war nor see or observe the course of events. In this respect, Sanjaya has powers greater than the king. He has the gift of vision as well as the authority of the narrator. The two, Sanjaya and Dhritarashtra, are intradiegetic characters. On the other hand, Vaishampayana has an narratorial authority different from Sanjaya's. Although he too narrates the story to a king – Janamejaya, who is interested in the exploits of his ancestors, he (Vaishampayana) is far removed from the scene and has heard the story straight from Rishi Vyasa.

Sauti, who is also a narrator, repeats the same story but he is even farther distanced from the action than Vaishampayana. He is a professional story-teller and his audience comprises not royalty but the ascetic class.

The main narrative of the epic is unraveled in various ways, not simply through action but also through dialogue, through conversations and comments by characters who are actors/ participants in the story as well as commentators and narrators. We find characters in conversation with each other

all the time. The narration shifts continuously from first to third person as roles keep changing. A character assumes the role of narrator when he begins to speak and there are many such characters. The epic, it may be recalled, is presented against a huge backdrop, a vast canvas peopled with diverse forms of existence, animate and inanimate, human and surreal. It narrates the story of a whole community or nation and in this schema individual histories have significance only in the manner in which they relate to the whole. The grand tale, told from multiple perspectives, presents different voices to its audience and the meaning of these voices does not remain the same across temporal, geographical and cultural borders.

As the great Indian tale is narrated, it is intermeshed with philosophical discourses that transport the narrator as well as the narratee from the physical plane to a transcendent, spiritual realm. These discourses relate to social, cultural, political and individual issues. The *Bhagavada Gita*, for instance, comprising the discourse of Lord Krishna to Arjuna on the battlefield, is one that expounds on the concept of dharma, duty, right thinking and right action without the hope of individual gain. The treatise, despite its strong roots in the Indian ethos and in the value system of the period, bringing in ethics and politics, actually helps the narrative transcend local boundaries, reach out and connect with world literatures.

The epic story is brought alive through characters who are not flat but rounded. They are like the flesh-and-blood human beings that we may be familiar with, neither good nor bad, neither angel nor devil. Unlike the *Ramayana*, the *Mahabharata* does not deify its heroes. On the contrary, it humanizes them so that we may readily empathize with them.

At the same time, supernatural characters are brought into the story to assist with the main action, to carry the story forward, and to remind the people of the epic world, and also the audience, that there is a world beyond the human, that there are divine powers that exercise control over human action, and that ultimately we petty human beings may struggle and strive but there are matters on which we have little control. *Deus ex machina*, or divine machinery, is an important

ingredient of the epic as it elevates the story beyond the real and the mundane, taking it to a realm close to myth, legend and folklore.

Coming to the influence that this epic has had on world literatures, there are conflicting viewpoints. While some critics believe that there is negligible influence, there are others who feel that, like the *Ramayana*, it has left its mark on the literary imagination. In Indian literatures we have numerous examples that bear witness to the influence of the *Mahabharata*; it is used repeatedly as a metaphor in Indian writing and the story is retold, revisioned and reinvented from time to time. Literary devices and techniques from the *Mahabharata* have been used repeatedly. Indian writing in English, too, bears its impact. Shashi Tharoor's *The Great Indian Novel*, for instance, is a re-working of the epic in such a way as to make it relevant to the contemporary age.

While the *Mahabharata* traces the history of two warring families, the *Ramayana* is primarily the story of Prince of Ayodhya's exile in the forest, his victory over Ravana and subsequent return to his kingdom; both contains within their structures a number of lesser episodes, characters and incidents related to the main story. These smaller stories form independent links in the larger framework. *The Odyssey* (800-600 BC) follows a similar pattern as it traces the adventures of Ulysses through his journeys through ten years after the fall of Troy, before he finally returns to Ithaca. The *Shahnama* or the Book of Kings, by Firdausi, which comprises 62 stories and traces the history of Iran from the beginning to the 7th C.A.D., narrates stories of the various Kings of Iran. It includes the cycle of stories describing the exploits of Rostom: the Seven Stages (or Labors) of Rostam, Rostam and Sohrab, Rostam and Akvân Dîv, and Rostam and Esfandiyar. The parallels between these classics are obvious: the central character begins at a high point in life, but must labour, toil and struggle against many odds before he can finally enjoy peace and prosperity again. The journey motif, with a beginning and an ending, may be clearly traced in the story of their fluctuating fortunes. At the same time, the narrative technique also bears a similarity. Each of

these texts comprises an outer framework within which there are smaller and smaller frames. So there are several stories being told simultaneously, multiple narrators and parallel perspectives being unfolded as the reader moves from one page to the next. They belong to different geographical locales yet there is a similarity in their form and content, their sujet and discourse, langue and parole.

NOTE

1. According to the *Adi-parva* of the *Mahabharata* the text was originally 8,800 verses when it was composed by Vyasa and was known as the *Jaya* (Victory), which later became 24,000 verses in the *Bharata* recited by Vaisampayana, and finally over 90,000 verses in the *Mahabharata* recited by Ugrasrava Sauti.

Bhartiya Manyaprad

Volume 1, No.2, 2014, pp. 56-65

Arabian Nights: Revisions and Re-workings

Tell me a story, says the child. The mother reaches out for one of the big illustrated books stacked by the bedside, selects a story, and reads. The child listens for a while, his eyes wide with excitement. Then sleep overpowers him. He tries hard to stay awake to hear all of it. But the body is tired and demands its accustomed rest. Very soon, the eyes close, the chest heaves with gentle snores, a smile plays on that cherubic face. The child is dreaming of kings and queens and genies, of hidden caves, magic lamps, and flying carpets, of ghosts and demons, of a world of the imagination far beyond the ordinary, where everything is possible. Such is the magical world of the *Arabian Nights*.

A Thousand and One Arabian Nights still stands out vividly in the memory as an important landmark of our childhood years. Those magical days filled with possibility when we were green and easy, living in the never-never valley of gold before Time, that kill-joy, took us by the hand and led us out of the age of innocence. The thousand and one stories of the *Arabian Nights* have been heard, enjoyed and accepted. Readers have been unquestioningly hooked on to all those tales which began with Shahryar, the blood-thirsty ruler craving for virgin blood, taking a new bride every day only to behead her the next

morning. In the web of stories spun by Scheherazade (in some versions Shahrzad) the young and the old, the high and the low, have all been delightfully entangled. These stories, which kept the interest of the cruel ruler alive and persuaded him to spare her life at the end of 1001 days, much to the relief of the mesmerized reader, have retained their appeal over time. The collection is also a valuable source on the social history of the Middle East in medieval and early modern times. It “shuns singularity and revels in multiplicity.” (Mack ix)

The original of the *Arabian Nights* derived from a lost Persian book of fairy-tales called *Hazar Afsaneh* (a thousand legends). Translated into Arabic around 850 AD. The tales of the *Arabian Nights* are said to originate from three different cultures – Indian, Persian and Arab. Whereas the serious classical works of Arabic literature are difficult to follow and cater to just a handful of intelligentsia, the stories of the *Nights* are popular because they express the popular, lay and secular imagination of the region. Narrated in a style that is simple and colloquial, they depict “a unique world of all-powerful sorcerers and ubiquitous jinns, of fabulous wealth and candid bawdry.” (Dawood vii)

These stories have an appeal that cuts across readers of all ages and cultures. For this reason they have been translated into many languages and have travelled across the world. Even today they are recognized as masterpieces of the art of storytelling. And yet, inventive though they are, they owe their lineage to the ancient folktales anthologized in the *Panchatantra* and the *Kathasaritsagar*. The stories cover a variety of subjects, all of them peopled by recognizable characters placed in a realistic, medieval Islamic world.

N.J. Dawood tells us that the Prologue has been traced back to Indian folklore in the framework technique. There are unmistakable parallels but the Arab story-tellers, the *rawis*, “knew how to add local coloring to a foreign tale and how to adapt to native surroundings. In the course of centuries other stories, mainly of Baghdad and Cairo origin, gathered round this nucleus, and, to make up the number of a thousand and one nights, more local folktales, generally of poor composition,

were unscrupulously added by the various scribes.” (Dawood viii) It is generally believed that towards the end of the 18th century what we call the standard version of the *Nights* came into being. The authorship remains unknown.

Antoine Galland, a French orientalist, introduced the tales to the western world through his *Mille et Une Nuits* (in 12 volumes between 1704 and 1717). He adapted the tales to European tastes. There followed several translations into European languages almost immediately. In 1706-08 came the first English version translated from Galland’s French version. The most influential was Sir Richard Burton’s translation in 10 volumes between 1885-86. Burton’s version, however, took the tales far from the original as he translated it “as the Arab would have written in English.” The result was a “curious brand of English” that was never spoken nor written by the Englishmen. (Dawood ix)

The *1001 Arabian Nights* is in many ways comparable to the *Kathasaritsagar* in its framing device, in the manner in which it portrays a complete cultural milieu, and the way it brings together characters from different situations. In the *Nights* a hapless new bride Scheherazade keeps death at bay by churning out one story after another; with the executioner’s sword dangling over her, she keeps postponing the conclusion of her stories, keeping Prince Shahryar in suspense, giving herself a fresh lease of life, one day at a time. The stories she narrates thus prove life-giving – or at least life-preserving. Similarly, in the Vetala stories of the *Kathasaritsagar* we have King Vikramaditya, on the penalty of death, patiently listening to endless stories narrated by the ghost. Narratives are thus linked with the life process, marking time as the characters move ahead towards an uncertain destiny.

Other western texts that may be mentioned in the same context are *Decameron* and *Canterbury Tales* which also draw upon the oral tradition, follow the metafictional mode, and comprise a number of independent stories strung together to form a whole. Based on the spoken rather than the written word, these texts, the *Arabian Nights*, *Decameron* and *Canterbury Tales* all are established, canonical texts that bear

the influence of the *Panchtantra* not only in the *fabula* but also the *sjuzhet*, not only in the *histoire* but also the *discourse*, in the surface as well as the deep structures. If we choose, we may agree with Northrop Frye on the archetypal patterns underlying narratives. Or with Tzvetan Todorov who feels that “a narrative is always a signifier: it signifies another narrative.” (Todorov 125) Or with J.M. Coetzee who mentions in his Nobel Lecture that there are just a handful of stories in the world. Alternatively, we may dismiss such comparisons on the grounds that they attempt to impose a highly suspect ‘universality’ on arbitrarily selected texts. However, there is no denying a structural similarity in the framework used by the texts mentioned. Each comprises a framed narrative with many stories held together by the overarching grand or master narrative – like Chinese boxes or Russian dolls that fit one inside the other. Each has a lesson to convey. The tradition travels through time. Even the texts produced in the last hundred years or so have something in common with their literary ancestors. They seem to be original, and yet, on a close scrutiny, they hark back to narratives of a long time ago.

The stories of the *Arabian Nights* are spell-binding: Sindbad the Sailor, Alladin and the magic lamp, Marrouf the Cobbler and many more. One story leads to another, looping back to the original, taking off at a tangent again. A desperate young bride’s attempts at preserving her life with the help of her ingenuity, her resourcefulness and her imagination, the stories mark one thousand and one nights spent in royal terror, with the sword dangling over her menacingly before reprieve is finally granted. But, one may well ask, what happens after the 1001 nights? Did they “live happily ever after” as all married couples in fairy tales are fabled to? Or was there greater misery in store? This is a question that would strike any discerning reader. These tales of fantasy are accepted on their own terms but they do provoke a host of unanswered questions. Not surprisingly, the *Nights* has been re-worked time and again. The result is counter-narratives and revisionist texts which present the story from a totally different perspective, adding events and sequels peopled with new characters, or reinventing

the characters of the original stories. Two such contemporary writers, who have attempted to revive, adapt and re-tell these stories are Naguib Mahfouz from Egypt and Githa Hariharan from India.

NAGIUB MAHFOUZ

Naguib Mahfouz, the best known Arabic writer today, recipient of the 1988 Nobel Prize for Literature, in *Arabian Nights and Days*, first published in Arabic as *Layali al-Laylah* in 1982, turns back to the ageless stories of the *Arabian Nights* to take up the thread where Shahrzad left off. The questions that kept troubling Mahfouz's mind were many: What happened to Shahrzad and Shahrzad later? What was the sequel to the tale? How did the other characters of the *Arabian Nights* fare in later life? For a mind alive with curiosity, desirous of knowing more and more, there had to be a story beyond the ending, beyond the "Tamam Shud".

In Mahfouz's novel, the Sultan's vizier, Dandan, learns that his daughter, Shahrzad, has succeeded in saving her life by enthraling the sultan with her wondrous tales. But she is unhappy for she distrusts her husband who might be still capable of bloody doings. All is not well outside the palace either, where the medieval Islamic city is fraught with intrigue and corruption. Human existence is precarious as there are mischievous evil spirits roaming at large, playing havoc with the destiny of human beings.

This is the backdrop against which are narrated seventeen interlinked tales of love and passion, jealousy and revenge, social injustice and retribution, human affairs and supernatural intervention. Mahfouz borrows this backdrop from the old, familiar folk tales but in his re-telling, infuses the stories not simply with a contemporaneity but with an all-pervasive timelessness, taking up issues that relate to human life in general and cross all barriers of time and space. There is magic, there are inexplicable happenings, supernatural events beyond the ken of man. But ultimately the message that the writer conveys is that there is no magic wand to heal the sorrows of

the world. There has to be a reformation in human character, a change of heart like the one Shahrzad must undergo at the end of this narrative – or else there will be no mercy.

The concluding page of the novel spells out its didactic intent, a message worth repeating for its wide applicability:

"It is an indication of truth's jealousy that it has not made for anyone a path to it, and that it has not deprived anyone of the hope of attaining it, and it has left people running in the deserts of perplexity and drowning in the seas of doubt; and he who thinks he has attained it, it dissociates itself from, and he who thinks that he has dissociated himself from it has lost his way. Thus there is no attaining it and no avoiding it – it is inescapable."

Some basic truths simply have to be confronted, whether one is willing or not.

Mahfouz's Arabian stories are independent yet connected. At the centre of the city is the Café of the Emirs, the hub of all action. This is where all the characters, the high and the low, meet to exchange news and events. It is here that the dreams of Sindbad take concrete shape. The Café thus becomes a technique that connects all the disparate segments of the book and imparts a unified structure to them. The scenario bears a close resemblance to Boccaccio's *Decameron* where all the story-tellers meet at a common location outside the city of Florence which is plague-infested; or Tabbard's Inn in *Canterbury Tales* from where the pilgrims will set out on their pilgrimage, each character embodying an individual story. Calvino's *The Castle of Crossed Destinies* may also be placed in the same category.

Arabian Nights and Days employs the classical Arabic narrative form with its imaginative sequences. This is a device far removed from Mahfouz's earlier works which began in the form of historical romances with *Whispers of Madness* in 1938, moved on to the realistic mode of *The Cairo Trilogy* (1956-57), the allegorical style of the controversial *The Children of Gebelawi*, and the social and political realism of *God's World* and *The Thief and the Dogs*.

It is not difficult to trace the connection between the literary output of a period and the socio-political climate in which it is produced. "By telling stories and by hearing stories told we

come to know our world, each other, and – ultimately – our own selves.” (Mack ix) Although Mahfouz’s text builds upon an ancient work, it has relevance to the times in which it was created. Mahfouz’s writings have evolved over a period of time and are in synchronicity with the history of Egypt. When the country was still a British protectorate, the writer’s ambition was to write historical romances in the manner of Sir Walter Scott. With time, however, his concerns changed and he focused more and more on the realistic portrayal of the life and times of his people. Between the two world wars – *l’entre deux guerres* – he was caught up in the ongoing struggle for national independence. After 1952, the year in which Gamel Abdel-Nasser overthrew the monarchy and proclaimed the formation of a republic, Mahfouz’s efforts concentrated on finding new ways to express Arabic culture. *Arabian Nights and Days* is one such attempt. These re-worked stories of *1001 Nights* revive a fabular world lost in time even as they explain the familiar contemporary situation. Mahfouz, who has often been called the Balzac of Egypt, may be firmly rooted in his time and place but he is well-acquainted with world literature, with the works of European writers like Flaubert, Tolstoy Balzac and others. His work is, no doubt, original but it is shot through with their influence.

GITHA HARIHARAN

Githa Hariharan, who ranks among the most widely acclaimed of Indian writers today, has also written what may be called a sequel to the *Arabian Nights*. Her 1999 novel, *When Dreams Travel*, takes up the story where the *Nights* left off and gives it another twist that is recognizably Indian.

“Is there no way out of this old story?” asks the slave girl Dilshad, a character in Hariharan’s book. Building upon the *Arabian Nights*, Hariharan continues the story, adding other dimensions to it. The framework is the same as the *Nights*. *When Dreams Travel* begins with the first night, traverses all the thousand and one nights, and moves into a sequel. Then it circles back again to the beginning. In this revisionist text, the

focus is not on Shahrzad [spelt thus] but on her sister, Dunyazad, or Dinarzad, who does not play an important role in the original story. There are two narrators in *When Dreams Travel*: Dunyazad and Dilshad. Dunyazad here is the middle-aged widow of Shahryar’s brother, Shahzaman. Shahryar himself is a widower, his story-teller wife having passed away recently. Their son, Prince Umar, who ascends to the throne, hands over to Dilshad the transcripts of Shehrzad’s stories written in gold. There is thus a collection of stories within the frame story and from this point on follow seven stories narrated by Dunyazad and Dilshad. These stories last for seven nights and days. They fall into two categories: those told by Dilshad focus on the interior of the palace and are close to the original tales of the *Arabian Nights*, while the stories Dunyazad narrates focus on the outside, bringing in Sanskrit folk tales from India, making references to the Buddha, and thus extending the Arabian context to an Indian cultural scenario.

Distanced in time, Dunyazad is in a position to visualize the scene in its entirety; from an outer frame she can see the elaborate game that her sister, Shahrzad had to play in order to stay alive, the spell she had to create, the stories she had to weave with dexterity to keep her prospective killer’s attention diverted. From Dunyazad’s vantage point her sister is no longer simply the teller of stories: she becomes an actor in the scene, scheming for survival. Hariharan also adds a feminist angle to the stories: whereas in the *Arabian Nights* it is the cruel king (with his brother) at whose behest the stories are told, in *Dreams* it is women narrators who call the shots: Dilshad, Dunyazad and, tangentially, Satyasama, a freak in the king’s harem.

Marzolph and van Leeuwen (2: 647) see the *Nights* as “a mirror for princes”, the aim of which is to educate the ruler (very much like the *Panchatantra*) by “employing a mixture of admonition and entertainment”. However, Edward Said disagrees, believing that the aim is simply to entertain and not transform the ruler:

stories like those in *The Arabian Nights* are ornamental, variations on the world, not completions of it; neither are they lessons, structures, extensions, or totalities designed to illustrate either the

author's prowess in representation, the education of a character, or ways in which the world can be viewed and changed. (Said 81)

Looking at the technique used by Mahfouz and Hariharan, and the manner in which the older narrative is developed from a different standpoint, at first one may take the method as innovative. However, this is not a novelty. The technique is as old as the *Ramayana*. We know that in one of the early versions of the epic the hero, Sri Ramchandra, hears the stories of his own exploits narrated by his twin sons, Lav and Kush, in the forest. He thus "sees himself become a story" as Ramanujan says. (Ramanujan 22) this artificiality of narratives is called "narcissistic" by Linda Hutcheon – that which talks about the creative process.¹

We find the same technique at work in *Don Quixote*, where the hero of Book I hears stories of himself and sets forth to rectify all that is wrong with them. Simultaneously, Cervantes, the writer who occupies the outermost frame, has to take on such a role in real life when he discovers that there are fake sequels of Don Duixote's exploits doing the rounds, he makes the hero of his narrative jump into the midst of the action and take on the role of the director / story-teller in Book II.

In the *Nights* there is no religious fanaticism. The cycle of stories was "the product of a medieval culture that was confident, tolerant and pluralist. The Christian broker and the Jewish physician are as much at home in the Hunchback cycle of stories as the Muslim tailor and barber." (Irvin ix) "The young woman and her Five Lovers" and "The Tale of Kafur the Black Eunuch" are "short farcical skits, the first satirizing bureaucratic corruption, the second the extravagances of mourning in Islamic countries." (Dawood xii)

The tales are relevant to the times in which they were composed (or rather translated / re-written). They are interlaced into an organic whole, peopled with characters who are credible and realistic. We find a lot of social criticism in the stories. "Sindbad the Sailor" is set in a time when Baghdad and Basrah had reached the zenith of their commercial prosperity (says Dawood). "Khalifah the Fisherman" is based on Baghdad folk tales and has Haroun Al-Rashid as the hero. There are also

similarities with Homer's *Odyssey*.² But, Dawood points out, the authors of *Nights* did not know of Homer; they did, however, know of the Odysseus legend which had reached them in the form of "a romantic tale of sea adventures." (Dawood xi) Originally the cycle seemed to be independent but, as mentioned earlier, it has much in common with the *Panchatantra* and the *Kathasaritsagar*. It is believed that many of these stories are influenced by the older texts.

There is, thus, in the tales we tell, in the stories we hear and repeat ad infinitum, a repetition of underlying ideologies and mythologies. Archetypes, if you will, which keep recurring from time to time, which have their origins in the primal instincts of man, and which cannot be confined to any fixed time or locale. Narratives and counter-narratives, visions and re-visions, each narrative challenges our complacencies and compels us to look at the world afresh. They also underscore the idea that despite the diversity, despite the variations in texts across the world, there are commonalities that permeate world literature, literary nuances that weave in and out through diverse cultural traditions, emphasizing the fact that they are all a part of a global heritage and ultimately coexist in one world. Literature, thus, is that which "revels in difference and the adventure of a shared humanity."³

NOTES

- 1 It is roughly equal to Robert Scholes's idea of "fabulation", William Gass's "metafiction" or Raymond Federman's "surfiction" – all of which focus on the postmodern tendency towards self-referentiality.
2. Both have the sea as the background; the tale of the third voyage has much in common with Book IX; the Black Giant is Polyphemus the Cyclops seen through Arab eyes.
3. rev. of *Cosmopolitanism*, Publishers Weekly, <http://www.powells.com/biblio/17-9780393061550-0>

Oedipus Red: The Courage to Know

“In time you will know this well: For time, and time alone, will show the just man, though scoundrels are discovered in a day.”

Sophocles, *Oedipus Rex*

Among the ancient classics that continue to hold the attention of readers across time and space a text that certainly deserves mention is *Oedipus Rex* by Sophocles. Although the story is distanced from us spatially as well as temporally, it maintains its authoritative position and continues to demand the attention of serious readers of literature. Before going further into a discussion of the text, it would be worthwhile to look at the features generally associated with a classic and then see how they figure in a text like *Oedipus Rex*.

When we speak of a classic we generally refer to a text that has an appeal extending beyond its immediate existence. A classic is that which is based on tradition, has enduring qualities as well as features that help it continue into the future ages. Thus it stands at a juncture where the past, present and future meet, like the three roads that meet in the Oedipus story. It is a text which has certain qualities that preserve it for posterity. It is read over and over again, each reading yielding a new meaning, a new significance and relevance to a fresh generation of readers. It is always the same and yet different. It traverses

through the ages with all its gravity and splendor. Although a classic has contemporary significance, it is also perceived as an important text for times to come.

Other definitions of a classic may be cited. It is a widely read text, it is a book that has an indelible impact, it is revolutionary, one that is read and enjoyed by all age groups, or one that is essential reading for any scholar worth his/ her salt. Italo Calvino, when answering a very valid question – ‘Why read the classics?’ – is of the opinion that the test of a classic is its durability, its re-readability, innovativeness and stylistic daring. According to him, every time one reads a classic, one reads a new book; one discovers new elements of surprise. We read the classics partly to go back to a world lost in time, to rediscover it and to re-define our relationship with it. Doing so we, living in contemporary times, we have a better understanding of the past and of our relationship to times gone by.

Cutting across time and space, a classic is not confined within time-space borders. However, the text conveys a different message to readers in different places and times. Again, Bakhtin would have a logical explanation for this reception through the concept of heteroglossia and polyglossia: many voices, different tongues. A text has many voices, it speaks many languages but not all the voices are heard by everyone or at all times. Depending on the time, the place and the orientation of the reader, the voices heard vary. Some voices remain silent because the times in which the text is being read may not be conducive to certain ideas, while other voices assume dominance. If we wish, we may here resort to Jakobson’s concept of the dominant and the residual. This is why every time we read a classic we may hear new voices and the text may convey a totally different meaning.

It is also relevant here to refer to the archetypes in literature which helps us understand why certain stories continue to appeal to us through the ages. According to Northrop Frye, there are certain primal myths with which humanity has always been concerned – e.g., birth, death, love, family, struggle, quest, loss, grief, good versus evil, the wheel of fortune, and so on. These are patterns shared by all cultures and they retain their

appeal across all time zones and spatial distances. Such story-patterns help the text transcend time and space. Certain motifs recur in literature because the human imagination delights in them and relishes stories based on familiar patterns that may be identified easily. For instance, the quest motif which is found in much enduring literature: whether it is the story of the voyages of Ulysses, or of Lancelot in search of the Holy Grail, or Sri Ram Chandra ji in search of Sita – the pattern holds our attention. Similarly, the wheel-of-fortune motif, from rags to riches or vice versa, is one that a reader can well empathize with. Or even the idea of conflict – between good and bad, the virtuous and the vicious, the oppressed and the oppressor – which speaks of human endeavour in the face of difficulties. Aristotle could well evoke emotions like pity and fear to explain the reasons why we are drawn to such subjects. A related pattern is that of the Fall, yet another popular motif: the fall from innocence to experience, or from prosperity to adversity. Frye tells us that the search for archetypes is like literary anthropology in that it tells us that literature is informed by pre-literary categories like ritual, myth and folk tale. Great classics go back to these archetypes repeatedly, much to the delight of the reader.

The journey from birth to death may be charted in literary texts with variations. *Oedipus Rex*, for instance, has been seen as the enactment of a ritual, the slaying of the old king, the crowning of the new. This, according to Gilbert Murray and others who follow James Frazer, is like the cyclical change of seasons, or the replacement of an older generation by the new, a pattern that is found repeatedly in literature. With this background, it may be rewarding to look at the features that have an enduring appeal in Sophocles's *Oedipus Rex*. The play has been around since the 5th century BC and yet it holds our attention. Each age has its own attitude to it, its own relationship and response. Critics have seen it from various perspectives, adulatory and other wise, and it continues to be a yardstick against which literary landmarks are still measured.

Oedipus Rex has its origins in popular folk lore. Sophocles builds his narrative out of a well-known story firmly rooted in

the consciousness of his people, handed down the generations by word of mouth. The Oedipus story, with some variations, is found in Homer's *Iliad*, in the poems of *Hesiod*, in a lost epic called *Oedipodeia*, in epics like the *Thebaid* and *Cyprian Lay*. The story, familiar to his times, gave him the grist for his Oedipus trilogy dealing with the Theban household: *Oedipus Rex*, *Antigone* and *Oedipus at Colonus*. According to the ancient legend of Thebes, one of her kings had unknowingly killed his father and married his mother. Over a passage of time, this story was handed down from generation to generation and finally it went into the making of the trilogy by Sophocles.

Oedipus the king is not an ordinary man; he cannot be ordinary if he is to be a tragic hero. He aims high, seeks knowledge and will leave no stone unturned in his effort. He stands out high above the masses, yet he is recognizably human. He is well-rooted in the times of his creator in that he has the virtues as well as the vices of the Athenians. He loves his city and is – like his compatriots – proud, hasty, impulsive and volatile in temperament. He is a multi-dimensional character who fascinates and repels simultaneously, evokes our sympathy, pity and fear. He is stubborn: he knows that disaster stares him in the face yet he is determined to get at the truth. Aristotle, in Chapter 13 of his *Poetics*, explains the idea of *hamartia* with reference to Oedipus and Thyestes (who, in ignorance, ate the flesh of his own children). In Oedipus we see pride and arrogance that lead to tragedy. But, it is to be noted that he is not willfully wicked or vicious; his crime is committed in ignorance, just as in the case of Thyestes. Ultimately what we have in Oedipus is a character pitted against his destiny and against the writ of fate which he can do little or nothing to change. The helplessness of his situation, the inexorable writ of fate, his fortitude and courage are qualities that stand out and carry the play onward, from one circle of time to another, from one socio-cultural backdrop to the next.

All events take place in the course of a single day, rather two days – the first is the day on which the discovery of Oedipus' crime is made and when the tragedy of his blindness is enacted. The other is a day in the past which is recollected through the

accounts and experiences of various characters. The two narratives merge to form a single story. This is an example of what Gerard Genette calls the “dual temporality in all narratives” – i.e., the time that is narrated and the time the story takes place, the event and the narration of the event. The *donnees*’ of the story (the givens / constants) are fixed. Oedipus has to kill his father and marry his mother; he has to go blind by the end of the play. There is a terrible *moira* – destiny – awaiting him and he is led towards this destiny by a series of *kairoi*,¹ or critical moments, beginning with the temple of Apollo, moving towards the point where he kills his father, then to the Sphinx, and finally to Thebes where he determines to discover for himself who has murdered King Laius. The *moira* of the protagonist is written and cannot be changed; he is trapped in an *aporia* from which he cannot exit. There is no doubt that Oedipus is a caring king: “Many, my children, are the tears I’ve wept. / And many a maze of weary thought.” So he tells his suffering people. Yet he has his share of human failings that lead to disaster.

Oedipus Rex confirms to the essential rules for classical tragedy laid down by Aristotle. It presents action that is serious, complete, and of a high magnitude; it uses an elevated language and style; and it arouses pity and fear, leading to a catharsis of such emotions. There is song, spectacle and drama of high intensity. Following the principle of mimesis, it is an imitation of life and action which is depicted through a series of related incidents in the plot. *Praxis* (action) is actually the “action of Knowledge” (says Crossett), the dawning of truth. There is *peripeteia* – reversal, or shift from happiness to unhappiness – and recognition as the play unravels. From ignorance Oedipus has to arrive at knowledge and this coming of knowledge brings tragedy in its train which in turn inspires pity and fear in the audience. The essential parts of a classical tragedy include the Prologue, the Episode(s), Exode and Choric Song (parode and stasimon). These are to be found in *Oedipus Rex*.

Further, according to Aristotle, a perfect tragedy has a complex, not simple, plan; it traces the main character’s change of fortune from good to bad, prosperity to adversity. The person in question, i.e., the tragic hero, is not a virtuous man – for that

would be too shocking to accept – nor a bad man, but a character we can identify with, someone like ourselves. His misfortune must be the result of some error of judgement or some human frailty, or *hamartia*. He is not an ordinary person but one who occupies a special place in the world of men. As Shakespeare, in another context, says:

“When beggars die there are no comets seen;
The heavens themselves blaze forth the death of princes.”
Julius Caesar (II, ii, 30-31).

Tragedy, in order to be moving, has to be that suffered by someone in a high state. In these respects, *Oedipus Rex* certainly falls into the category of the classical tragedy. However, it is not a period piece fixed in the Greek world. Sophocles’ text has far-reaching ramifications and in the literary history of the world there are numerous examples of its impact on later writers and texts. The central ideas around which the play revolves are those that have fascinated writers earlier and hold good even today: the irresistible power of fate and destiny; the sanctity of primary natural ties and the horror of violating these norms; the ignorance of man that may lead to his ruin; and his helplessness in the face of forces too strong for him.

The play, its characters, and action, are all steeped in the national spirit of Greece in general and Thebes in particular. However, these elements cut across national borders, too. James Schroeter points out that, like the chief figures of other national literatures, myths and religions, Oedipus is brought up by foster parents. One need only look at the stories of King Arthur, or Lord Krishna, or Mohammed or Christ to note the validity of this statement. Oedipus has two sets of parents representing two nationalities. He is associated with royalty as well as the masses (the royal couple that gave birth to him, the one that adopted him, and the shepherd who rescued him); his life is governed by prophetic / divine prophecy as well as human failings, its graph extending from abandonment on Mt. Cithareon to a state of kingliness in the palace of Thebes, thence to abject misery as a blind man exiled from the city state. In other words, neither is Oedipus nor is his chequered life confined to any specific category. As such, his story cannot

remain esoteric. The tragedy defies compartmentalization as it cuts across a wide spectrum.

Based on a familiar pattern, the search for knowledge and the discovery of truth, we know that *Oedipus Rex* was held in high regard by Aristotle who based his theory of tragedy on this work. It is important to note that the text is trans-generic as it blends the classic with the popular. Major themes found in the play reverberate through world literature. Take, Shakespeare's *Hamlet*, for instance. What is it if not a re-working of the story of a man seeking the identity of his father's murderer? In *Hamlet* the father has been murdered and his son must find and punish the murderer. This is what happens in *Oedipus Rex*, too, and it is not hard to see the influence of the older play on Shakespeare. In *Hamlet*, the hero, we have on the one hand the agony and pain of one who has lost a parent, on the other the frustration and despair of a sensitive soul caught in an existential dilemma, to be or not to be, to kill or not to kill. Oedipus's emotions are of a different kind and they evolve in the course of the play. Beginning with kingly arrogance and confidence, he has to undergo a whole gamut of emotions, from disbelief to horror, from despair to self-recrimination before he finally inflicts punishment on himself and exits the scene.

In *Oedipus Rex* we have the beginnings of the murder/crime mysteries of popular literature. If we look at the text carefully, the main ingredients of a whodunit, as enumerated by W.H. Auden a century ago, are to be found in *Oedipus Rex*. A crime has been committed – King Laius has been murdered – and Oedipus, in the role of the detective, must find out who has done it. There are hindrances, false suspects, red herrings and misleading trails; and ultimately it is revealed that the criminal is the least suspected person, the sleuth himself. As the tale unravels, there are actually two stories that are being told simultaneously – that of the murder committed and of the discovery of the murderer's identity. This, as Tzvetan Todorov tells us, is the pattern followed by detective fiction. While one thread of the story moves forward in time, the other moves backward. Both strands begin in time present. These are the main characteristics of detective fiction which have also been

listed by Robin Winks in his writings on detective fiction. If we apply the formula to *Oedipus Rex* we find that it does, indeed, fall within the genre. *Oedipus Rex* is therefore often regarded as a fore-runner of detective fiction and its influence may be traced on the whodunit that emerged later. In particular, if we look at the features it shares with Shakespeare's *Hamlet* composed in the Renaissance and contemporary detective fiction of the twentieth-century, we note that there is a common thread running through them. So, while the play is an acclaimed classical tragedy, it also has ingredients of the popular. The two blend harmoniously making it a text that appeals not just to the intellectual academic but also to the popular reader.

Among the familiar patterns of story-telling we also have narratives that are woven around the theme of mistaken identity. In literary tradition a mistaken identity invariably leads to comic situations but here, in *Oedipus Rex*, it is linked with tragedy. It is not just the identity of Oedipus that is questioned but of all the major characters in relation to Oedipus, be they in Corinth or in Thebes. Similarly, there is a lost-and-found pattern that may be discerned in the play. Oedipus is the lost child abandoned in the woods and then found later. Again, in most stories on this theme the reunion leads to a happy turn of events, a celebration and comedy. However, when Oedipus is found it does not lead to joy or celebration. On the contrary it heralds the beginning of the end, a tragic sequence of events escalating rapidly, leading to his doom.

“Once ranked the foremost Theban in all Thebes,
By my own sentence am cut off, condemned
By my won proclamation 'gainst the wretch,
The miscreant by heaven itself declared
Unclean—”²

The story of Oedipus deals not only with the relation between Oedipus and his parents but also between man and God, between destiny and character. Is it a willing choice (*proairesis*) that is made by Oedipus that leads to his fall? It is hard to tell. Like the plays of Shakespeare, the tragic tale has elements that appeal to all times and all people. Michael J. O'Brien is of the

opinion that *Oedipus Rex* is a play of inexhaustible interest to experts on religion, on anthropology, psychology, etc. Sigmund Freud, in *The Interpretation of Dreams*, says that the curse of Oedipus is actually applicable to all men for all have a latent desire to destroy their father and strive towards a union with the mother. Freud calls it a primeval wish, a psychic disposition that exists in all men. We may or may not agree with Freud but the fact remains that his theories have carried weight and are accepted in psychoanalysis. In the present context it may be noted that the story of Oedipus is kept alive even today thanks to repeated references to it in the writings of Freud and his disciples.

Finally, the reason why we continue to be fascinated by Oedipus and horrified by his fate is his very human character, his flawed traits and imperfections that lead to his downfall. It is this undoubtedly *human* element in the story that is carried across through time and space and surfaces in unexpected ways in literatures across the globe, reminding us of the sameness of human experience across vast distances of time and space. *Oedipus Rex* is thus for all times and all peoples. It was understood and appreciated when Sophocles wrote it twenty-five centuries ago and it is valid even today.

NOTES

1. These Greek literary terms have been used deliberately to underscore the rootedness of the play. Yet, despite the fact that Sophocles's play is so firmly entrenched in time and place, it travels across the world, is translated and adapted in different cultures.
2. http://www.ancient-mythology.com/greek/oedipus_rex.php

Divine Comedy: Influences and Anticipations

[a great poet] “must be aware that the mind of Europe—the mind of his own country... is a mind which changes, and that this change is a development which abandons nothing *en route*, which does not superannuate either Shakespeare, or Homer, or the rock drawing of the Magdalenian draughtsmen.”

– T.S. Eliot, “Tradition and the Individual Talent.”

A subject of perennial interest to human beings relates to mortality and immortality, this world and the next, life and afterlife. This issue continues to grip the imagination because there are no definite answers to the questions that plague us on what happens after we cross the great beyond. The fate of the human soul, when the body has ceased to be, remains a mystery. Different systems of thought offer different solutions but, because there are no certainties, all these speculations remain in the realm of incertitude and the mind continues to be tortured by unanswered questions. The unknown remains a mystery.

It is, therefore, not surprising that much human endeavour in the field of philosophy focuses on life after death. Also understandable is the fact that all spiritual gurus exhort their

followers to focus on *that* world rather than *this*, to transcend the physical and the mundane, and lead an exalted life that will prepare them for the unknown journey ahead. For the same reason, we note that most of our enduring literature seems to deal with life and afterlife, with the noble, moral and the ethical path that will prepare us for the divine kingdom, the ultimate goal that all major religions of the world speak of.

One such text is Alighieri Dante's *La Divina Commedia* or *The Divine Comedy* as it is popularly known. Originally it was called simply *Le Commedia*, the epithet *Divina* being added by posterity once its fame spread and Dante's genius was recognized. Although it was written some seven hundred years ago, it is still regarded as one of the greatest masterpieces of the literary world and continues to hold the attention of serious lovers of literature. It has its roots in Italy but it has been translated into various languages and casts its spell over readers the world over. There are many threads running through the text but the ultimate subject of Dante is sin and expiation; he traces the journey of the soul out of the temporal world, through hell and purgatory into Paradise, but he is firmly located in the Italy of his times. Florence forms the backdrop and current economic, social and political developments of the times find their way into his magnum opus.

In order to fully understand and appreciate the work of Dante it is essential to be familiar with certain facts of his personal life and also some political events that went into his poetry. A name inextricably linked with his work is that of Beatrice, a woman whom he loved dearly and who died rather young. The actual identity of Beatrice is hard to establish but she is generally believed to be Beatrice Portinari, the wife of a wealthy banker. Dante's relationship with her, as it emerges in his work, is more of a spiritual one. He does not refer to her personal circumstances but his *Vita Nuova* is an expression of his grief and disorientation following her death. In his vision she becomes a heavenly being, a divine light guiding him through the journey of his life. References to Beatrice, surrounded by the angels of heaven are repeated in *Divine Comedy*. She is an ethereal creature, an objective correlative of

sorts, a touchstone against which Dante evaluates all ideas, thoughts and people, a yardstick for judgement.

At the *fin de siècle* of the thirteenth century the city-state of Florence to which Dante belonged, Firenze as it is called, was by no means a peaceful place to live in. His was an age when religion was a 'given' and people had faith. Their lives were moulded by their religious beliefs and day-to-day living was shaped by their religious affiliations which were invariably interlinked with the political. The general scenario presented a hotbed of politics at the micro as well as the macro level, local and also the national plane, with intrigues and counter-intrigues. The tussle for power between the king and the clergy, as the history of Europe tells us, had continued throughout the middle ages and in Dante's time it was no different. The church was a cauldron of vice and corruption while the supporters of the king were divided in their loyalty. The conflict between the pope and the emperor percolated to the masses and split the entire community, affecting social and personal relationships. There was bitter enmity between the Pope's supporters (the Guelfs) and the emperor's supporters (the Ghibellines). Florence was caught up in this conflict. With time the Guelfs split into Black Guelfs and White, i.e., the radicals and the moderates. Florence's fortunes kept changing as power kept shifting between the Guelfs and the Ghibellines. Dante belonged to the White Guelfs while the Pope was said to favour the Black Guelfs.

The city state of Florence occupied a unique position in the times, on the trade route between the Mediterranean and Europe. Because of its location, Florence played a strategic role in contemporary events. Its close proximity to Rome made it a buffer state between Europe and the Vatican in the conflict between monarchy and papacy. Dante was well-immersed in politics; as a moderate, he tried to act as a mediator and bring about a reconciliation between the two warring parties, the King and the Pope. In the year 1301, he accompanied a delegation to Rome for negotiations with the Pope but could never return to Florence, a city that he loved, for in his absence his enemies staged a coup, drove the White Guelfs out of the

city, accused and tried Dante in absentia on fabricated charges of forgery, embezzlement and conspiracy against the Pope, and passed strictures against him that he would be burnt at the stake if he ever returned to Florence. As a result, exiled from his beloved city, Dante spent the remaining two decades of his life on the run, wandering about, hiding from public eye, at the mercy of friends who gave him occasional shelter and moral support. His experience is reflected indirectly in the lament of Cacciaguida's in *Paradiso* (XVII) that "bitter is the taste of another man's bread and . . . heavy the way up and down another man's stair."

The composition of *Divine Comedy* was the outcome of the personal circumstances and beliefs of the author and also of the history of Florence. Records tell us that Dante did not give up attempts to return to Firenze; he kept trying to get back but all his efforts were in vain. All the supplications he sent to the authorities failed and he continued to live in exile. In such conditions, without a permanent abode, without any physical comforts, with no library or other resources at his disposal, he composed the greatest of his works, the *Divine Comedy* that comprises three sections: *Inferno*, *Purgatorio* and *Paradiso*. As Dante said of his own work: "[the *Comedy*] is not simple, but rather it is polysemous, that is, endowed with many meanings." It may be viewed from different perspectives: it is, on the one hand, a by-product of the middle ages; on the other, it is the direct outcome of the local politics of Italy. Another way of looking at it is as a sacred text that serves as the guiding light for lost souls seeking salvation. It is also a personal record of the writer's agony on being exiled from the city he was devoted to. The poetry is thus a mix of the personal, the public and the political, individual belief, local ideology and the larger European thought / philosophy.

The long, narrative poem, epical in structure and theme, divided into one hundred cantos, follows the familiar quest motif in literature. It begins with the poet lost in the deep woods:

"Midway upon the journey of our life
I found myself within a forest dark,

For the straightforward pathway had been lost.
Ah me! how hard a thing it is to say
What was this forest savage, rough, and stern,
Which in the very thought renews the fear." (*Inferno*, Canto I)

The deep woods signify the Dark Wood of Error, the world of crass materialism; Dante, realizing the need for God, wishes to ascend towards a distant hilltop lit up by sunlight. However, his path is obstructed by a leopard, a she-wolf and a lion (representing the ills of the world, malice, violence and incontinence) and he almost gives way to despair. Just then the "shade of a man" appears and offers to guide him towards the light. This shade is none other than the poet Virgil whom Dante admires, so he willingly accepts him as a guide. The two begin their journey towards light (symbolic of the light of God) but, as Virgil explains, the way up is actually the way down: only when we can recognize evil can we transcend it. So they first have to go through Hell and Purgatory before they can finally enter Paradise.

Virgil belongs to a pre-Christian era, so he cannot accompany Dante beyond *Inferno* and *Purgatorio*; thereafter Dante receives directions from Beatrice, his guiding spirit in Paradise. The three sections of the *Divine Comedy* are thus named: *Inferno*, *Purgatorio* and *Paradiso*, each comprising thirty-three cantos, prefaced by the introductory canto which points a cue to the descent into the underworld with the poet getting lost in the woods, beginning his journey with Virgil.

Dante's concept of Hell is based on popular theories prevalent in the middle ages. The topography of *Inferno* borrows freely from theology, astronomy and geography of the times. In the Middle Ages the centre of the universe was the Earth and not the Sun. Seven heavenly spheres were said to revolve around the Earth: the Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn. Then came the Fixed Stars and the Primum Mobile. This was the astronomical system according to Ptolemy. These planets, in ten concentric circles, were believed to make a complete revolution once in twenty-four hours. The only immobile sphere, the largest, was the Empyrean which embraced all the others and existed in the mind of God.

Medieval theology in the *Comedy* is combined with Christian cosmology. It was believed that when the angel of light, Lucifer, was thrown out of Heaven for revolting against God, he fell headlong towards the Earth which recoiled from him, creating an empty cone, deep and hollow, with concentric circles, its vertex at the centre of the Earth. In this funnel-shaped cone, Lucifer, or Satan, is believed to be permanently imprisoned. The hollow cone itself formed the various circles of Hell (in Dante's cosmology, nine concentric circles) housing the sinners of the world in deep chasms, ravines, icy lakes, rivers of blood and arid burning plains, all the sinners being placed in varying situations in accordance with the gravity of their sins, the minor sins being punished in the upper circles and the major ones in the lower depths. Beyond the ninth circle, via a tunnel-like opening passing through the centre of the Earth, the displaced land mass emerged as the Mount of Purgatory on the other side of the Earth, a mirror image of Hell with its base near Jerusalem. Purgatory is visualized as a penance ground where souls may be purified and prepared for ascent into Paradise.

Dante's system with his classification of sins, though complex and apparently very original, is by no means isolated in its design and conception. The work is inspired by stalwarts on the literary scene, writers and philosophers who shaped and moulded the author's creative imagination. For the classification of sins Dante depends on Aristotle's *Nichomachean Ethics*. Just a few years before he began working on *Comedy*, Thomas Aquinas had brought out a commentary on the *Ethics*. (In Canto XI: 74-80, Dante cites *Ethics*.) Dante also invokes the Roman moral philosophy of Cicero in *De Officiis*, and the juridical principles of the Roman Law in the *Corpus Juri*. At the same time, Dante is innovative and categorizes the various types of sins as he thinks fit. To the classical / medieval doctrine he makes a Christian addition in his inclusion of the Limbo, the first subdivision of Upper Hell.

Religious beliefs notwithstanding, the contemporary situation and local factors influenced the composition of the *Comedy*. Towards the end of the thirteenth century the use of

the vernacular had become popular, displacing classical languages like Latin and Greek. Dante, and his followers, Petrarch and Boccaccio, popularized the use of the Tuscan vernacular, thus bringing about a revolution in literary style. Their influence spread to the rest of Europe. After Dante, for several centuries that followed, Italian remained the language of literature in western Europe. Along with the reinstatement of the Italian language, Dante also helped revive the Italian culture of his times.

The few problems faced by a reader today while tackling *Divine Comedy* relate to its medieval characteristics, the elaborate cosmology created by the author, and also the form/content dichotomy of the poem. Added to these is the strong religious belief that informs the poem. According to one point of view, belief was a pre-requisite for writing a poem of this nature and Dante expected his readers to be sympathetic with his convictions. The journey through hell and purgatory is actually an allegory that charts his spiritual progress from darkness (the woods) to light (the sunlit hilltop, Paradise). But this spiritual autobiography is presented in dramatic terms, combining both, poetry and belief, so that it reaches out beyond the personal domain into the public.

The *Comedy* has been compared with its literary ancestors, for example, St. Augustine's *Confessions* written in the fourth century AD, Augustine's Book Seven speaks of being on a wooded mountain-top, looking beyond at a land of peace and calm; his way is beset by a lion and a dragon:

"For it is one thing, from the mountain's shaggy top to see the land of peace, and to find no way thither; and in vain to essay through ways unpassable, opposed and beset by fugitives and deserters, under their captain the *lion and the dragon*: and another to keep on the way that leads thither, guarded by the host of the heavenly General; where they spoil not who have deserted the heavenly army; for they avoid it, as very torment."

Dante's quest, like that of Augustine, is similar in that it seeks a path towards a cherished goal, away from worldliness to spiritual salvation.

The central metaphor of the *Comedy* is a familiar one in world literature. Describing the experience of being lost in the

woods, Dante is using a familiar motif – lost and found – that has been used literally as well as figuratively before and since Dante’s time. A precursor text is St. Augustine’s but many more follow, not necessarily with a spiritual or religious aim. When Robert Frost speaks of being lost in the lovely dark and deep woods he is not influenced by the traumas of the kind Dante had suffered and describes a totally different predicament.

When Anne Sexton uses the same trope in her poem, saying

“...the woods were white and my night mind
saw such strange happenings, untold and unreal.
And opening my eyes, I am afraid of course
to look - this inward look that society scorns -
Still, I search these woods and find nothing worse
than myself, caught between the grapes and the thorns.”

(Anne Sexton, “Kind Sir: These Woods”)

she is in the confessional mode close to Augustine, referring to the loss of sanity, the breakdown of all reason and logic. The state of exile that prompts Dante’s muse is a physical separation from Florence but in another context it may be a mental state – of losing one’s mind, for instance, or losing touch with God.

Divine Comedy derives its strength from its strong foundations in literary tradition. Dante was well versed in classical literature and admired writers like Virgil, Homer, Ovid, and others like Aristotle, Cicero and Seneca. It is not surprising that he tried to emulate their epic style. In the fourth canto of *Inferno* he clearly aligns himself with the greats of the classical world:

“That shade is Homer, the consummate poet;
the other one is Horace, satirist;
the third is Ovid, and the last is Lucan.

Because each of these spirits shares with me
the name called out before by the lone voice,
they welcome me - and, doing that, do well.

And so I saw that splendid school assembled...
for they invited me to join their ranks –
I was the sixth among such intellects.” (*Inferno*, IV)

Homer, Horace, Ovid, and Lucan, like Virgil, are the pre-Christian poets whom he admired and from whom he derives

much inspiration for his poetry. Homer’s *Odyssey* (Book XII) and Virgil’s *Aeneid* (Book VI), both describe a visit to the underworld. In similar fashion, Dante begins his spiritual journey with a visit to the land of the dead. He places himself in the ranks of the great classical poets not simply because his quest is the same but because he has consciously made a decision to aim high and follow the lofty epic tradition.

Grounded in literary history and tradition, Dante was active on the literary scene in Italy and had worked in collaboration with his mentor Brunetto Latini and friend Guido Cavalcanti. To the latter he dedicates his *Vita Nuova* and also commemorates him in Canto X of *Inferno*. As for the former, Dante pays a glowing tribute to his intellectual mentor in Canto VII of *Inferno*. All these examples are evidence of the company with which Dante sought to ally himself. There is little doubt that his efforts have been successful. T.S. Eliot elevates Dante to a position of eminence shared only by one other poet in the modern world, William Shakespeare: “[They] divide the modern world between them. There is no third.” In fact, Dante succeeds in creating a memorable world in literary history. Although far different from Shakespeare’s England of the Elizabethan age, the *Inferno* he creates is unforgettable as are the characters he peoples this world with.

The significance of *Divine Comedy* on subsequent literature cannot be under-estimated because it brings together the history, literature and tradition of European literature. Reading the *Comedy* is an experience in itself as it opens up windows to the entire western world. This, according to T.S. Eliot, is the responsibility of a good poet who needs to be familiar with literary tradition in its entirety, not just the immediate past but also the distant past; a writer, says Eliot, must have the “historical sense” and know not just the literature of his own home country but also the whole “mind of Europe”:

... “the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical

sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his own contemporaneity.” (Eliot, 1919)

In yet another respect does *Divine Comedy* reach out to a large readership cutting across all religious beliefs. Dante is Everyman in search of spiritual salvation. The journey thus becomes a record of his spiritual enlightenment. The poem describes how the poet transcends all that is evil and arrives at a union with God. It is a lesson to the reader, too, that like Dante, Everyman can reach the desired goal if he chooses to do so and if he has the determination and perseverance. The progress will be slow; there will be many false starts and temptations, but with courage and fortitude one may arrive at the exalted goal, the final destination. This is the lesson the poem drives home. Just as Beatrice stands at a distant point, looking down at Dante, guiding him along the way, so does the *Divine Comedy* take on the role of a spiritual light-house, showing the way towards a higher state of being.

In the final analysis, it is an elaborate allegory that Dante constructs: finding himself in a dark wood (of ignorance, of despair, distanced from God) he escapes from it by moving towards an illuminated mountain-top (the light representing God). Hindered by the three beasts, he is led forth by Virgil who first makes him descend into inferno (as the way down is the way up); only by knowing the worst can one expect the best; only by understanding the true nature of sin can one transcend it. Humility is a pre-requisite if one is to aspire for a higher level. These are lessons meant not only for Dante the pilgrim but for the humanity in general. The purpose of the *Divine Comedy*, in Dante's own words, is “to remove those living in this life from their state of misery and lead them to the state of felicity.”²

The inspiration behind the work may be primarily religious, Christian to be precise, *Divine Comedy* is also taken as a non-theological text and Dante has been hailed as a secular poet. Erich Auerbach, in his book *Dante: Poet of the Secular World*,

argues that it was in the stanzas of his *Divine Comedy* that the secular world of the modern novel first took imaginative form. Auerbach sees the work as an extraordinary synthesis of the sensuous and the conceptual, the particular and the universal, a work that redefined notions of human character and fate and opened the way into modernity.³ Virgil, who is Dante's guide through the text, represents human reason, and not religion. It is with the help of reason that Dante's journey is completed; thus, faith as well as reason help the human soul find a way out of the dark woods and the many circles of Inferno and continue its journey onward, down the ages.

NOTE

1. (Augustine, Bk 7, Chapter 21) <http://www.bartleby.com/7/1/7.html>

Don Quixote: Of Picaros and Puzzles

It is not simply the content of a narrative that links it with other narratives before and after its composition. As important as its *histoire* is its *discourse*. Keeping this in view, one may now look at Cervantes' *Don Quixote*, another masterpiece of world literature that stands between the medieval and the modern, and attempts to analyze its connections with its counterparts in literatures originating from other cultural / geographical backgrounds, using the *fabula* as a critical yardstick. In particular, this section focuses on two aspects of the selected narrative: its place in the picaresque tradition and its penchant for puzzling games which involve the active participation of the reader. These two techniques look forward to the further development of literary techniques in times to come. At the same time they connect the work with the ongoing tradition of literature. With Cervantes we are dealing with Spanish literature but this, again, is not a watertight category. *Don Quixote* is the meeting ground of diverse literary forms and multiple streams of creativity. At the same time, chronologically we are poised on a watershed between the middle ages and the renaissance, a time when one way of life is gradually being replaced by another, when the old must give way to the new and when the minds of men open up to areas of knowledge previously hidden from their view.

As seen in the previous chapter, the middle ages stand out as a time when the world was governed by religious fervour and the minds of men were preoccupied with thoughts related to an afterlife rather than their present mortal existence. It is not surprising, therefore, that pilgrimage or travel for religious purpose had a significant place in the social fabric of the times. Chaucer, belonging to such a milieu, charted a memorable route between Tabard's Inn and Canterbury with his assorted band of pilgrims. Dante, in his journey through the three worlds, guided by Virgil and later by Beatrice, also finds a place in the medieval category because he is concerned with life beyond the present and because his religious beliefs influence his vision of the world. One could perhaps say that Dante marks the end of the medieval ages; his followers like Petrarch herald the beginning of the Renaissance.

By the middle of the fourteenth century the focus shifts from the other world to this world, from afterlife to this life on earth, and from god to man – man in this world, his human flaws and foibles, his capabilities and failures. Ideas of good and evil undergo a change and so does the concept of sin. Whereas the focus in Dante's *Inferno* is on how to transcend sin and evil, in the times that follow the idea of morality is tempered with humanism and man as the over-reacher becomes an important trope in art and literature; his actions are understood in terms of the context and the *raison d'etre*. The Icarus pattern in literature emerges which, with Marlowe and Shakespeare, reaches its zenith. By the time Miguel de Cervantes (1547- 1616) comes on to the literary scene, the Renaissance is a well-established phenomenon in Europe and the central focus of art is man with all his failings, his glory as well as his complexity. Human action is judged in terms of here and now, and not in relation to an uncertain reward or punishment in an afterlife. Life, in all its transient glory, becomes a cause of celebration. This is what Renaissance literature celebrates through memorable characters like Dr Faustus, Hamlet, Gargantua or Don Quixote.

Located in its specific time period, *Don Quixote* stands as a bridge between the old world and the new. The modern world,

according to Carlos Fuentes, begins when Don Quixote of La Mancha, in the year 1605, leaves his village, goes out into the world and discovers that it is nothing like the worlds he has read about. The gap between the appearance and the actual, the idea and the act, between romance and reality, is the subject of *Don Quixote*, a subject that is handled deftly and with far-reaching consequences. The impact of the novel may be judged from Lionel Trilling's statement that all later fiction is a variation on the theme of *Don Quixote*.

When Part One of *Don Quixote* was published in 1605 it became an immediate success with its eccentric but unforgettable characters, Don Quixote and Sancho Panza, on a crusade against the imagined ills of the world. The novel's popularity was so remarkable that a false sequel to the book, most probably written by Cervantes' literary rival, Alonso Avellaneda, appeared soon after and Cervantes, in the year 1615, was compelled to write his own follow-up to the novel which appeared as Part Two. In an age that believed in the purity of genres, *Don Quixote* was initially not taken seriously because of its intermingling of seriousness with satiric levity. However, with time it has been recognized not only as an important work of literature but also as a precursor of the modern novel.

Don Quixote, as the main protagonist of the novel, is far from the conventional hero. He is by no means the ideal role-model in personal or social behaviour. Nor is he a man of action like the warriors who people the world of the epics. He is an unusual hero, in fact an anti-hero, but in this lineage he is not the first. If we look back at the heroes of oral traditions in literature, we find Don Quixote's literary ancestors present in the trickster tradition. Oral folk lore, handed down the generations by word of mouth, myths, legends, folktales and religion, keep certain characters alive and these stories travel along with the shifting population from one place to another. Despite the different location of stories, certain common features as are found in the trickster tales of diverse cultures – the Greeks and the Romans, for instance, and those of the Africans and the Native Americans, the Chicano and the Hispanic traditions of Europe, New Mexico and Asia. The

trickster originated from folk-tales and fables which generally had a moral lesson to convey. The aim was didactic and the target was invariably some form of social vice. In many cultures, (as in Greek, Norse, or Slavic folktales, along with Native American), the trickster and the culture hero are often combined.

The history of the folktale tells us that the trickster figure evolved with time. The narrative mode changed from the oral tale to the written text and with it changed its characters. The trickster figure morphed into the rogue or the picaresque and new forms of story-telling emerged, centered around his footloose adventures. This was the beginning of the picaresque novel. The term picaresque itself is derived from the Spanish word *picaresque* meaning rogue or bohemian. The picaresque character is a social prototype of the trickster pariah. In the novel such a character became popular only in the eighteenth century although examples of picaresque novels existed much earlier.

In 1554, *The Life of Lazarillo de Tormes and of His Fortunes and Adversities* appeared in Spain anonymously. It is regarded as the precursor of later novels in the genre including *Don Quixote*, by Cervantes, *Tom Jones* by Henry Fielding and *Adventures of Huckleberry Finn* by Mark Twain. It set a precedent, particularly in the Hispanic world, becoming a powerful form of social criticism. The picaresque character is a rebel, a dissenter, anti-establishment and anti-authority. He is full of reformatory zeal, seeking an ideal space. Although he is unconventional, unorthodox and different, he is not a villain. He is the antihero, found in literary landscapes in different guises: the wanderer, the fool, and the under-dog. In another way, he is comparable to Ulysses, or in fact to any good knight errant, in that the picaresque also travels on roads and highways. However, his wanderings, unlike those of Ulysses or the knight errant, serve the transcendental purpose of social criticism. In his avatar as the fool there is a method in his madness. He will appear crazed even as he mouths the wisest of maxims. As the under-dog, he represents the image of a man who wants to rise in life at any cost, someone who is endowed with uncanny insight into the motives and actions of the people around him

but lives in perpetual anxiety and fear. The picaro is an agent, a mediator who negotiates the tenuous world between social reality and its paradoxes. He exposes the contradiction between the professed ideal image of a society, its sham superficialities, and the seamy underbelly of its reality.¹

The structure of the picaresque novels is loosely woven and episodic. The plot consists of a series of thrilling events connected by a central character, the picaro. Since the story is episodic, it includes a number of digressions, anecdotes, recapitulations and foreshadowing. There is a forward-backward movement as the protagonist moves from one scene to another, from one adventure to the next. He may not have material wealth or power but he has a lot of ingenuity and wit, with the help of which he is able to achieve a moderate degree of success. He is the victim of his social order, yet he is in a position to manipulate, by guile and ingenuity, his milieu. According to Ulrich Wicks, "The picaro is destined to be on an eternal journey of encounters that allow him to be alternatively both victim of that world and its exploiter." (242)

The trickster-picaro tradition continues through the years although it undergoes changes. When Ted Hughes, for instance, creates his central Crow figure, he is working in the trickster tradition, giving it a new dimension, connecting it with ancient folk lore. When G.V. Desani in 1948 wrote his *All About H. Hatterr*, he was again writing in the picaresque tradition. Like Quixote and Sancho Panza, H. Hatterr and his Bengali sidekick Bannerji, in the picaresque quest tradition, go in search for wisdom from Seven Sages. Hatterr, in turn, has been compared with Rudyard Kipling's Kim in his hybridity and his vagabond adventures. (Judith Plotz)

Cervantes's novel is not strictly speaking picaresque but there is no denying that it leads towards the form. A picaresque novel does not use satire like *Don Quixote*. It does not have the same kind of social zeal. Cervantes' hero is neither a trickster nor a picaro but he falls into close kinship with them in his footloose vagrancy, in his reflection of the absurd social mores of his times, and in his reformatory zeal, no matter how misguided it may be. *Don Quixote*, too, embarks on a series of adventures before

wisdom finally dawns on him. His adventures look forward to the picaro tradition and the picaresque novel that came into vogue soon after, the best known examples being *Joseph Andrews* and *Tom Jones*.

Cervantes had a fixed agenda in writing the novel: his is a deliberate attack on the chivalric romances of his times, romances that had come to hegemonize the literary readership and which had degenerated in quality and taste. In the Prologue to *Don Quixote*, an imaginary friend tells the author to keep his aim "fixed on the destruction of that ill-founded edifice of the books of chivalry," and at the end of Part Two he clearly states: "My desire has been no other than to cause mankind to abhor the false and foolish tales of the books of chivalry which ... are... doomed to fall forever." Such an opinion against the baneful effects of chivalric romances was by no means new. Looking back at Dante's *Divine Comedy*, we see that in the depths of *Inferno*, the tortured souls of Paolo and Francesca suffer because they have sinned after reading such a romance narrating the exploits of Sir Lancelot. A later novel with a similar underlying idea is Flaubert's *Madame Bovary* where the female protagonist suffers because of her obsession with romances.

The age of Cervantes was an age of prose which produced a record number of titles in chivalric romances and readers of all social strata were hooked on to the genre. *Don Quixote* is a parody of such romances, highlighting the ill-effects of the novel of chivalry on the mind of an innocent reader. The eponymous hero of his novel is obsessed with the heroic exploits of legendary heroes, stories of Orlando Furioso, Amadis de Gaul, and other dazzling figures of chivalric romances. He fails to realize that time has moved on, that the medieval world is now replaced by a modern one, that the knight errant is a figure that has receded into history, and that it is no longer possible to rescue damsels in distress or go about killing dragons. Cervantes, while narrating the story of his deluded hero, juxtaposes the romantic with the realistic, the old with the new. The actual world is pitted against the imaginary world that Quixote believes in.

Attacking the old school of writing through a gentle satire, Cervantes lays bare the immense possibilities of the novel form

and shows the way to later prose writers from Defoe, Fielding, Smollet and Sterne, to the later nineteenth-century novelists including Flaubert and Dostoyevsky. In the Approbation of Part II, using irony and wit, Cervantes mentions that he has tried to mix humour with truth, morality with light-hearted parody. He does not offer any sermons; he does not pontificate; he is non-judgemental and chooses to present his views indirectly through his genial satire. As Lord Byron put it, Cervantes “smiled Spain’s chivalry away,” not a mean achievement considering how deeply the taste for romance was ingrained in readership of the day.

Carlos Feuntes believes that *Don Quixote* is the first modern novel but it is not a radical break from literary tradition. It bears the marks of all that it leaves behind. It may be taken as the last of the medieval romances which, while sounding the death knell of the genre, is actually celebrating its end. A work of the Renaissance, it exemplifies the carnivalesque spirit and contains Bakhtin’s festive humour, breaks barriers between actors and audience. At the same time, it remains a book deeply immersed in the society and history of Spain. The character of Don Quixote, in keeping with the Renaissance spirit, represents the common man and his desire to explore the unknown. He is different from Dante’s Everyman who may learn many lessons from the tortuous routes in the depths of Inferno. Cervantes’ character is a *hidalgo*, a country squire who, like any recognizable individual of his times (or ours), is a lovable, but fallible human being addicted to a certain kind of reading and must pay a price for it with the loss of his sanity. He tries to be a *caballero* (a knight) and the results are tragi-comic. There is a lesson to be learnt from his obsession and his misadventures.

Don Quixote has much in common with its literary ancestors. It is comparable in its narrative techniques to framed texts of the classical world. Homer’s *Odyssey* may be of a different magnitude altogether but it is similar in the sense that it traces the many adventures of its hero through different locations, beginning at a particular point and coming a full circle by the end of the narrative. Indian narratives, too, may be mentioned in this connection, e.g., the episodes of the epical *Ramayana*

deal with the various adventures and exploits of Prince Ram Chandra. The epic is solemn and has an indisputable magnificence, but there are also popular, more down-to-earth stories across the Indian subcontinent, like those of Shaikh Chilli, which are not very different from the crazy feats of Quixote.

There are multiple frames and different levels of narration in *Don Quixote*. The outermost frame comprises the narration of Cervantes telling us the story about writing a story. Then there is Cidi Hamete’s chronicle which has three commentators, the second author, the Arabic historian and the Moorish translator. As the story progresses, there are numerous stories within stories, for instance that of Lothario, of the adventures in Sierra Morena, the helmet of Mambrino, and so on. Metafiction combines with meta-theatre. Alonso Quijano dressed up as Don Quixote, masquerades through the countryside; his squire too has an assumed identity. There is a puppet show in Part Two, an illusory world projected on stage, repeatedly interrupted by characters from real life. The eccentric knight watches the performance of the puppeteer called Pedro. Even before the act can come to a formal close, Don Quixote rushes on to the stage with a raised sword, insisting on re-telling the story his own way, his action symbolising a refusal of the narratee to be a passive spectator. Finally Don Quixote hacks the puppets into pieces because he asks for verisimilitude but feels the puppets are far removed from reality. Indirectly Cervantes is attacking the illusory world of the romances.

As a character, Don Quixote is taken for a man of his times. He has been compared with Christopher Columbus who set forth to conquer the world. As a critic says, both are enchanted by the possibilities of the as-yet-undiscovered, the love to explore, give names, challenge humanity, push back the limits of the known into the unknown. For this reason it is often said that Columbus is a variant of Don Quixote and his explorations are in compliance with the chivalric formula.² In Cervantes’ novel there are several references to the Americas. In fact records indicate that Cervantes wanted to be posted there on a government assignment.

According to Fuentes, *Don Quixote* illustrates the rupture between the old and the new, telling us that being modern is not a question of sacrificing the past in favour of the present but of maintaining and continuing into the present values created in the past, adapting them to the changed times. If *Don Quixote* sounds the death knell of the old romances, it also takes the art of narration closer to its present form. Doing so, it occupies an important position between the old and the new. The traditional novel hitherto was authoritarian but with Cervantes another mode of narration was introduced that evolved into the new novel form. In the Prologue to Part I, Cervantes says that *Don Quixote* is not his child but his step-child and that he has given up all authority over the narrative; he has handed it over to surrogate guardians like the phantom author, editors, translators, even readers. The reader becomes a participant in authoring the text. *Don Quixote*, thus becomes a writerly text.

In chapter 32 of Part I of *Don Quixote*, in the course of a discussion on the novel of chivalry, the landlord of the inn brings down a trunk left behind by a former traveller. It is an assorted mix, full of stories of different genres;³ the conversation that veers around them further underscores the fact that they have popular appeal. Cervantes, like the landlord and the other speakers, is aware of this fact but he is also aware of the disastrous consequences of being hooked on to such literature. Therefore, in his novel he mixes the stories, retains their essence and presents them as the epitome of folly that may cost a trusting reader his sanity. The chosen style of story-telling is unconventional, he mixes up the genres, bringing together the oral narrative, the epistolary, the romance and the novel of chivalry, but never loses sight of his aim which is to bring down the edifice of the literary form that had reigned supreme and captured the imagination of the reading public of his times.

Through his penchant for puzzling games, Cervantes deliberately tries to involve and confuse the reader. For instance, the reader is left guessing who wrote Part I and then the spurious II. Again, in Part II, Don Quixote meets two characters who recognize him as the hero of the chivalric romance about him.

This self-reflexivity is a technique that transforms a fictional character into a real person concerned about the manner in which he has been represented in a text. The technique surfaces again later in the works of Laurence Sterne who admits having learnt from “the easy pen of my beloved Cervantes” and thereafter the style becomes an integral part of narrative traditions.

Rene Girard has an interesting study of the “Circular Desire in *Don Quixote*” where he says that Amadis de Gaul, who is admired by Don Quixote, becomes the “mediator of desire”. Don Quixote wishes to imitate him and describes him as “the pole, the star, the sun for brave and amorous knights.” Girard, presenting his ideas diagrammatically, says there is a triangular relationship between Amadis (the desired pole star), the subject (Don Quixote) and the object (the knight he wishes to become). Amadis is the mediator and remains high above, radiating towards subject and object. Don Quixote is the “victim of triangular desire” but his object keeps changing from windmills to barber’s basin to Lady Dulcinea, and so on. Amadis is a fictitious character and behind him is another person, his creator. Don Quixote is strongly under the influence of his role model, the star, and wishes to become like him. The mediator, meanwhile, in Girard’s opinion, remains inaccessible, enthroned in a high heaven.

It is possible to extend Girard’s metaphor from Amadis de Gaul to Cervantes’ novel. *Don Quixote* may be considered the pole star showing the light to writers that follow. Thus there is, diagrammatically, one triangle inside another and yet another – another way of representing multiple levels of narration, different perspectives. It becomes a source of inspiration, a guiding light, a model to be emulated. Behind the text is its creator and still beyond are the many influences that may be traced on both, creator and text. Such is the influence of the novel in the history of world literature that the term ‘quixotic’ has come to stay in common parlance.

NOTES

1. In a letter to Can Grande.
2. Tr. Ralph Manheim, introduction by Michael Dirda. NY: NYRB, 2006.
3. In recent times the under-dog has been used frequently as a metaphor in literature. Vikas Swarup's *Slum Dog Millionaire* (original title *Q & A*) for instance, or Aravind Adiga's *The White Tiger* (both 2008).
4. Editor's note, *Don Quixote*, W.W. Norton & Co., 1999 p. x.
5. "...he brought out an old valise secured with a little chain, on opening which the curate found in it three large books and some manuscripts written in a very good hand. The first that he opened he found to be "Don Cirongilio of Thrace," and the second "Don Felixmarte of Hircania," and the other the "History of the Great Captain Gonzalo Hernandez de Cordova, with the Life of Diego Garcia de Paredes." And then again: The landlord taking them out handed them to him to read, and he perceived they were a work of about eight sheets of manuscript, with, in large letters at the beginning, the title of "Novel of the Ill-advised Curiosity." The curate read three or four lines to himself, and said, "I must say the title of this novel does not seem to me a bad one, and I feel an inclination to read it all." To which the landlord replied, "Then your reverence will do well to read it, for I can tell you that some guests who have read it here have been much pleased with it, and have begged it of me very earnestly; but I would not give it, meaning to return it to the person who forgot the valise, books, and papers here, for maybe he will return here some time or other; and though I know I shall miss the books, faith I mean to return them; for though I am an innkeeper, still I am a Christian."

Huckleberry Finn: The Story Continues

“The end of all our exploring is to come back to the place where we started / and know the place for the first time.” **(T.S. Eliot)**

“Persons attempting to find a motive in it will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot,” says Mark Twain of his book. At the risk of being prosecuted, banished, or shot, it would still be worthwhile to look at the ideology contained in the narrative of Mark Twain’s *Huckleberry Finn* (1884), a text that has been recognized as an all-time classic despite the fact that it is firmly rooted in the nineteenth-century socio-political world. The idea of civilization and what it means to be “sivilized”, as Huck Finn sees it, runs through the novel, winding through different geographical locales as the eponymous hero and his companion, the fugitive slave, make their way down the Mississippi. The text has been called a “world novel” by Lauriat Lane, Jr., who sees in it discernible epical qualities.

Apart from its vagabond duo, *Huckleberry Finn* has several features in common with the all-time classic novel, *Don Quixote*. When Miguel Cervantes wrote his *Don Quixote*, he had a specific aim in mind: he was concerned about the baneful

effects of the novel of adventure on impressionable minds. So he wrote a satirical novel which would sound the death-knell of all romances associated with the knight errant. Although *Don Quixote* is firmly rooted in its time and space, it bears a resemblance to texts from other parts of the world. Woven around the quest theme, it is an example of narratology at different levels. Within the narrative, too, there are wheels within wheels, characters taking on different roles or becoming impromptu narrators of stories about other characters, thus assuming an authorial omniscience, often pausing to critique themselves or the story that is being told, commenting on the plausibility or verisimilitude of the narrative. There is, thus, a heightened self-consciousness that is operative and the reader is not allowed to be a passive spectator. On the contrary, the narratee is forced to take on an active role in the process of story-telling, keenly following the shifts and loops in narration, keeping track of all the various angles from which the story is being unfolded, the different frames of the picture being presented. The main story continues to unravel despite all the twists and turns.

The metafictional technique is used by Mark Twain along with other narrative devices to take the story forward – for example Huck disguised as a girl, returns to Petersburg to find out what events have taken place since his faked death. Appearance and reality, thus, continue to jostle each other as the story progresses. There are other binaries, too. The world of the child is constantly being juxtaposed with the adult's and the stark differences between the two are laid bare. Thus, despite the lack of a formal, rigid structure, it is possible to discern a recognizable pattern in the whole.

The quest motif found in *Don Quixote* and *Huckleberry Finn* is one that recurs in world literature. As Huck and Jim move out of St. Petersburg down the Mississippi River, they encounter one adventure after another, meeting an assortment of people ranging from different social strata, the Grangerfords and the Shepherdsons, the grafters, et. al. *Huckleberry Finn* deals with burning topical issues of the Southern states of America – slavery, racism, and the idea of being 'sivilized'. Huck escaping

from the clutches of his greedy father and Jim running away from slavery, both are in search of freedom in the wide world as they make their symbolic journey down the river. The life and locale is specifically American, the characters are local; regional and social differences among them are represented through their dialect and speech. At the same time the local color realism of the novel is a part of a larger frame that may be called a global literary tradition. For this reason, Ralph Ellison sees the novel as an elaborate allegory.

The narrative comprises, as the title of the novel tells us, a series of adventures – units loosely linked by the main characters. In the beginning of the novel, and at the conclusion, we meet Tom Sawyer who, while giving the adventures their outermost frame, also links the novel with its predecessor, *The Adventures of Tom Sawyer*. Thus the story, though linear in its flow along the river Mississippi, completes a full circle, supporting what T.S. Eliot believed: "The end of all our exploring is to come back to the place where we started / and know the place for the first time." Perhaps this is the reason why Eliot was all praise for Mark Twain's river novel. Eliot, in an Introduction to the novel, highlighted the two main elements of the book – the Boy and the River. The River is seen through the eyes of the Boy, but the Boy is also the spirit of the River. Lionel Trilling sees a connection between Huck's river and T.S. Eliot's river in "The Dry Salvages". The notion of the river-god present in Eliot's poem is present in *Huckleberry Finn*, too. "Huck himself is the servant of the river-god," says Trilling. The river seems to be "a power which seems to have a mind and will of its own, and ... appears to embody a great moral idea." (Trilling vii) Huck Finn belongs to his times and at the same time, he belongs to all times and all places.

As the story unfolds, it dawns upon the reader that those who are placed in a position of authority or responsibility are not necessarily wise or sagacious; wisdom, in its true, intuitive form, resides in the hearts and minds of the illiterate or the ignorant, e.g., Tom, Huck and Jim. They are the ones who exhibit commonsense and compassion, the bedrock on which the narrative rests. The climax of the novel occurs when Jim is finally set free.

The popularity of the novel rests on the American taste for adventure and travel. In the nineteenth-century the American Adam was still exploring the continent and encountering new experiences. The frontier was still being pushed back and horizons of knowledge were continuously expanding. *Huckleberry Finn* catered to the aspirations of the American mind: Huck symbolizes man's spirit of adventure, his curiosity, his desire to learn and discover. The novel presents social problems, no doubt, but it also offers ethical solutions to these problems. It is a real world that Huck traverses and this world is peopled by real flesh and blood people, the good, the bad and the ugly. As Bernard de Voto says, "Huck never encounters a symbol but always some actual human being working out an actual destiny." (Inge 166) There are allegorical readings into the text but there is no escape from reality.

Huckleberry Finn is comparable to *Don Quixote* in more ways than one: like the earlier novel, it is picaresque in its design as it traces the fortunes of its adolescent anti-hero from one episode to another. Huck is essentially a good soul who, as the story unravels, gradually discovers that the world is populated by evil people. He is like the man from La Mancha, on a lone crusade against the ills that plague the society. The novel also has a counterpart of Don Quixote's companion, Sancho Panza, in the slave Jim who remains faithfully by Huck's side through almost all the episodes. As Huck travels down the river, he is symbolically going through the journey of life, getting exposed to reality in its raw, unadorned, unembellished form. Hitherto he has led a more or less provincial existence and in the process of the unraveling of the story he is initiated into the ways of the world, be they good or bad. In this sense the novel may be taken as a *bildungsroman* describing the rites of a passage, the protagonist moving from boyhood to adulthood, which makes this book very much like its precursor, *Tom Sawyer*, as it follows the evolutionary graph of a young adult, taking him from innocence to experience. The story is narrated in the first person, through the colloquial, unself-conscious ease of Huck Finn's diction. Not surprisingly, it has often been read as a spiritual autobiography, the pilgrimage of the soul that awakens to a realization of the dignity of all human beings.

Huckleberry Finn is well and truly entrenched in the soil that nurtured it: the American way of life with the peculiar conditions that prevailed in the early nineteenth century. Slavery and abolition were burning topics at that point. Transformations in the social fabric, in the southern states in particular, are depicted in a realistic manner, the ambivalence towards the abolitionist movement, and the general reluctance to awaken into the realization that the "nigger" too is a human being.

As far as the narrative structure of the novel is concerned, critics are divided in their opinion. While some appreciate the episodic unraveling of the story, there are others who feel that it is an unplanned, unstructured, even unpremeditated text. And yet, Twain's genius is evident in its "local impulse and lack of planning". However, Frank Baldanza sees a different kind of unity in the various episodes comprising the novel: a unity that comes from a repetition of certain images and patterns. (Inge 165-173) This is a repetition that does not become monotonous because every time it occurs with a variation, imparting to the text a rhythmic pattern and a cadence. Events and characters duplicate themselves with a difference in a manner that each becomes a comment on the other. At every turn of the novel we see Huck facing some kind of a conflict. These conflicts come up again and again although the nature of the encounter keeps changing. Symbolically, we are being presented a fight between good and evil forces. Huck, caught between the two, is not always sure which side he should be on.

Running away, or escaping, is a motif that occurs repeatedly through the novel. Whether it is Huck running away from his father, or from the fear of being 'sivilized', or from thugs and rogues, or whether it is Jim trying to run away from bondage, or conmen trying to dupe innocent people and make a run for it, the motif surfaces intermittently, binding the various sections of the novel and giving it its unique character. The river itself, symbolizing the flow of life, is a link that holds all the diverse threads of the novel. Lionel Trilling calls it a "moving road" that runs through the book. If we use Bakhtinian terminology, it is the chronotope of the novel which takes the text to a higher

plane, making it transcend boundaries of time and space. Although the book has been criticized for its loose structure, the flexibility with which Huck's story is narrated is actually in tune with life itself. There are no rigid rules in the book of life. It flows freely, like the great river of the novel.

Symbolizing the linear development of the story, the Mississippi has a linear flow, despite its windings. Yet the story that is narrated has a circularity about it. It begins with the idea of civilization and ends with it, too. The locale in the early chapters is the village of St. Petersburg, Missouri, from where the narrative moves away, down the river with Huck. In the course of their adventures on the river, along its banks, through Arkansas and Illinois, the action moves in and out of different social strata, including the wealthy aristocratic society represented by the Grangerfords and the Shepherdsons. There is a repeated escape to the river each time a conflict takes place. Finally, all is well and at the conclusion of the novel Jim is a free man and so is Huck. Jim's master has died, giving him his freedom as a last generous gesture; and Huck's oppressive father too is dead, so he can stop running and turn back to life once more. He had in a way 'died' out of society, running away from it, faking his own death. But now he is free to return to it. Still Huck dithers; as he says in the concluding lines, "There ain't nothing more to write about, and I am rotten glad of it, because if I'd a knowed what a trouble it was to make a book I wouldn't a tackled it, and ain't a-going to no more. But I reckon I got to light out for the Territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me, and I can't stand it. I been there before." Thus ends the novel. Light out, or escape the 'sivilizing' process of Aunt Sally that had begun with Widow Douglas. That is how the novel had begun. The conclusion returns us to the same theme.

As Huck grows into manhood he has to face several moral dilemmas, particularly in connection with the question of slavery. In the first place, conditioned by a society that justifies slave labour, he has never thought of a slave as a human being. In this Huck represents the general awareness (or lack of it) of his times. He himself is white though poor. Nothing in his

upbringing has prepared him for the realization that a dark-skinned slave may have something in common with a white man. Tom and Huck have been brought up to "believe niggers and people are two different things." Inevitably, Huck is faced with another dilemma: should he or should he not sympathize with Jim and help him escape? If he does so would he not indirectly be robbing Jim's owner, Miss Watson? And if he does not, then something in him tells him he would be doing injustice to another human being. "It hadn't ever come home to me before, what this thing was that I was doing. But now it did; and it stayed with me, and scorched me," he says. What finally helps him decide in favor of helping Jim is the adverse picture of the aristocracy that he sees through the Grangerfords and the Shepherdsons, and the murder of Bogg by Sherburn. Finally, it is an individual morality that he asserts in the face of social convention. "When I start to steal a nigger, I ain't no ways particular how it's done, so it's done. What I want is my nigger ... and I don't give a dead rat what authorities think about it nuther." He comes to realize that by an accident of birth he is part of an unjust society. "It was enough to make a body ashamed of the human race," he admits at one point.

Jack Solomon makes a comparison between *Huckleberry Finn* and the *Odyssey*. He talks about Odysseus's homecoming and the tradition of disguises and sees parallels in the two journeys. Huck's imprisonment in the hut, destruction of the raft, faking his own death, hiding gold in a coffin – all these episodes symbolize a kind of descent into the underworld. (Solomon 11-13) Clarence Brown sees the novel as a pastoral, "albeit one in which a nightmare world of human injustice and brutality constantly impinges." (Brown 10-15) It is a serious novel with comic overtones: the beginning (the gang of boys) and the foolery at the ending. *Huckleberry Finn*, thus, is a novel that may be looked at from different perspectives, each entry point laying bare a different aspect of the work. Some of these may overlap or contradict each other, but such are the characteristics of a novel of substance. To quote Walt Whitman: "Do I contradict myself? / Very well then I contradict myself. (I am large. I contain multitudes.)" It is this richness of the novel

that connects it to other literary texts and helps it retain its place in world literature.

Taking at random another text, we may note the same principle in operation, the text reflecting this world here as well as the larger one out there. Herman Melville's *Moby Dick*, for example, was inspired by two events that Melville had witnessed: the sinking of the whaling ship, *Essex*, in 1820 when it was attacked by an eighty-ton sperm whale, and an actual sperm whale called Mocha-Dick killed in the 1830s. Along with these topical events, the book detailed a vivid account of the whaling business of the times, and life on board a whaling ship in the mid-nineteenth century. *Moby Dick*, thus, is a record of the age as Melville saw it. At the same time, it transcends chronotopic limits and has a wider validity. Like Twain's novel, it may be taken as an elaborate allegory dealing with the battle between good and evil, Ahab's struggle against the whale symbolizing man's struggle against fate. The journey motif predominates as the crew hunt for the whale and are eventually destroyed by it, the Pequod sinking without a trace in the depths of the ocean. The ending is different from Hemingway's *The Old Man and the Sea* to which it bears a striking comparison. In a totally different vein it may be compared to Lewis Carroll's *The Hunting of the Snark*, where the crew

“... sought it with thimbles, they sought it with care;
They pursued it with forks and hope;
They threatened its life with a railway-share;
They charmed it with smiles and soap.”

At this point one may also refer to William Faulkner's *The Sound and the Fury* (1929) and *As I Lay Dying* (1930). The first novel is experimental in the sense that Faulkner has the tendency to focus on the same episode from different points of view. The novel has been taken as a microcosm of the South in the Post-Civil War times. Faulkner seems concerned about restoring and preserving the lost tradition and values of the old South, a concern that is presented through the Compson family, in particular the four main characters from whose perspective the narrative is presented. The novel, even as it is grounded in

the present that Faulkner lived in, follows the stream of consciousness mode, looks back at earlier ventures of the kind – *Tristram Shandy*, for instance – and also connects with James Joyce and Virginia Woolf. It has much in common with *As I Lay Dying*, published almost at its heels, where the death of Addie Bundren is presented in fifty-nine chapters through as many as fifteen different narrators. At the same time, it connects with classics of the past. Just as *The Sound and the Fury* is a quote from Shakespeare's *Macbeth*, the second novel is inspired by Greek classics, the title taken from Book XI of Homer's *Odyssey*, where Agamemnon tells Odysseus: “As I lay dying the woman with the dog's eyes would not close my eyes as I descended into Hades.” Implicit in these connections and cross-connections is the point that although these texts are rooted in specific locales and comprise independent worlds, they are part of the larger world, too. Intertextuality plays an important role in world literature.

Part II

(i) Stories of Our Times

Through an Other Gaze: J.M. Coetzee

In Part I of this study the focus was on texts from different geographical locales (India, the Middle East, Italy, Spain and America) that shared common features and cut across all barriers. From this point one may turn to a contemporary novelist from South Africa, now re-located in Australia. J.M. (John Maxwell) Coetzee, one of the leading writers of today, may be placed in the tradition of world literature, to which he has made a lasting contribution with the stark honesty of his narratives, this ruthless uncompromising vision, and his re-working of tales from older masters. In order to gauge the difference between Coetzee and other writers, here is an anecdote:

In 1997, Princeton University invited Coetzee to deliver the Tanner Lectures on Human Values. Instead of giving a formal address he read a novella about another novelist being invited to lecture. This other novelist, Elizabeth Costello, instead of speaking about literature, surprises her audience by delivering a lecture on animal rights and ethical vegetarianism. This is how Coetzee, using the metafictional device, presented his ideas on human values at Princeton. The Tanner lectures were subsequently published as *The Lives of Animals* in 1999. Four years later, Coetzee resurrected its protagonist in his book,

Elizabeth Costello, published immediately after the announcement of his Nobel Prize for Literature. Mrs Costello, a frail, ageing Australian, travels from place to place, delivers lectures, is uncompromising in her views, remains forever locked in debates on ethical and moral issues, has difficult relationships with people, and does not mince her words while arguing a point. In more ways than one she resembles her creator, J.M. Coetzee.

Coetzee, with two Bookers and several other prizes in hand, has been on the literary scene for the last two decades and more. While first-time readers who begin with his *Disgrace* are overwhelmed by the quiet force of the narrative, those who choose *Elizabeth Costello* as an entry point to his oeuvre are left somewhat surprised at his choice of a female protagonist. For *Elizabeth Costello*, at first glance, seems to be a novel about a quixotic female character. Yet it is different from the traditional novel. There are frequent comparisons between Mrs Costello's world and Kafka's. Equally strong is a parallel with the universe of Godot. As in Beckett's masterpiece, in *Elizabeth Costello*, too, one gets the impression that nothing happens, nobody comes, nobody goes. Characters appear, say their bit and then retreat. The action remains at the intellectual, cerebral level, confined to the deep recesses of the mind. The overall impression is an all-pervading silence, a stillness before and after insignificant ripples caused by the protagonist's interaction with other human beings, a protagonist forever engaged in private ethical dilemmas.

To be more specific, the book comprises eight chapters or "Lessons" and a postscript. Several of these chapters are reproduced from earlier publications: two, for example, were earlier published as *The Lives of Animals*. Four others have appeared in different journals over the last few years. What they have in common is the protagonist, Elizabeth Costello, and her philosophical explorations on what makes human existence meaningful. What is life, after all? Does it comprise the well-demarcated certitudes of a black and white existence? Or does it exist somewhere in the interstices, in the in-between spaces,

seen intermittently through the light and shade, in fleeting moments of revelation?

There is little doubt that Elizabeth Costello is a mask for her creator, a camouflage, an alter-ego, a surrogate voice for his deepest beliefs. Judging from his earlier *Boyhood* and *Youth*, we know that Coetzee is capable of writing a searingly honest autobiography in the third person. Here he uses the same technique, distancing himself from the reader, hiding behind a persona who speaks for him on subjects ranging from animal rights to literary realism, from good and evil to truth and beauty, from the human to the sublime, the physical to the spiritual. The persona is female but gender does not seem to be of much consequence. Mrs Costello is the author in a woman's guise. Coetzee is about the same age as his protagonist; he too lives in Australia now, travels the world giving lectures, and has similar views. Like Mrs Costello, J.M. Coetzee avoids publicity and hates attending public functions, even to receive coveted awards. Like Coetzee, Mrs Costello "shakes [the reader]...." She is by no means a comforting writer. One may also wonder if Mrs Costello is modelled on John Coetzee's mother for she, too, has a son called John. But, in all probability, if the writer were asked, he would not give a straightforward answer. Instead, he would come up with another story, another fictional character in yet another book, creating another story within a story, leaving us with a hundred other unanswered questions.

This is not the first time Coetzee has used a female protagonist. In an earlier novel, *Foe* (1986), the main character was a woman in a revisionist take on a story borrowed from Daniel Defoe. *Foe* revives the early eighteenth-century story of a sea-farer, placing it in the twentieth century, bringing in issues that did not seem to matter in the original tale. As the story goes, it was in the year 1703, that a young adventurer called Alexander Selkirk ran away to the sea and joined the expedition of the explorer and buccaneer, William Dampier. On board, he quarreled with the captain and insisted on being put ashore on the uninhabited island of Juan Fernandez where he survived alone for more than five years until rescued by a passing ship. Returning to England, he met the writer, Sir Richard Steele who

later published an account of Selkirk's unusual experiences in his periodical, *The Englishman*.

The adventures of Selkirk, a saga of survival through determination and grit, fired the imagination of his contemporaries, among them Daniel Defoe, who blended reality with fantasy and immortalized the story in his book *Robinson Crusoe* (1719). Often hailed as the first English novel, Robinson Crusoe's success was astounding. It was translated into diverse languages and followed by many imitations which came to be called "Robinsonnades". Among the imitations are *The Adventures of Philip Quarll* (1727) which narrates the 50-year-long lonely existence of a certain Quarll on a South Sea island. Other inspired works are *The Life and Adventures of Peter Wilkins, A Cornishman* (1751) – a fantastic tale of a shipwrecked mariner in the Antarctic region, and *The Swiss Family Robinson* (1812-13) which has travelled across the world in its various translations and adaptations, literary as well as cinematic. Other Robinsonnades followed, for instance *Coral Island, Treasure Island* and the celebrated twentieth-century novella, *Lord of the Flies*. Defoe himself, aware of the great interest generated in his protagonist, followed his novel with a sequel entitled *The Farther Adventures of Robinson Crusoe* in which his hero, much after his rescue, re-visits his island, is attacked at sea and loses his Man Friday.

The story of Robinson Crusoe is kept alive even today. This is not surprising as we know that some classics remain evergreen and continue to perplex readers with countless unanswered questions: what happened next? Did their troubles cease? Did they live happily ever after? And so on. Some writers, taking up these nagging questions, have revived immortal tales and tried to write beyond the ending. A popular example would be *Scarlet* which came as a sequel to *Gone With the Wind* many decades after the latter made its appearance, and continued the story of the vivacious Scarlet beyond the ending of the first novel.

Sometimes the sequel is presented from a radically different point of view, giving a reverse picture of the original story, as for instance Naguib Mahfouz's *Arabian Nights and Days* which continues the story of *1001 Arabian Nights* but from the point

of view of the queen who is unhappy even though her life has been spared and she has survived the wrath of her eccentric husband. Jean Rhys, in *Wide Sargasso Sea*, is inspired by *Jane Eyre* and tells us the story of the wronged Mrs Rochester in the attic. Other examples may be cited: Emma Tennant continues to rewrite the stories of Jane Austen; Tom Stoppard, in *Rosencrantz and Guildenstern are Dead*, resurrects Shakespeare's characters from *Hamlet* but they are placed in situations very different from the original play.

Every narration of a story may be taken as a fresh interpretation: new concerns are foregrounded while older issues are relegated to the background, depending on the narrator's/reader's standpoint. So even though the story may be familiar, it changes with the times as it is adapted to contemporary situations. Daniel Defoe's story, the influence of which lingers *mutatis mutandis* through the present times in literary/academic circles and also in the popular sphere, is similarly subjected to changes. Through the written text and also through popular film adaptations of the castaway motif, it continues to captivate the imagination of the masses. Among other works, we find remnants of the theme in William Golding's *Pincher Martin*. Most of the adaptations simply rework the shipwreck story, focusing on the marooned character's struggle for survival in a hostile landscape. The survivor is generally a larger-than-life hero with the ability to emerge triumphant above all adversity.

A totally different perspective, however, is presented by J.M. Coetzee in his novella *Foe*, where the centre-stage is occupied not by the castaway hero but by another character inserted into Robinson Crusoe's life in order to view the well-known story and its eponymous hero from a totally different perspective. This is a woman called Sue Barton who is brought into Crusoe's exclusive world in such a way as to give his story a relevance to the times we live in – times when the critical reader prefers to view a text not from the conventional centre but from the point of view of the Other. So the approach to a familiar story changes and presents a different version of the narrative: as seen by a woman placed in an all-male scenario, a woman

representing the minority, the marginalized, or the silenced other.

Coetzee's novel, *Foe*, is thus a take-off from *Robinson Crusoe* but with a difference. One may choose to read it either as a sequel or as an independent story. Apparently Coetzee wants the reader to see a continuity with the 18-century novel and hence employs names that echo the original. The author Daniel Defoe figures in person as Daniel Foe (giving the novel its title). He is approached by this lady called Sue Barton who has a strange story to tell: as a castaway on a desert island inhabited by Robinson Crusoe [sic] she was rescued by him and later became his companion and lover. Crusoe is now dead, she and the Man Friday have been "rescued" by a passing ship and are now condemned to roam the streets of London, looking for refuge. Will Mr Foe tell the world her story?

Telling a story, or the art of narration, is what Coetzee's *Foe* is all about. It takes us deep into metafiction as we hear a story about a story that has been told in the past, that is being told in the present, and that will continue to be told even after we put the book down. So we have several tales within a tale, different from the "connected" stories that one is familiar with in serialised narratives. Beginning as a straightforward realistic narration in the linear manner, epistolary in form, the story evolves and becomes a metaphor for the act of storytelling itself. The central action may be singular (the return to England and the rehabilitation) but there are different levels of narration being presented simultaneously. In the first place, the narrator of the original story is brought into the novel as Mr Foe who is supposed to tell Mrs Barton's story. Ironically, even though Sue Barton approaches him for assistance, she does the story-telling herself, penning all her experiences on paper in an epistolary form, whereas Mr Foe remains conspicuous by his absence through much of the book. It is Sue Barton whose account we read, who retrospectively tells us how she intruded into the secluded space of Crusoe and his Man Friday, how they spent their time on the island, how her relationship with Crusoe developed, how he died while being removed from his island kingdom.

Of the four principal characters – Mrs Barton, Crusoe, Friday and Foe – Mrs Barton is placed at the centre. Foe who should have been the actual narrator, is not allowed to be the story-teller in Coetzee's version. Similarly, Crusoe is given a marginalised role. As for Friday, he is dumb and so incapable of speech. How did he lose his tongue? Did the barbarians, from whose clutches Crusoe rescued him, pull out his tongue in some bizarre ritual? Or – and this could be a horrifying possibility – was it Crusoe himself who cut off Friday's tongue in order to subjugate him? Silence him forever so that there would be no witness to testify against whatever wrong he, Crusoe, had done? These are questions that are raised through Sue Barton's narrative – questions that make us deliberate the role of the oppressor and the oppressed, the coloniser and the colonised, and the ongoing power politics between them.

Foe is a feminist text in its decentering of the male protagonist of the original story. It focuses on a female protagonist who is a victim of circumstances over which she has little control, who follows an uncertain destiny through hostile terrain. She becomes the dominant figure in the story, first taking on Crusoe as her lover and then, symbolically, even the writer, Daniel Foe. Coetzee allows her to reconstruct the history of Robinson Crusoe. The pace of the narrative may flag at times and it may not always be as gripping and powerful a story as John Coetzee's other novels, but *Foe* is an interesting experiment that deals with issues which matter today, reviving an old adventurer's tale, narrating it from a fresh perspective, making it relevant to the contemporary situation.

While discussing the literary output of J.M. Coetzee and its relevance across boundaries of time and space, it would be fitting to speak of *Disgrace*, his prize-winning offering to the literary world. This is a disturbing book – which is another way of saying that it jolts the reader out of all complacencies, sends a chill down the spine and keeps coming back to haunt the mind even when the book is put away. It places scenes before the reader that one would rather turn one's eyes away from. It also unwraps matters that would generally be swept under the carpet in polite society.

The story centres around David Lurie, a professor of English at the University of Cape Town, who teaches a subject called Communications 101. Closer to his heart, he also teaches romantic poetry, a subject he is so absorbed in that it invades his life, making him a dreamer, a lost soul unable to see the dividing line between imagination and reality. At the same time, he is engaged in composing a soap opera on Byron in Italy which is going to be meditation on love between the sexes. There is something Faustian about Lurie, something Byronic, something eternally naive and romantic. His problem, however, is loneliness — the loneliness of a man who needs the company of women. That is what brings about his downfall, his disgrace. The pattern of shame and disgrace suffered by David Lurie is repeated with Lurie's daughter as the sufferer. It is almost as though she were paying back for the sins of her father. She bears it all in silence, refusing to complain, taking it as the price that she, being white, must pay for living in a black country. Personal relationships thus get enmeshed with local and national politics and with racial history. It is no longer the story of individuals but of two races split by a colour divide.

Disgrace is heavy with symbolism, drawing constant parallels between the human and the bestial (Bev Shaw and her dog clinic), making the reader wonder which of the two species is more humane. It is a novel that focuses attention on the sorrows of being human in a world that is essentially inhuman, a world that is unable to understand and reach out to individuals caught up in an existential web of loneliness and pride.

As he narrates the story of the main protagonist, the writer, John Coetzee, interweaves it with the story of a nation coming into its own, throwing off age-old shackles of the apartheid curse. This, in different hands, would probably be an optimistic theme, welcoming the dawn of a new era. But Coetzee is aware of the Savage God that takes birth, replacing one chaos with another. *Disgrace*, which begins as the story of a professor of English driven by Eros, ultimately turns out to be the tale of the white man in South Africa. What happens when the reigning majority is reduced to a minority, a hounded, unwanted

minority? What price does it have to pay then for the sins of the past?

To put it differently, what happens to the master when he is overthrown? What is the retribution? How do the erstwhile slaves take revenge? The history of the country thus becomes metaphorically entwined with that of individual characters. Racial hatred is laid bare and the harsh, ugly realities of post-apartheid South Africa, horrifying and frightening, are foregrounded. The novel is about the aftermath of decolonization as much as it is about the aftermath of Desire (with the capital D). In electing an anti-hero as the main protagonist, Coetzee draws our attention to what human beings really are. Like Lurie, they go wrong and fall from their pedestals - simply because they are human, fallible, flawed creatures: "...how are the mighty fallen!" says a character in *Disgrace*. But, through sacrifice, love and compassion there is the hope of redemption, at least partial. This is the underlying Christian theme, the saving grace that lifts ordinary mortals to a higher plane, enabling them to have intimations of immortality in a world that is undeniably mortal.

Narrated in a bare minimalist style, spare and precise almost to a fault, the narrative does not falter or linger over superfluous words or emotions. There is no moralizing, no sentimentality or gimmickry. The author believes in understatement: his symbols are loaded; the power of suggestion is strong and unignorable. Coetzee, while narrating a story that brings together the personal the social and the political, is dealing with issues that cannot be pinned to any single geographical locale. They have a relevance to the postcolonial condition, whether they be in Africa or elsewhere. The issues he speaks of are complex ones; they make us feel uncomfortable and keep niggling at our conscience.

Relating this novel with the earlier *Foe* and the more recent *Costello* or *Slow Man*, one finds that they comprise stories that are built around specific people and incidents but at the same time relate to moral and ethical issues that concern one and all. *Elizabeth Costello* revolves around ideas, not action; it holds our interest as the ideas are presented through changing

dramatic situations. Coetzee's novels are not the usual kind of fare for one seeking to while away a few idle hours; serious reading, they give us an insight into the mind of the Nobel laureate, telling us in an allegorical mode what ethical and moral issues move him most, issues that he feels strongly enough to weave into his writing. He has the power to make us think, ponder and re-assess our relationship with the world. His work takes the dirt out from under the carpet and asks us to look at it again, analyze it and decide whether it is indeed to be swept away or whether there is some good in it to be preserved. At the same time, through a narrative like *Costello*, the author – like many others before him and after – is playing a game with the reader, presenting a puzzle of sorts in which he throws a number of clues that the reader must piece together into a coherent whole to decode the message being conveyed through this story-within-a-story-within-a-story.

What is disturbing about the later novels of the author is the feeling that Coetzee seems to be growing more and more ruthless in his search for a perfect world. No doubt, Browning once said that man's reach should exceed his grasp — or what's a Heaven for? But an uncompromising search for perfection can bring its own sorrows. The reader wonders if Coetzee, then, is too much of an idealist. Is he seeking a utopia that is nowhere to be found in reality? Is he heading the Tolstoy way that can only lead to greater depths of gloom and self-destruction? An idealist in search of a perfect world, anguishing over its unattainability – that is how the work of Coetzee strikes the reader.

Somewhere in *Costello* he says:

“I am a writer.... It is not my profession to believe, just to write. Not my business. I do imitations, as Aristotle would have said....”

and

“I am a writer, a trader in fictions.... and what I write is what I hear. I am a secretary of the invisible, one of many secretaries over the ages. That is my calling: dictation secretary. It is not for me to interrogate, to judge what is given me. I merely write down the words and then test them, test their soundness, to make sure I have heard right.”

Who, one may ask, is the speaker here? In his novel it is a frail, drab Australian woman called Elizabeth Costello but in reality she sounds a lot like a frail, gaunt novelist from Australia called J.M. Coetzee who narrates stories that go round the world, carrying his messages alike to the believers and the non-believers. “What Mr. Coetzee's novels imply is that every colonial society is caught between a past so seemingly changeless that it may be conceived as beyond time and history, and a present moment entirely given over to power, empire, history and the systems that further those interests,” says Denis Donoghue in *New York Times*. It is for these reasons that the writer is read and understood by readers cutting across all divisive factors.

Bhartiya Manyaprad

Volume 1, No.2, 2014, pp. 120-128

History, Truth and Story: Shashi Tharoor

“What is the responsibility of the creative artist, the writer, in a developing country in our globalizing world? In my own writing I have pointed to one responsibility – to contribute towards, and to help articulate and give expression to, the cultural identity (shifting, variegated, and multiple, in the Indian case) of the post-colonial society, caught up in the throes of globalization.... The task of the writer is to find new ways (and revive old ones) of expressing his culture, just as his society strives, in the midst of globalization, to find new ways of being and becoming.”

- Tharoor at the Berlin Literature Festival, 2003: <http://www.literaturfestival.com/intern/reden/tharoor-engl>

In the later half of the twentieth century, poststructuralists like Derrida have denied the very possibility of objective knowledge and Truth. Bringing philosophy, literature, and criticism under the single all-encompassing term “writing,” and then building their argument on the premise of the inherent instability of language, deconstructionists attack the notion of the fixity of meaning, meaning being the literary equivalent in literature of Truth in philosophy. As both meaning and Truth being linguistic constructs depended on human beings, the unceasing play of signifiers produced an unceasing stream of varying and equally valid meanings. Evaluation in a world of

jouissance is thrown overboard; anything and everything is equally acceptable.¹

In an epigraph to *Riot: A Novel* (2003) taken from Cervantes, Shashi Tharoor tells us: “History is a kind of sacred writing because truth is essential to it, and where truth is there god himself is....” In a single sweep, thus, the writer brings together history, truth and divinity. The tale that follows is a complex multi-narrative that operates on several levels simultaneously. As it unfolds, it questions the basic premises of history: What is history? Whose history is authentic? What is truth and how is it embodied in history? The impetus to the novel may be pinpointed with precision: two actual events in contemporary history (a communal riot in India and the death of an American social worker in another part of the world) inspired the novel, the first being a collective event and the second on an individual level. Although it has its origins in actual instances, certain elements in the narrative raise the story above immediate temporal specificities and bring it into the realm of shared human experience. The author is ostensibly concerned with the narration of a story that is built around a physical intimacy between a foreign visitor and a local administrator set against a volatile backdrop of communal tension.

In *Riot*, the story is not ‘told’ to us: it is ‘shown’ through several pieces of a collage. The reader’s job is to decode the truth from various scraps of evidence and from the accounts of various characters. These fragments may then be pieced together to complete the jigsaw puzzle called truth or history. In the present context, the attempt is to look at what the novel purports to accomplish, what the writer seems to aim at, and to figure out if there are connections with other texts in other times and locales. At the same time, it is essential to remain focused on how the novel challenges the notions of objectivity and truth in the depiction of history. In *Riot* we have “several people writing together” as Roland Barthes would put it, different viewpoints being presented simultaneously, multiple stories being narrated together by multiple narrators, not all of them human. The omniscient author is present in his absence.

The novel is firmly rooted in time and place. Zalilgarh is a fictitious world, set in Uttar Pradesh. Paradoxically, Tharoor writes about it from his apartment in Manhattan's Upper East Side. Perhaps it is this distance that enables him to see a pattern in the disjunctive pieces of the collage he places before us. The time, too, is specified. The simmering Hindu-Muslim discontent of the 1980s, culminating in the Babri Masjid violence at Ayodhya, forms the historical backdrop. In particular, Tharoor has in mind the description of a riot that actually broke out in 1989 in Khargone, Madhya Pradesh. Almost simultaneously, the press reported the death of an American woman in a different part of the world: in South Africa, a social worker, who had gone there to help the cause of the Blacks, was ironically killed by a Black youth. The pathos of the episode, combined with the communal tensions in India, coalesced to become grist for the author's mill, merging into a larger network of ideas with other related issues later worked into the narrative of *Riot*. When asked to describe the book in one sentence, he said: "It's about love, hate, cultural coalition, the ownership of history and the impossibility of knowing the truth." Note how this description brings together the personal and the public, the social, cultural, political and ethical.

The narratology used by Tharoor in the novel is different from the conventional. If we are looking for a novel in the conventional sense, we will not find it in *Riot* – there is no formal beginning or end, no linearity or plot or formal constructions of the genre. Even if we are prepared for the stream-of-consciousness technique, or the experimental, postmodernist, or metafictional, we are in for a surprise – for the 'novel' (for lack of a more appropriate nomenclature) is more of a collage that brings together many different fragments. Or one may say that the author places a jigsaw puzzle before the reader, a number of pieces that have to be put together to form a coherent whole. The pieces comprise an astonishing variety – there are diary entries, letters, memoirs, excerpts from scrapbooks and journals, transcripts of interviews, conversations overheard, entries in notebooks, journalistic reports, a handful of poems, even a birthday card and a cable.

Conspicuous by its absence is the conventional "once upon a time" story, the "dear reader..." approach, or the omniscient narrator. In fact the writer is almost completely absent in the novel. "Down with the omniscient narrator. It's time for the omniscient reader," says a character in the novel. The reader of *Riot* is faced with the task of groping through the evidence and unravelling the story. At times one has the uneasy feeling of being a voyeur, a Peeping Tom taking a peek into a private chamber, or reading another's personal diaries or letters, or eavesdropping, or nosing into somebody else's very special, very intimate encounters. But the embarrassment is not allowed to linger as, almost immediately, there is a swing towards the impersonal, an interview conducted by an objective reporter, or the official voice of police personnel in charge, or simply a shift of perspective. All this is part of the narratorial strategy.

Tharoor is telling a story but he does not tell it in a linear manner. He experiments and juggles with his material, shuffling the many ingredients of the tale, its characters and episodes, creating a veritable collage of apparently disparate pieces. The various pieces of the collage are different takes on a central event – the death of Priscilla Hart, an American engaged in social work in a small town called Zalilgarh. How did she die and what were the circumstances? The story is not 'told' to us. It is 'shown' through bits and pieces. The reader's job is to decode the story from various fragments, dialogues, memoirs and scraps of information. At the same time, what *Riot* seeks to present is not simply a whodunit tale, or a murder mystery, or the story of the poignant death of a visiting American. It goes beyond mere statistics, beyond the factual details of the tragedy, to reconstruct the emotional life of the woman. What was it like to be an outsider in a small, conservative township? What were her personal moments like? The record of her emotional history is sketched vividly in a scrapbook that she maintains. The idealism that brought her to a remote spot in the middle of nowhere, the passion for her job, the love interest in her life, the secret rendezvous, the passionate involvement, the hopes and fears, the uncertainty and the agony, and so on: all these go into the making of the novel.

The novel comprises seventy-eight sections of varying length. Each section is different from the other and the perspective keeps on changing, presenting the reader with another and yet another dimension of Priscilla Hart's story, her life, work and emotional states. Simultaneously, even as the fragments of the text are presented before us, the story is being unfolded, leading towards the central event of the novel, i.e., Priscilla's death. Information is gathered from a variety of sources: Priscilla's interaction with Lakshman is reported; Priscilla's scrapbook and letters to her friend, Cindy Valeriani, also provide crucial information; her mother Katherine Hart maintains a diary; her father, Rudyard Hart has a conversation with Randy Diggs; Randy Diggs reports her death in *The New York Journal*; there are random remarks by Shankar Das, project director of HELP-US, Zalilgarh; Randy Diggs interviews the District Magistrate, V. Lakshman; there are entries in Lakshman's journal; conversations between Mrs. Hart and Mr. Das: all these are sources of information.

While Priscilla records her emotional history in her diary, her paramour, a local Indian administrator who is married but finds himself helplessly involved in a relationship with the American, is also a writer of sorts and keeps his own journal. So we get two perspectives on a single relationship. The clash of cultures, the divergent viewpoints, the inability to understand the working of the other's mind, the imminent end of a foredoomed relationship – all this comes across through the personal journals of the main characters. There is passion, even love, in this inter-cultural affair. But social pressures are far too strong for a lasting relationship. So East remains East and West remains West. Or rather, they would have remained so had communal violence not erupted, causing Priscilla's death and putting an abrupt end to the remote possibility of a happy ending to their love story.

... "without a multiplicity of cultures, we cannot realize how peoples of other races, religions or languages share the same dreams, the same hopes. Without a heterogeneous human imagination, we cannot understand the myriad manifestations of the human condition, nor fully appreciate the universality of human aims and aspirations." Tharoor, <http://www.literaturfestival.com/intern/reden/tharoor-engl>

Simultaneously, there is an unfolding of the historical situation, the Babri Masjid episode and the simmering communal tensions. All through the novel, even as the focus remains on the Priscilla-Lakshman story, other voices are heard presenting heterogeneous views on the diverse aspects of the Ram Janmabhoomi - Babri Masjid dispute. Each voice commands attention: each standpoint is valid and none may be ignored as frivolous. In this multi-perspective presentation all sides have been given space. Tharoor throws multiple lights on his selected back-drop:

"I think the best crystal ball is the rear-view mirror. ... It is part of the writer's job to recapture moments of history. My novel stands as a portrait of time, of tendencies that were brought to the fore, the genie that was let out of the bottle and could not be put back. I felt we should take that genie by looking it squarely in the eye." (Interview with Ganguli)

The novel, *Riot*, through its various focalizations and multiple characters who take on the role of narrators, may be looked at through the Bakhtinian lens as an example of polyglossia with different voices addressing the reader simultaneously. It may also be called a dialogic text in the manner in which it invites the reader to arrive at his own conclusions. Shashi Tharoor is presenting a tragic love affair, no doubt, but this is not all that he is interested in doing. More importantly, he is concerned with history as it was lived in a particular chronotopic context. And history is nothing but the truth. In his epigraph, when Tharoor brings together history, truth and god, he is actually raising a valid question: are they synonymous or is there simply a close kinship between the trinity? The novel lays bare a very personal concept of truth/history/god, presumably based on the author's private belief – that human life being an amalgam of paradoxes, human relationships are no less complex, and there are no certitudes, no finalities, no absolutes, no fixed beliefs, nothing good, nothing bad. It is all a matter of perspectives.

Take, for instance, truth. The novel, says Tharoor, is about the "knowability of truth" (Interview with Ganguli). If truth is the subject of Tharoor's story, what exactly is it and where is it

to be found? Whose truth is it? Who perceives it? In this connection one of the finest passages in the novel recounts a story which deserves to be quoted:

“... there’s an old Hindu story about Truth. It seems a brash young warrior sought the hand of a beautiful princess. Her father, the king ... decreed that the warrior could only marry the princess after he had found Truth. So the warrior set out into the world on a quest for Truth. He went to temples and monasteries, to mountain tops where sages meditated, to remote forests where ascetics scourged themselves, but nowhere could he find Truth. Despairing one day and seeking shelter from a thunderstorm, he took refuge in a musty cave. There was an old crone there, a hag with matted hair and warts on her face, the skin hanging loose from her bony limbs, her teeth yellow and rotting, her breath malodorous. But as he spoke to her, with each question she answered, he realized he had come to the end of his journey: she was Truth. They spoke all night, and when the storm cleared, the warrior told her he had fulfilled his quest. ‘Now that I have found Truth,’ he said, ‘what shall I tell them at the palace about you?’ The wizened old creature smiled. ‘Tell them I am young and beautiful.’” (137)

This story, like the story of *Riot*, is a writerly text, open to several interpretation; we may read in it whatever meaning we choose. Such is the nature of truth and of history. Tharoor’s novel is about the ownership of truth and history. It presents about a dozen versions of a given situation, no single one being privileged over the other. Truth is like Wallace Stevens’ blackbird and we may look at it from thirteen or more angles. If the story is told (or presented) from Lakshman’s and Priscilla’s points of view, it is also presented from the varying points of view of the other characters: the staunch Hindutva supporter, the Muslim activist, the police official, the grieving parents of the riot victim, the wronged wife, *et. al.* Their separate stories comprise the various pieces of the jigsaw puzzle called truth or history.

“History has many cunning passages, contrived corridors,” said T.S. Eliot once. Tharoor in *Riot* seems to be in agreement with this idea. History, he says, is not a web woven by innocent hands. The different pieces of the collage in *Riot* are often divergent, often contradictory accounts of the same event. Yet each has its validity, its own truth. Like the old crone of the story just mentioned, each is beautiful.

The conclusion of the novel is open-ended, providing the reader only with multiple perspectives, denying any final truth on who killed Priscilla or on the Ram Janmabhoomi-Babri Masjid dispute. Through these two intertwined cases, Tharoor is interrogating the nature of truth, “‘Satyameva Jayate.’ ‘Truth alone triumphs’ ... but sometimes I am tempted to ask, whose truth? There’s not always an easy answer” (236). In the novel, Lakshman seems to speak for his creator when he says: “The singular thing about truth... is that you can only speak of it in the plural. Doesn’t your understanding of truth depend on how you approach it? On how much you know? ... Truth is elusive, subtle, many-sided” (137).

In his interview with *First City* Tharoor emphasizes “the multiplicity of perspectives” to bring to light the dispute over the ownership of history, and attempts “to uncover the truth behind a certain event.” He justifies the use of this particular narrative structure saying that it enabled each character to have his/her own voice, whatever their biases, prejudices and levels of incomprehension. In the an Afterword, he quotes Octavio Paz who said that we live between oblivion and memory: “Memory and oblivion: how one leads to the other, and back again.... History, the old saying goes, is not a web woven with innocent hands.” (269) Tharoor implies that history is not created by some sort of inscrutable force; it is created by human beings. It is relative, it is subjective because human beings are capable of selection and omission: “History emerges as a result of people willfully using memory to drive others into oblivion or allowing the experience of recent oblivion to create new antagonistic memories.” (Interview to *Intelligence*, Vol. 24:3, Fall 2002)

There is no denying that the novel, in many ways, represents contemporary India struggling with the forces of communalism and violence. Simultaneously, it is about the changes that have taken place in the world, as life becomes more and more globalized. The novel shows rather than tells a story, and that too, through different scenes and situations presented without comment and without being judgemental. Says Tharoor, it is “about today’s people in our increasingly globalizing world, where collision and confluence seamlessly cross national and

ethnic boundaries.”² Whereas it was published as *Riot: a Novel*, in India, in the western world it appeared under the title *Riot: a Love Story* thus attempting to bring together love and violence, the individual and the communal. A national narrative with cross-cultural overtones is juxtaposed with personal love and loss. Major issues like religious intolerance, communal peace and harmony are raised, using the lives of ordinary people. Communal violence and human passions: this is what takes the novel out of its local confines as it narrates the stories of individual lives in a recognizable social setting that cannot escape the influence of the world outside. Based on private human emotions like desire, love and betrayal, at the same time it questions larger issues like the elusive nature of history and truth.

NOTES

1. For this observation I am indebted to my colleague, Prof Anil Raina, who has worked extensively on twentieth-century critical theory.
2. <http://tharoor.in/press/love-in-the-time-of-riots/>

Different Takes: Rashomon

When on the subject like this, exploring the relationship between truth and its representations in a text, it is inevitable that the 'Rashomon effect' should find its way into the discussion, especially in connection with a novel like Tharoor's *Riot*). The narratology adopted by Shashi Tharoor in *Riot* is comparable to the technique used by Akira Kurosawa in his celebrated film *Rashomon*. These two texts hail from different cultural backgrounds and belong to separate genres – one is a printed text and the other visual / cinematic – but both attempt to present the complexity and subjectivity of truth which remains elusive. While Tharoor experiments with narratology in his novel, *Rashomon* experiments with cinematography; both the texts present different points of view on a single central event. If, in the novel we have “several people writing together” (Barthes), the film presents the simultaneity of several people viewing an incident together. The omniscient author, in both cases, is distanced – if not 'dead' in Barthesian terminology.

The Oscar-winning 1950 film by Akira Kurosawa is accepted as a classic and is oft-quoted for its novelty and innovations, the impact of which is felt even today. Before going any further on the significant contribution of Kurosawa, it is essential to give an overview of this landmark film and the sources it

emerged from. *Rashomon*, the film, is based on two short stories by Ryunosuke Akutagawa, translated into English as “Rashomon” (1915) and “In a Grove” (1922).

Take a close look at the sources: the first story, “Rashomon,” takes place at the southern entrance of the city, Kyoto, where the gate is called Rashomon. It is a lonely, dilapidated spot where people are afraid to go because unclaimed dead bodies are sometimes dumped here. On this particular day, on a dark, rainy night, an encounter takes place at this spot between an old woman and a lowly man. The lowly, serving-class man is waiting for the rain to stop. In any case, he has nothing to do because he has recently been fired from his job and is now in a dilemma – should he let himself starve or should he – for the sake of survival – turn into a thief? The old woman is a poverty-stricken scavenger who ekes out a miserable living by stealing the hair of unclaimed dead bodies, making wigs and selling them for petty gains, just enough to keep herself from starving.

As she is busily engaged in pulling the hair off an abandoned corpse, she is accosted by the servant. Frightened, the woman justifies her action saying that she was stealing only to keep from starving. Moreover, the dead body that she mutilates belonged to a woman who was engaged in unethical practises: she used to cheat her customers, passing off snake meat as fish and selling it in the market for a profit, totally unconcerned with the immorality of her act. On these two counts – self-preservation and punishment of the unethical – the woman feels it is neither wrong nor immoral to steal from the dead body. The servant turns the logic of the woman against her, saying that if this were so then there would be nothing wrong in stealing the clothes she wore. Forcibly he tears off her clothes (which presumably he will sell in the market to buy himself some food), and disappears into the night, leaving her alone, naked and helpless at Rashomon Gate.

This story, with the backdrop of the city gate, is used by Kurosawa as the framework of his film. Within this framework, he places the second story, “In a Grove”.

“In a Grove” is an unusual story in the manner of its narration.¹ The story comprises the statements of seven witnesses to a

murder testifying before a Police Commissioner. The actual deed, i.e., the murder of a samurai called Takehiko, has already taken place in the *ante rem*, on the previous day. His body has been found, the suspected criminal has been apprehended, and witnesses have been called to testify. From the evidence gathered, a thief called Tajumaro had overpowered the samurai and raped his wife. Then the samurai was found murdered. The main focus of the story is not the act of murder which has taken place but the question – who has murdered the man?

The first witness is a woodcutter who says he had found the body that morning. A priest says he had seen the samurai armed with a sword, a bow and arrows, accompanied by his wife on horseback, the previous noon. A policeman next testifies that the arrested man is a notorious brigand who was found in possession of a horse that fitted the description of the one on which the samurai’s wife was seen riding. Next, an old woman, who was the mother of the samurai’s wife, identifies the corpse; she is worried about her daughter’s fate now that the man has died. The main characters in the story are the thief, Tajomaru, and the woman, Masago, the samurai’s wife. They too make their statements before the Commissioner. The thief, Tajomaru says he killed the man. The wife says she killed her husband and then she tried to kill herself. There seems to be no solution to the mystery.

Finally, the story concludes with the statement of the last witness: the spirit of the murdered man is called up via a medium and he reconstructs the event. He narrates how he had actually stabbed himself, thus giving a new twist to the story. The death is not a murder but a suicide.

At this point the story ends. These seven testimonies are presented by Akutagawa without a comment. The event is single – the death of a man – but the perspectives on the event are different. In other words, the truth is subjective and each version of truth may be taken as valid.

With this background, one may now turn to the film: the two stories above are put together in the Kurosawa film which has been hailed as ground-breaking. The opening scene presents the Rashomon Gate, borrowed from the Akutagawa story. There is torrential rain and three people, a priest, a woodcutter and a

commoner, taking shelter under the gate get into a conversation. The gate itself is an imposing structure and stands more as a symbol than an actual landmark. It is not only the gate to the city but also an entrance to another time zone, another level of storytelling, moving from the immediate present to a recent past.

Beginning at this point, the story then merges with Akutagawa's other story ("In the Grove") which is presented in flashback. The three men talking at the gate discuss the murder of the samurai. The woodcutter recalls the time when he had seen the samurai alive, walking through the forest with his wife on horseback. It is later revealed that he has also been a witness to the woman's rape. The priest, too, had seen the samurai and his wife alive. As the conversation proceeds, the action that has already taken place in the past, is unfolded through flashbacks within flashbacks, like many mirrors reflecting other mirrors. Following the Akutagawa style, there are different testimonies giving varying accounts of the central incident. If one has to strip down the story to its basics, one would say that the focal point of the film is actually a very simple event, i.e., a homicide. Yet, this simple act of murder acquires complex dimensions because the narration is from diverse viewpoints and each viewpoint differs from the others. The same story is presented in different ways so the truth of the matter remains elusive. There are five main characters in the story, the samurai, his wife, the bandit, the woodcutter and the priest. Four people are witness to the murder, one of them being dead. There are several clues and red herrings which point to the identification of the murderer. Even so, despite the evidence given by the woman, the woodcutter, the priest and the bandit himself, it is not possible to determine who has killed the samurai. What is true and what is not? Each version has its own validity, but what is authentic is hard to determine. Hence some other means must be adopted to arrive at the truth. The murdered man's spirit is called up via a medium, as in the source story, and what we have is a sting-in-the-tail ending.

There are, thus, different levels of narration. But, one may well ask, how reliable are the narrators? Each of the characters in the film is immediately connected with the incident, being

either a participant or a witness. Each of them makes a statement that does not contradict the 'given' of the story – the samurai's murder. But despite the consistencies, there are several variable details, differing information that serves as false clues and confuses the sequence of the events. So, when one statement is being recounted it seems genuine, but then follows another that appears equally convincing. Finally it is through a *deus ex machina* that all the pieces of the story fall into place.

This is not the ending of the film, however, and the scene shifts back to the present, to the three men taking shelter under the Rashomon Gate, one of whom is the woodcutter who had witnessed the rape and murder. It is now revealed that he had in fact stolen an expensive dagger from the site of the murder, the dagger being an important clue to the solution of the whodunit. If this witness is an opportunist with no compunction against stealing on such an occasion, then the question that crops up is – how reliable is his testimony? The nature and the relativity of truth, thus, becomes the main thrust of the story. Despite all the grim and sombre overtones, despite the murder, rape and violence, the film ends on an optimistic note, with the cry of a new born baby and the emergence of sunshine through the rain clouds. Thus in spite of the violent incidents at the heart of the film, the conclusion is, paradoxically, an attempt to assert the basic goodness of humanity.

Kurosawa once commented that the action takes place in the forest where the human heart is most likely to go astray. Being lost in the woods, a metaphor that brings to mind the opening of Dante's *Inferno*, where the poet admits that he has lost his way and needs a guiding light. Or again, the confessions of Augustine who regrets that he had travelled too far away from the guiding light of God. Dense forests, dark woods, foliage, lack of light, undergrowth, and the inability to find a way – all these tropes symbolizing forces of evil which place temptations in the path of the human soul. It is therefore predictable that the notorious thief, Tajomaru, should be lurking in the midst of the dense forest and that the samurai and his wife should be from a world lit up by the sun. The play of light and shadows, appearance and reality, truth and its opposite, is in constant evidence

throughout the film. Critics invariably focus on the many faces of truth as presented in the film (and in the source story).

Although the film has been hailed as a landmark, as groundbreaking and innovative, on closer scrutiny its relationship with older traditions may be discerned. This is not simply a reference to the twelfth-century setting of the story but also to the manner in which the narrative is unfolded. In many ways *Rashomon* is a variant of the classical whodunit. We have here a crime that has taken place and in the course of the narration the criminal has to be identified. Again, as Tzvetan Todorov would see it, there are two stories being unfolded simultaneously – the story of the murder that has taken place and the story of the investigation – the testimonies of the witnesses presented before the police commissioner. By the time we reach the *telos*, or the conclusion, the two stories (of the murder and the investigation) merge into one and the truth is finally revealed.

The film has won numerous awards in the 1950s, including the Italian Film Critics Award, the Golden Lion, the NBR Award for the best Director and best foreign film, the Director's Guild and the Academy awards in the US. It continues to influence later films. In 1964, *The Outrage*, a western film starring Paul Newman, directed by Martin Ritt, is an English version of *Rashomon*. Other films like *Courage Under Fire* (1996), *Hero* (2002) and *Hoodwinked* (2005) borrow the “Rashomon concept”. The original story is set in twelfth-century Kyoto, Japan, but it still continues to reverberate through time and space, reaching down to us in the twenty-first century.

NOTE

- 1 . The version cited here is translated by Takashi Kojima.

Once Upon A Time in India: *Lagaan*

The stories that we narrate have their roots in reality, in the history of a people, and in the multifarious experiences of the human race. The ones that endure are those that we can relate to; they speak of emotions that can be felt on the pulse, of sentiments that have governed our actions and shaped our lives. With the twentieth century, however, the act of story-telling undergoes a change, keeping pace with the progress in technical know-how. Once films begin to dominate the scene, the cinema begins to compete with the printed book. Both narrate stories but the difference is that within the covers of a printed book the story is *told* whereas the film version *shows* it to us.

While dealing with narratives and narratology across borders, it is essential to talk about this changed medium of story-telling. For this reason, the previous section of this study focused on the comparison of a common technique in print and in film, both the texts seeking a truth that may be accepted as authentic. The present section continues the discussion on how a film presents a story continues but the focus shifts from the simultaneity of perception to history as it is documented in the chronicles of a nation. The text under consideration is *Lagaan: Once Upon a Time in India*, a film that zooms in on a slice of life that comes to represent a larger chapter of Indian history. It focuses on a small

story from the heart of India that would never find its way into history books. Using a popular approach, it highlights the contribution of the nameless, faceless common masses towards the nationalist struggle in India.

The story narrated in the film has a popular appeal, which implies that it does not claim to be elitist or academic; it is a story which may be easily comprehended by the masses, it does not need a battery of academic notes and annotations to be understood. Here is a text that cuts across all barriers of class and status, carrying its message to the high and the low, the stuff-shirt academic and also to the unpretentious man in the street, to the powers that once colonized half the world, and also to the denizens of the hapless third-world who had to suffer the yoke of domination. *Lagaan* is vintage “Bollywood”: it has all the expected paraphernalia of the Bombay silver screen – the song and dance, the stereotypes, the myths, the love story, the struggle and the final resolution. It is a ‘masala’ film made on a predictable formula. Yet, somewhere, it manages to cross the boundaries of the ordinary and step into a very select category that competes with outstanding films in the international arena. After *Mother India* and *Salaam Bombay* it was the third Indian film to be nominated for the Oscars – which goes to show that even though it is deeply rooted in the Indian soil, it has an appeal which goes around the globe, cutting across international frontiers, including among its admirers the ordinary movie-goer and also the select connoisseur of the international film world. Ultimately the Oscar awards eluded the film but despite this it managed to set new standards of success for Indian films overseas. Breaking into the Top 10 chart in the UK, and grossing over two million dollars in the UK and the US, it has won appreciation at an international level.

Lagaan came at a time when the Bombay cinema was dominated by romance and *rishta* themes, portraying the lifestyles of the rich and influential section of society revelling in the consumerist dream, ignoring the poor and the down-trodden. It was a time when rural India or Bharat was simmering – protests erupted periodically as in the struggle of the tribals against the Narmada Dam or of the Konkan villagers fighting

Enron. In such a scenario the unequal battle of humble villagers against giant corporations seemed intrinsically heroic, a David versus Goliath scenario. (Bhatkal 17) Similarly, in the film, a handful of barefoot villagers is pitted against the Queen’s army in an unusual situation, the colonial struggle symbolized by the cricket match. Yet Ashutosh Gowariker’s film managed to take the world by storm. What was the reason for its appeal? The attempt here is to show how the film is comparable to a Shakespearean play in that it has a little something for everyone. If on the one hand it champions age-old, time-tested virtues, on the other it dabbles in contemporary buzz-words of the intellectual elite. It upholds the cause of the victim, targeting the oppressor, showing the ultimate triumph of the meek over the mighty. Yet it conveys its message in a palatable form, causing offence to none, combining the two favourite pastimes of the Indian populace – movies and cricket. All this contributes to its massive appeal. It is, as has been described, a “pure dal-chawal production ... a home-grown specialty with liberal doses of masala and kitsch.” (Rituparna Som and Tinaz Nooshian)

Take a look at the subtitle of the film, *Lagaan: Once Upon a Time in India*. With the traditional once-upon-a-time beginning in the first place it announces loud and clear its fairy-tale connections. Secondly, it clarifies that this is a period film, far removed from the contemporary context. Third, the chronotopic details of the tale are specified. The time is uncertain – “once upon a time” is an unspecified moment which, as we are later told, got lost somewhere in the annals of history. The topos, on the other hand, is fixed – this is a tale that could have taken place only in India. To be more precise, only in India under the colonial rule, not in free India, but it has relevance across national borders, too.

There are two separate yet complementary forces operating in simultaneity throughout the film. The first is a zooming centripetal motion, a force that keeps the story fixed in time and space, giving it a specific location. The second, a panning one, works in the opposite direction and helps it transcend all local fixations, move across spatio-temporal barriers, reaching out to the wide world beyond. When we take a look at the elements

which 'localize' the film, our attention is first of all drawn to the specificities of locale. Ashutosh Gowariker chooses to tell his story against a rural backdrop instead of an urban one. Champaner is a fictitious village in central India where the action takes place. The task before the producers of the film is to give this very Indian village a character that will be recognized and understood in the international arena. This they accomplish through the "Once upon a time" beginning, ending predictably with "...and they lived happily ever after." It is a narration that follows a familiar pattern and is immediately comprehensible to heterogeneous groups of audience scattered across the globe. Champaner thus takes its place in a make-believe world of the kind that may relate to the tales of Hans Christian Anderson or the Brothers Grimm or even to the stories of Boccaccio or Chaucer, where the inhabitants sing and dance and come together in revelry, join hands in the face of common calamity, and show exemplary courage in hard times.

If the action is fixed within the confines of a specific location, so are the characters. Today we, in India, do not come across bejewelled Maharajas on elephant-backs, nor are we familiar with their pomp and show, their luxurious palaces and courts. The language that the characters use in the film is even more exclusive: Champaner's inhabitants communicate in Bhojpuri or Braj-bhasha which is the local dialect used in wide-spread areas of the North Indian plains. How then do these characters, so firmly rooted in a particular time and space, communicate with the world? The task facing the makers of the film, in the first place, was to make the conversation intelligible to the domestic audience, so there was a free use of Hindi, the popular language of Hindi cinema, punctuated with a sprinkling of the local dialect to give it an authentic touch. Satyajit Bhatkal tells us that a balance had to be struck "between the conflicting pulls of authenticity and comprehensibility by using a watered down version of a north Indian dialect, which can communicate to an all-India audience even while preserving a rustic and period flavour." (Bhatkal 50) Further, to extend the appeal, there is a liberal use of non-verbal communication in the form of dance and music. So, when words are inadequate, the body language

takes over, reaching out to the world beyond the limits of Champaner through its graceful motions and rhythmic gyrations. There are communal dances when the entire village joins in – for a worship of the Gods, for instance, to celebrate the anticipated arrival of the monsoon – and there are also duets or individual performances that convey the mood of the characters to the audience. The language of music thus, sensuous and earthy, helps to carry the dialogue beyond the confines of the small village which is the focal point of the action.

Incidentally, language also posed a communication problem between the actors of the story who were drawn from separate socio-linguistic zones. The film boasts of an international cast of characters, with a dozen or more English actors unfamiliar with life in third-world conditions and, for this reason, best suited to their roles. In real life, as on the screen, they were familiar with only a few elementary words sufficient for survival in an alien country. The problem, then, was: how would they communicate on the screen, how would Elizabeth, an Englishwoman, convey her love for the rustic Bhuvan when neither could understand the language of the other? "I think I'm in love with you," says the former, but the import of the words is lost on the latter who just smiles uncomprehendingly, shrugs and turns away, wondering what she meant. The same emotion is communicated to the audience through a song the love-lorn Elizabeth sings when she fantasizes about Bhuvan on the ramparts of the fortress which houses the colonial masters. This song is an interesting example of East-meets-West, sung half in Hindi (as a duet between Bhuvan and his country sweetheart, Gauri) and half in English. The music is appropriately rustic when the village couple chant the song but it acquires a very English character, high cadences and a choir-like pitch when sung by the mem-sahib, Elizabeth.

If language was a hurdle, so was the fixity in time. Time-wise *Lagaan* takes us back a hundred years, to a moment in history when India was being ruled by British masters. However, it is not history but fantasy played off against a historical backdrop. As a period film it faced a predictable hazard: how to keep today's cine-goer interested in the story, how to cater to the

contemporary audience? The period film required a special cast of characters: “The Maharaja with his pomp and pageantry, the tyrannical capricious British officer and most important, the protagonists, humble farmers in rural India.” (Bhatkal 18) All this may seem part of a fairy-tale today. But fairy-tale and fantasy are made to blend with history to transform a period piece into a timeless *object d’art*. So we view the film from multiple perspectives: from the historical perspective it recounts the on-going struggle of the Indians against their British masters towards the end of the nineteenth century.

On a symbolic level *Lagaan* follows the archetypal pattern that upholds the victory of the heroic against the heartless oppressor. From the romance angle it presents a triangular relationship where one of the three main contenders for affection has to give up her claim in the face of unrequited love and withdraw into a life of celibacy. Taking the film in the light of contemporary critical understanding, what we have is one of the ‘little narratives’ that goes into the making of the grand narrative of the Indian Nationalist Movement, a little narrative that had its own significance in the making of the nation but soon was forgotten in the long march of history. It replicates on a smaller scale the imperialist designs of the colonizers on the occupied country, showing the unequal distribution of power between the stronger body and the weaker one. It is thus a de-centering of history, telling the story again not from the accepted center but from the margins. With the angle of vision being reversed, the former power-holders become the Other, the irrational but stronger intruders into what would otherwise have been a utopic world. The cricket match itself becomes an allegory for the nationalist struggle. In other words, the national movement is defamiliarized and presented as a familiar sport.

This utopic, pastoral world of the film is undoubtedly a limited one in which the focus of struggle is a very local issue, i.e., the imposition of tax – double tax, triple tax – that the poor farmers can ill-afford to pay. The problem is worsened by the failure of the monsoon. If there is no rain there will be no crops, no harvest, no returns, nothing to eat and, above all, no money for the taxes. There is no mention of national or world affairs. “*Lagaan* strikes

out as the odd ball here, while being set within and drawing from a historical framework, it makes absolutely no references to any major event in the vast landscape of the history of Indian Independence.” (Rituparna Som and Tinaz Nooshian) Elsewhere outside this little world, history tells us that the national movement was taking place, the spirit of patriotism was flickering continually, flare-ups would break out occasionally. But on the yellow-gold screen of *Lagaan* these larger events do not figure and the camera remains focused on the immediate day-do-day issues that cause turbulence in the lives of these celluloid characters. So the story-line is basically very simple, with the residents of a modest rural settlement fighting against the weather, coping with drought, facing the additional calamity of increased taxation, meeting this challenge headlong, and finally overcoming the hurdle but only after many ups and downs. It is a tale made credible by the use of recognizable stereotypes – characters are painted in broad strokes with few individual features – the benevolent but helpless maharaja, the gutsy youthful village lad, the graceful belle, the archetypal mother figure, the local baddie, and so on. On the side of the Other are the powerful Captain Russell and his troops. The struggle, it is evident from the start, is an unequal one. So what is needed is a *deus ex machina* which appears in the form of Elizabeth, Capt Russell’s sister who, raging against the unfairness of the match, takes on the role of the good fairy and helps the villagers learn the game so that they may put up a decent fight. The Gods will ultimately be kind, so it has been augured right in the initial stages, when the villagers start playing and hit the temple gong in the very first stroke. The rural space of *Lagaan* thus becomes a site where conflicting issues are resolved against a pastoral backdrop.

The simple tale is given an elevated, almost mock-heroic treatment. The cricket match becomes a full-fledged war. There are unmistakable parallels between the game of cricket and a battle on epic lines. The cricket field is like a battleground, a panoramic stretch dotted with spectators who wave flags and raise warlike cries from time to time. There are bugles, conches, trumpets, and a lot of war imagery. As before the

commencement of a battle, there is an invocation to the gods who can make or mar human destiny. All this is reminiscent of a scene from the *Mahabharata*, the extremely popular tele-serial of the decades preceding the film. But the massive turnout, the enthusiasm, and the large spread of supporters over the sprawling countryside is where the grandeur ends for the poor villagers. Their team is a raggedy one, that includes a cripple, a deaf-mute, a demoralized untouchable, a hirsute and bare-chested tantrik, and so on – all of them bare-footed and ill-clad, with insufficient knowledge of the complex rules of the game, hardly the potential for a sporting competition. On the other hand is the immaculately dressed English Eleven who have cricket in their blood, so to speak; they have been brought up playing the game and have practiced hard for this particular match. The struggle, no doubt, is unequal but this is what contributes to the suspense of the film. Despite the inequality, the villagers have to win, only then will poetic justice prevail. Only then will the levy of tax be exempted. Only then will the starving villagers survive another year of drought.

The selection of the native team is not without a design. It follows a democratic process, with the inclusion of representatives from different castes and creeds. Along with the majority of Hindu players there is a Muslim, a Sikh, a holy priest, and even an untouchable. The process of recruitment is similar to that used by another contemporary film, namely, *Ocean's Eleven*.¹ Here, too, each of the characters is handpicked on account of his individual skill (in *Ocean's Eleven* the skills relate to a break-in job, in *Lagaan* they relate to sporty accomplishments like batting, bowling, fielding, or the like). However, in the Hindi film, each of the characters also has a social role to perform – he is representative of his social and political position and a comment on the social strata that contains him. Ultimately all social differences are merged in the common cause against the oppressor. The cricket team thus becomes a microcosm for the nation, showing how, in the face of the enemy, the differences between the fragments of society are dissolved and the various factions unite as a single body to face a common adversary.²

Cricket would not conventionally be one's idea of revolutionary activity or of a political weapon, and yet history tells us that this game has indeed been used as a weapon by the British to colonize India and other Commonwealth countries. Ashish Nandy, in *The Tao of Cricket*, tells us that in the nineteenth century the emerging culture of cricket came in handy for colonizers who wished to hierarchize the cultures, faiths and societies which were, one by one, coming under colonial domination. Just as the language of the colonizer is a tool for subjugation, so is cricket. Bringing a foreign game into the colonized country, teaching the rules of the game to the locals, allowing them to play with their colonial masters, has been a strategy adopted by the colonizing power.³ For such reasons was a foreign game introduced in India and it became the most popular pastime (almost an obsession) of the nation. It managed to replace the simpler, *desi* (meaning indigenous) games like the *gulli-danda*. In the film *Lagaan*, a comparison is made between the *desi* sport and the imported game. The basic strategy of the two are similar but the equipment differs: *gulli-danda* uses a small, peg-like primitively fashioned piece of wood and a baton; cricket, on the other hand, is a more sophisticated "gentleman's game," using a bat and a ball, gloves, wickets, and the works.⁴ In the replacement of the old pastime by the master's sport we see the colonial takeover of the reins of power and in the fantasy world of Bombay cinema the game becomes a political weapon involving colonial issues and class differences.⁵ The balance of power being tilted in favour of the British, to straighten the balance and in order to revert to things as they were, the master would have to be defeated in his own game, and by his own rules.⁶

Cricket has been called a schizophrenic game. (Nandy 7) The real purpose behind introducing the sport in colonized countries, as any discerning mind can see, was to subjugate and rule. At the same time it is a game that purports to uphold the English sense of justice and fair play. These two contradictory tendencies are vividly brought out in the course of the film. On the one hand is the Englishmen's desire to win the game simply to heap greater oppression on the colonized. On the other hand are the several

fair-minded colonizers for whom fair-play on the cricket ground is more important than political mastery, even if it ends in their defeat. This sense of justice helps the weaker team to ultimately strike a win.

Not just cricket, the film uses other traits of the English empire, only to turn them against the upholders. A critic points out that it is probably the first time in the history of Indian cinema that the British rulers have been portrayed in a favorable light. The film abandons the usual stereotype of the outsider as wicked and actually shows us a 'good' Englishwoman, and also some good English officers (barring Capt Russell). The Englishwoman makes a noble sacrifice and helps the native Indians win their battle against her evil brother and the colonial forces. As K. Hariharan points out, "it has taken more than 50 years of independent Indian cinema to finally accept that the white-skinned people are not all 'villains'! Thus far, the white 'Englishman' on the Indian screen had to be a smuggler, a spy or a narcotics dealer, while the white woman gyrated on the cabaret floor entrapping the poor brown native male.... Indian scholars have always seen this 'cinematic' racial/ ethnic prejudice as a typical post-colonial reaction by a nation subjugated to the dictates of the British Empire for three centuries." (Hariharan) This portrayal of the colonizer in a kindly light is a recent development and has not yet taken on completely. Even now, Bombay cinema is in the habit of painting the British rulers all black, with no redeeming shades. Witness, for example, the way they are depicted as cruel, uncouth, sadistic ruffians in "The Legend of Bhagat Singh" which appeared about the same time as *Lagaan*.

Lagaan uses all the tricks of cinematographic technology to tell a story, to create 'entertainment' rather than present a genuine challenge to the colonial power. It does not probe the psychological depths of its characters, but plays upon their superficialities. In this way it is a pastoral that offends no one and yet satisfies the urges of the powerless to get at the powerful. The happy ending, the festive spirit, the camaraderie, together they underscore the carnivalesque (in the Bakhtinian sense) spirit of the film. In *Lagaan*, the popular blends with the elitist; there is a levelling of all hierarchies, the high and the low, caste and class

distinctions are abandoned amongst the natives as they unite for a common cause.

To sum up, in the film we have a popular story that is narrated in such a manner that although it is well-grounded in India of a particular era, it can reach out to an audience distanced in space and time. Moreover, the ideology it presents is that which may be understood across borders. The idea of freedom and liberty, of independence and self-rule cannot be pegged on to any specific culture or peoples. Narratology and ideology thus interfuse in such a manner that what the film ultimately presents is a story that has a popular as well as serious, academic interest, appealing to the masses as well as the elite, grounded in the reality of late-nineteenth-century India, yet reaching out to the world in the twenty-first century with the message of justice and fairplay, love and compassion.

NOTES

1. It has also been pointed out that *Lagaan* has its predecessors in films like "Escape to Victory" and Zoltan Fabri's "Two and a Half Times in Hell"
2. Here there is a reference to the social history of cricket in India which initially restricted the game to the aristocracy and the upper castes. It was only later that players from lower castes, like Baloo (an 'untouchable' Pune cobbler) in the year 1911, supported by B.R. Ambedkar, the champion of the Dalits, were allowed to join the team.
3. In recent times the same policy was adopted by the Americans in Afghanistan where the youth was taught to play baseball by the Yankee troops.
4. Terms such as sportsmanship, dash, courage and temperament were important to cricket's Victorian ethos. Cricket, as Nandy points out, was through and through a "gentleman's" game, and all others were excluded by their inability to demonstrate an understanding of cricket's image of the ideal Englishman.
5. Cricket, a non-violent arena of assertion, is thus transformed into a tool to subvert colonial rule, says Boria Majumdar.
6. In 1893 it was not possible to defeat the British in armed combat, so some other means had to be adopted.

Part III

**Entering the Twenty-First
Century**

Entering the Twenty-First Century

“For last year’s words belong to last year’s language and next year’s words await another voice.” – **T.S. Eliot** (“**Little Gidding**”)

IN AN INFO-TECH WORLD

When fairy tales travel through time to the twentieth century, they are re-worked and re-presented in a different form. Looking at the theme of metamorphosis discussed earlier, we see that when Gregor Samsa turns into an insect in Franz Kafka’s “Metamorphosis,” the focus is on the changing reactions of the family members: the tragedy and then coming to terms with it – the shame, the sorrow, the guilt, the entire gamut of emotions evoked in the aftermath of the transformation. It is, as Harold Skulsky puts it, a state of “alienation without grace” (Skulsky 171-194). There is no explanation for the central event of the story, which takes place in the *ante rem*: Gregor Samsa has already metamorphosed into an insect when the story begins. There is no reprieve either. As in the fairy tale, there is neither logic nor rationale, no attempt to explain the transformation. What holds us in thrall, as a critic puts it, is the “imprisonment of a human consciousness within the body of an insect [which]

is a metaphor for much of our experience as human beings” (Clifford 33).

In a 1986 film version of another metamorphosis story – again a man turning into an insect – David Cronenberg uses George Langelaan’s story, “The Fly” not simply to re-tell the familiar story but to re-work the theme in such a way as to make it credible in scientific terms to a contemporary, sophisticated audience (Cronenberg 1986). In this film the change that takes place in the central character of the story is explained scientifically: a computer-scientist given to experimentation with his machines, invents a complex system by which a living being may be “teleported” – placed in one machine and disintegrated, then transported to another machine and reassembled in the original form. He tries out his experiment successfully on a monkey, but when he tries it on himself, a fly accidentally finds its way into the machine and two living creatures get “teleported” together. As a result, the computer gets confused and the two bodies are combined in a single form that initially has a human appearance but soon starts metamorphosing into a gigantic fly. The process is irreversible and horrifying – in the body of an insect is housed a human brain which remains alert right to the end, making the film a hair-raising experience. The old theme of metamorphosis, thus, combines with science fiction and is made relevant to the audience in the age of computers. Much the same happens in the John Travolta / Nicolas Cage starrer “Face/Off” where the heads of two men (who stand for good and evil and are bent on destroying each other) are transposed with the help of advance science and medical technology: a twentieth-century re-working of “The Transposed Heads”.

Perhaps there is a moral lesson behind the story of Gregor Samsa reworked as the story of the Fly: a dystopic vision, a lesson against the disastrous consequences of machines controlling our lives. One may take the Cronenberg film as a warning against the evils of the age of science and how one may be dehumanized or turned into a brute at the slightest slip-up. “The Fly,” or even “Face/Off,” thus become allegories located in the contemporary situation, but relevant to all times, people

and places. The theme of transformation, whether it is a case of switched identities, of a man who is transformed into an animal, or of an animal who turns into a man, continues to fascinate, horrify, and repel, no matter how it is presented: through an elitist or a popular form.

Bhartiya Manyaprad

Volume 1, No.2, 2014, pp. 152-159

Stories in Cyber Space

“The old order changeth, yielding place to new....” Along with the old order, changes take place in education, curriculum and pedagogy. Those who dabble in humanities, language or literature departments are faced with a crisis – how do we keep alive the interest of our younger generations in the books we read, the stories we believe in, and the knowledge we wish to disseminate? In other words, how do we keep alive the tradition of story-telling in the contemporary age of information sciences when young minds have moved far from the printed book and when attentions spans are limited to the virtual and the visual?

While heading towards a conclusion, what the present study tries to postulate is that (a) change in narratives and narratology is inevitable, keeping in view the giant strides taken by science and technology; (b) the story-teller, the *kathakaar* of old, and the printed book, on which we depended so far, are now almost rendered obsolete; (c) new modes of dissemination of information, of telling stories, are now available and have been adopted; and, finally, (d) we live in a multi-tasking age when we need to get real, give up the traditional approach, and hone our skills at the computer, the internet, and other means of communication now available.

Stories are now told via cyberspace, using the Blog, Facebook, Twitter, and countless other modes constantly being born in the fast-changing cyber world. Not only are these effective means of communication / dissemination of information, they are also powerful tools for generating and sustaining an interest in the study of narratology. In addition, one may speak of the role played by selected sites like Google, Amazon, Asia Writes and Editor Bob, the radio and the television. The internet has, no doubt, encouraged isolated ‘virtual’ lives to some extent, but it can also play an invaluable role in the dissemination of stories and in brining far-flung people together.

Ever since the birth of the internet, in the 1970s, there has been a lurking fear that stories in the printed book would disappear one day. Although this has not happened – we still read books, buy them, borrow, or exchange them – there are other ways in which stories are now told, through e-books, Kindle, and several internet sites. Although the romance of the book continues, digital literature emerges on the scene which seems to be the solution in times when sources of information, such as dictionaries, encyclopedias and news websites, need to be consistently updated. No doubt, with the plethora of online literature comes the problem of maintaining and updating information and also of checking and re-checking its reliability (e.g. Wikipedia).

Looking back at earlier modes of transmission including the oral tale, the wandering story-teller, song, dance, epics, we wonder, where are they now? They have not disappeared but simply changed their form with the passage of time. There was a time when printed books replaced the oral form of story-telling but then these too were overshadowed by other forms of communication: the cinema, the TV and the internet, all of which continue to provide entertainment as well as information. In an age when one is fighting global warming and striving to go green, the idea of a paperless library need not be underestimated.

The Blog came into existence at the last *fin de siècle*, around 1998, the word ‘blog’ a portmanteau that brings together the

words 'web' and 'log'. Beginning as a 'log book' or an online diary, the form soon captured the attention of internet users and became popular. Weblogs were first listed on Cameron Barrett's list on Camworld (camworld.org). People who maintained online logs sent their URLs to Barrett list which provided access to all the sites. In 1997 John Barger called this form of information 'weblog' which was pronounced as weeblog by Peter Merholz in 1999 and later simply shortened to 'blog'.¹ Blogging became a popular pastime with people who wished to write and share their thoughts but had little or no access to publications. In July 1999 Pitas launched the first toolkit for building one's own blog. Almost immediately hundreds of blogs sprang up. Those who blogged came to be known as 'bloggers'. In most cases blogging is a habit that caters to the individual's need for expression, for reaching out to others, for telling their own stories. It is a cheap and easy way of publishing and sharing one's work online. It is a mode of empowerment and a blogger gradually builds up his/ her self-confidence with each blog entry. The subjects are generally free-wheeling, however, there are theme-based blogs, too, which have a specific aim, whether it is to share ideas on a particular topic or to root for a special cause. In comparison with elaborate websites for which one needs to buy domain space and hire technical experts, blogs are easy to create, fun to design, need little expertise for maintenance, and serve their purpose well enough. A lot of stories today are circulated via the blog.

Google Groups² bring together any number of people and are another easy way of sharing stories. This, one may say, is the contemporary equivalent of the village court where rustics would gather around the village story teller, when story-telling was a communal activity. Threaded conversations and discussions are stored at the discretion of the group manager and available for reference when needed. No doubt, it empowers the manager of the group to exercise authority on the other members (and this is akin to the power wielded by the traditional story-teller) but they are free to unsubscribe from the list if they so wish. Google documents help store information that is retrievable at a later stage when required.

All this facilitates the sharing of information for mutual benefit. Earlier search engines include Hotbot, Usenet and Deja News. All of them have since been overshadowed by Google (it acquired Deja in 2001) which remains a dynamic site, reinventing itself from time to time, the latest being Google Chrome in which newer features including tab-browsing have been added. Other search engines like www.bing.com are also used and vie for popularity vis-à-vis Google.

Stories are also exchanged through social networking sites, the most popular in recent years being undoubtedly the Facebook with 900 million members (as in May 2012) and still increasing by the day. The recent film, "Social Network"³ gives a graphic account of the beginnings of the program, starting in Harvard with a brilliant but off-beat student, Mark Zuckerberg, getting drunk over a jilted romance, venting his anger by putting together a community page that viciously rated the beauty of all the girls on the campus. No doubt chauvinist in its approach, Facemash, as it was known initially, in 2003, evolved and expanded, bringing in its train all the power politics of a successful business entrepreneurship. It is today the most used social networking service, followed by MySpace. Allowing its members to share their whereabouts, interests and stories through 'status' messages, connected links and photo albums, it has added a new dimension to the idea of friendship. Simultaneously it has added new terminology to our vocabulary, with words like 'unfriend' and 'unlike' as opposites of 'friend' and 'like' respectively (all verbs). No doubt, it has encountered adverse criticism, too, with several countries (like China or the Islamic countries) banning Facebook and Google either on religious grounds⁴ or to prevent their employees from wasting their time. There have been legal suits and issues of intellectual property and privacy rights. However, its popularity, outreach, and effectiveness remain undisputed. Facebook's self-proclaimed mission remains "to give people the power to share and make the world more open and connected."⁵

For downloading and accessing literature www.webquest.com has proved to be a useful site as is www.amazon.com⁶ which has been serving the academic (and lay) reader for the

last two decades, a very useful mode of sharing literature and getting books online. There are other bookstores which have gone online, following the resounding success of Amazon. At this point of time, almost all big bookstores have online transactions with their clients. As teachers and students of literature we no longer need to put ourselves to any inconvenience, brave the weather or the traffic to hunt for bookstores when we can easily do all this with the click of the mouse.

At this point, it may be rewarding to briefly look at two dissimilar websites which are forums for sharing stories. The first AsiaWrites (www.asiawrites.org) which shares information, also encourages individual creativity and accepts submissions online, thus leading to the creation of new stories. It is a site updated twice daily and its mission is “to provide writers with legitimate and the most suitable opportunities to develop their craft and publicize their works; and keep them abreast with literary events in the region and elsewhere.”⁷ It circulates opportunities (residencies, scholarships, fellowships, and grants), calls for submissions, writing competitions, publication and media jobs, and employment opportunities in reputable universities. Originating as a Blog, it acquired a domain in August 2010. This is a freely accessible site. As of February 2011, the project has 7,800 followers and averages 1,500 hits per day.

The other site may be more familiar to those who use the internet to send greetings online: www.123greetings.com and Editor Bob’s Newsletter. The website tells us that “Meeting the basic human need for connectedness, Editor Bob publishes a weekly newsletter that details interesting stories about Editor Bob’s life and chronicles his misadventures with friends and family. He focuses on human interaction and emotions, and tries to inspire others to appreciate the little things in life.”⁸ Apart from e-cards, 123 Greeting’s Editor Bob also circulates short stories and anecdotes in a blog.⁹ Again, it is all about bringing people together, sharing information and stories, courtesy the internet. However, one needs to keep in mind that for the dissemination of literature through advanced

information technology one needs a good internet connection and secondly, a computer-savvy community. The World Wide Web of the internet has thus led to the formation of a World Wide Web of information dissemination which literature enthusiasts are using more than ever now for knowledge sharing and online discussions.

However, in this process, the “exchange” value has gone up and the “knowledge” value is no longer a priority. Story-telling in the age of information sciences has a capitalist flavor and heralds a new economic regime. One needs to buy an interface to read a text on, eg, a Kindle or ipad, which will only allow its own applications to run and will lock out other formats and literature provided by other content providers. So the simple act of reading a book becomes complex. Besides, there are issues of copyright. Online, everything is dynamic, and copyright is flexible, sometimes accessing information might be inadvertently illegal (e.g., the time Amazon pulled off access to George Orwell books off its users’ Kindles because it did not have the license to distribute).

With the help of computer-aided techniques it is not only possible to share stories but it is also possible to see the world as a flat playground and bring people of similar interests together as one big family; which takes us back to *Vasudhaiva Kuttumbakkam* according to our ancient Indian philosophy. Old stories may bear fruit again when they are retold through new technology. The whole exercise can also turn into a community activity. The virtual may spill over to the real and vice versa. Cyber communication and personal contact may be fruitfully combined and result in a holistic experience in a shared adventure, the pursuit of the elusive story, and the love of literature.

NOTES

1. http://www.rebeccablood.net/essays/weblog_history.html “Weblogs: a History and Perspective”
2. “Google Groups is a service from Google Inc. that supports discussion groups, including many Usenet

- newsgroups, based on common interests. The service was started in 1995 as Deja News, and was transitioned to Google Groups after a February 2001 buyout.”
3. The film is based on the American author, Ben Mezrich's 2009 book titled *The Accidental Billionaires: The Founding of Facebook, A Tale of Sex, Money, Genius, and Betrayal*.
 4. In response to the "Everybody Draw Mohammed Day" controversy and the ban of the website in Pakistan, an Islamic version of the website was created, called MillatFacebook.
 5. <http://www.facebook.com/facebook?sk=info>
 6. <http://www.amazon.com/Careers-University-Recruiting/b?ie=UTF8&node=203348011>
“At Amazon, we strive to be Earth's most customer-centric company where people can find and discover anything they want to buy online. Amazon's evolution from Web site to e-commerce partner to development platform is driven by the spirit of innovation that is part of our DNA. We hire the world's brightest minds, offering them an environment in which they can relentlessly improve the experience for customers. We do this every day by solving complex technical and business problems with ingenuity and simplicity. We're making history and the good news is that we've only just begun.”
 7. <http://www.asiawrites.org/p/asia-writes-project.html>
 8. <http://nl.123greetings.com/>
 9. <http://nl.123greetings.com/blog/editor-bob/>

Bhartiya Manyaprad

Volume 1, No.2, 2014, pp. 160-167

Story-Telling in Transnational Time

Today, more than ever before, we need to be aware of the interconnections between stories that emerge from different parts of the globe. We now live in transnational times when literature cannot be placed in water-tight compartments. With the cross-flow of ideas and people, there is a free-flow and intermingling of different traditions so that it is no longer possible to claim exclusivity. A study of narratives across cultures also highlights the need to look at new tools for story-telling and for critical analysis. Globalization is a reality which cannot be ignored today; it questions all beliefs that have reigned supreme in the last century. Over the last few decades certain buzz-words have been invented and are used repeatedly in literary studies; older ideas which may no longer be valid have been abandoned.

Take the issue of hybridity, for instance, or diaspora: how relevant are they in today's age? The whole notion of hybridity, as Neil Lazarus stated in 2004, has undergone a change because of the mingling of different racial categories and the resultant pluralism in all social structures. Hybridity has now become a "progressive term" with new connotations. (Lazarus 255) The movement of large chunks of population – by choice or under compulsion – and the questioning of identity, or the state of being marginalized in an alien culture are, no doubt, valid issues

that critics have focused on but the point that needs to be stressed now is that we need to move on. Back in 1999, Gayatri Spivak had revised her notions on diaspora and exile, realizing that "diaspora becomes a kind of alibi" and not a genuine concern with those at the receiving end of global capitalism." (361) Earlier, in 1996, Arjun Appadurai realized that the world is changing and in this rapidly transforming world we need new parameters: "the new global cultural economy has to be seen as a complex, overlapping, disjunctive order that cannot any longer be understood in terms of existing centre-periphery models." (Appadurai 32). How then should we look at narratives today? Looking for an answer, perhaps we could refer to John Berger's essay entitled "Against the Great Defeat of the World" where he talks about the world being broken up into jagged pieces of glass – pieces that do not fit into a single coherent whole, pieces that will never fit together to make any sense. In such a fragmented scenario Berger is of the opinion that "it is necessary to build a new world, a world capable of combining all worlds." (Berger xv) in other words, join the pieces together to form a new whole.

Ania Loomba in 2005 agreed that what matters today is "transnational networks, regional and international flows and the dissolution of geographical and cultural borders, paradigms which are familiar to postcolonial critics but which are now invoked to suggest a radical break with the narratives of colonization and anti-colonialism." (Loomba 213) Similarly, Frank Schulze-Engler tells us that "On the one hand, postcolonialism has branched out into so many disciplines that many postcolonial debates today seem increasingly irrelevant to literary studies; on the other, some of the chief tenets of postcolonial theory developed in the last two decades now seem hard to reconcile with the literary and cultural dynamic of a rapidly globalizing world." (Eckstein 20)

These diverse voices seem to point in a single direction – that the world has changed and we need to change accordingly. We need to have a different approach to the stories that give us the literature of our times. So what is the solution?

About two hundred years ago, Johann Wolfgang Goethe put forward his concept of *Weltliteratur*: “Nowadays, national literature doesn’t mean much: the age of world literature is beginning, and everybody should contribute to hasten its advent.” This was Goethe way back in 1827. A little later, in 1849, Karl Marx and Engels could look ahead and prophesy: “The intellectual creations of individual nations become common property. National one-sidedness and narrow-mindedness become more and more impossible and from the numerous national and local literatures there arises a world literature.”

The suggested shift of focus to global parameters does not necessarily mean that one should ignore configurations of power across the globe and focus solely on connections and cross-connections in the cross-flow of population and ideas across international borders. In literary studies the change of focus would entail the analysis of a text against a wider backdrop, regardless of chronotopic borders, relating it to cultures distanced in time and space, whether they are precolonial, colonial, or postcolonial, master or slave, in bondage or liberated. Thomas L. Friedman, in his celebrated book *The World is Flat: A Brief History of the Twenty-first Century*, recounts how Nandan Nilekani told him some years ago that “the global economic playing field is being leveled” – a statement that influenced him so much that it triggered off thoughts on the changes brought about by the new global economy, making him realize that globalization has “leveled competitive playing fields between industrial and emerging market countries.” Among the ten “flatteners” he lists the internet, the web, uploading, outsourcing, insourcing, etc, all factors which have produced the “dotcom boom” and the “wired world”. In such a tightly connected world what is important is not simply the distribution of political power between the colonizer and the colonized but the collective struggle for economic and technological progress in which nations across the world are engaged. The site of struggle, thus undergoes a change and it seems passé to talk about the stories of a people being the outcome of the impact of colonization or

decolonization, or of diasporas, margins and centres. This is a time when the dotcom impact is the most important phenomenon governing contemporary life, a time when the diasporic writer has no legitimate reason for indulging his angst as he is in constant touch, through the clicking of his mouse, with homelands, imagined and real. Globalization, as Friedman tells us, has “accidentally made Beijing, Bangalore and Bethesda next-door neighbors.” In such a scenario it is not possible to confine narratives to ivory towers created by ethnicity or nationality. So, from narratives of colonialism we now may move to narratives of globalization. This is the need of the hour.

In their anthology entitled *The Postcolonial and the Global*, Revathy Krishnaswamy and John C. Hawley bring together leading postcolonial critics (including Arjun Appadurai, Timothy Brennan, Pheng Cheah, Inderpal Grewal, Walter Dignolo, R. Radhakrishnan, and Saskia Sassen) who argue that we can no longer ignore global issues. Inderpal Grewal, for instance, suggests a possible revival of “cosmopolitanism” which, incidentally, is close to the Indian philosophy of “Vasudhaiva kuttumbakam”, i.e., the world is my home or the whole world is one single family. It is also akin to the African notion of ‘ubuntu’ which, as explained by Nelson Mandela, refers to an open society (as against a small, enclosed one) and relates to the essence of being human and working for the benefit of a larger community. Literature in this transformed world reflects this broader concern. The postcolonial novel that we know today has changed: from being simply a “national allegory” (Fredric Jameson) it has cut across boundaries and gone global. “Does the contemporary postcolonial novel inform a new cosmopolitanism?” asks a recent issue of *Culture-History-Globalization* (5:2009)

At this point one may cite a few examples from contemporary India to endorse the view that it is no longer possible to study literature in isolation from the world outside its national boundaries. In most of our contemporary novels there is a deliberate attempt to forge a connection between diverse communities, peoples and races, and link different geographical and cultural locales. The novel has thus gone

hybrid and – very much like the characters it portrays – cannot be confined to its birthplace or the birthplace of its creator. Salman Rushdie's *Shalimar, the Clown* may be a story that has its roots in Kashmir but it moves out of the Valley, cuts across time and space, relocating itself in the USA, changes the tenor of its characters, their lifestyle and traditions, completes a full circle before it returns to its starting point in Srinagar. The tale that is narrated is as much at home in Srinagar as in California. Shashi Tharoor in *The Elephant, The Tiger And The Cellphone: Reflections on India in the Twenty-first Century* tells us how he visualizes India morphing from a somnolent elephant into an aggressive tiger despite the pockets of poverty and neglect that still continue to dot the scene. India is forging ahead as a world power and it is time we stopped viewing it as merely the survivor of a prolonged colonial encounter. In other words, our perspective needs to shift from the postcolonial to the global. (Note how many of the 'Indian' novels today have been written outside India – Salman Rushdie, Shashi Tharoor, Rohinton Mistry, Bharati Mukherjee, et.al.)

While on the subject of tigers, it is hard to overlook Aravind Adiga's *The White Tiger* which narrates the story of the upwardly mobile Balram Halwai who begins from a socially underprivileged section of society but rises from the seamy underbelly of India to carve a niche for himself in a rapidly changing economy. In this rags-to-riches story the protagonist, based for the most part in Bangalore, narrates his story in the epistolary technique through letters written to none other than Wen Jiabao, the premier of China. Bangalore and Beijing are thus brought on the same platform – or rather, to use Thomas Friedman's favorite metaphor, on the same playing field.

We may also take a look at the Indian contribution to the world of cinema and see how a transnational effort goes into each successful film. Take *Slumdog Millionaire*, for instance. Its initial appearance as Vikas Sarup's novel, *Q & A*, is very Indian, focusing on those below the poverty line, the underprivileged in the slums of Mumbai. The squalor and filth presented in the book is just what the western world loves to associate with India. But, at the same time, the story has other

than local dimensions in that it cuts across time and space and can be related to the numerous rags-to-riches stories one reads about in almost all cultures, Indian or western. Moreover, the ladder used for climbing up, "Kaun Banega Crorepati", is a rip-off from its western counterpart, the UK reality game show, "Who Wants to be a Millionaire." This borrowing is what connects two different worlds, on the one hand the underprivileged with the privileged, and on the other the postcolonial with the erstwhile colonizing power, the *desi* with the *videshi*. When adapted on-screen, the *desi* or the postcolonial story further undergoes a transformation, becoming a very western film in the hands of Danny Boyle. Marketing it in the right package is extremely important and Danny Boyle knows the ropes, so he gives the western audience something that meets its expectations: "Here are the slums of India," the film seems to declare, "Look here, you privileged first world denizens, here is the third world with its horrifying poverty and dirt!" The film fits the bill and is an instant hit at the Oscars and we, in India congratulate ourselves that we have the best slums in the world and go overboard singing 'Jai Ho!'

And now to pose a question – Is the film a national film or a global film? Is it national or transnational? The point is that the borderline between the national and the global is not as defined as we were made to believe two decades ago. In a world of rapidly disappearing borders roots give way to shoots and roads are replaced by crossroads. A tale written in India, adopted by an Englishman, lauded by critics of world cinema is a good example of transnationalism and transculturalism. Other such examples may be cited. Deepa Mehta, for instance, who is of Indian origin, lives in Canada, makes films on Indian themes as well as Indo-Canadian encounters. Or one may look at Meera Nair and Gurinder Chadha whose cinematic attempts again juxtapose the western scenario with the Indian. Deepti Naval, Manoj Night Shyamalan and Shekhar Kapoor are again film directors who have made cross-over films that blur the difference between the national and the transnational. (These examples are deliberately chosen from India.) Whereas a postcolonial approach actually retains binaries by defining

them clearly with its rhetoric of 'otherness', a transnational, global approach is more in tune with reality and sees art and literature as fluid, merging, blending, dismantling binaries, intermingling, across national borders and other man-made barriers. Harish Trivedi, in his essay "From Bollywood to Hollywood," speaks of the globalization of Hindi Cinema and highlights its hybrid aspects. (Goldberg 2002) With its liberal borrowing from Hollywood, its Hinglish and its musical scores (many of them plagiarized) that are much appreciated across the globe, Bollywood has passed from the local into the global, just like Indian writing in English has finally found a niche in world literature. Often, we hear the term "glocal" used as a portmanteau to describe the synthesis between the two spheres.

Among the forces that erase differences, one would place MTV at the top of the list but Friedman sees the Big Mac as a great binder, symbolic of strong economic ties between countries of the world. In his 1999 book *The Lexus and the Olive Tree*, he says: "No two countries that both had McDonald's had fought a war against each other since each got its McDonald's". This may seem an exaggeration but it is close to a thought expressed by O. V. Vijayan who, in 1997, commemorating the fiftieth anniversary of India's independence, talked about the cultural invasion from the west radically re-shaping the quality of our lives. He spoke of war-heads being replaced by MacDonaldis as effective tools in cultural wars:

"Look out and what do we see? A loud-mouthed cretin comes to the silos where nuclear warheads are kept in semi-slumber. The cretin calls out to them, 'I have come to wake you. Do you know who I am?'

The warheads waddle out of their sleep. They say, 'Our master.'

'What else?'

'You are the Big Mac.'"

The Big Mac, like the internet, like cable TV, is one big binding factor.

The thrust of the argument so far is that we are now in a transnational, post-dotcom stage, on a globalized platform where global, transcultural issues are more important than issues restricted to limited spheres; where, on a flat world, under the glow of cyber-powered neon lights we play a ball game with none but ourselves as referees. One wrong move and we are edged off the court and the game will still go on with other players. In order to remain on the playing field we need to get real, change our critical apparatus and upgrade our tools. We need new stories for these times, "For last year's words belong to last year's language and next year's words await another voice."

Bhartiya Manyaprad

Volume 1, No.2, 2014, pp. 168-174

Conclusion: Philosophy, Ideology and the Story

“All great storytellers have in common the freedom with which they move up and down the rungs of their experience as on a ladder. A ladder extending downward to the interior of the earth and disappearing into the clouds is the image for a collective experience to which even the deepest shock of every individual experience, death, constitutes no impediment or barrier.” - **Walter Benjamin**

In lieu of a conclusion, it would be rewarding to look at a text that announces its subject in a staccato fashion:

If on a winter's night a traveller
 Outside the town of Malbork
 Leaning from the steep slope
 Without fear of wind or vertigo
 Looks down in the gathering shadow
 In a network of lines that enlase
 In a network of lines that intersect
 On the carpet of leaves illuminated by the moon
 Around the empty grave –
 What story down there awaits its end?

These ten lines, taken from Italo Calvino's *If On A Winter's Night A Traveller* (1979/tr.1981), are titles of ten chapters of the book, the story of a Male Reader who begins to read a novel entitled *If*

On A Winter's Night A Traveller by Italo Calvino. After thirty pages he discovers that the book comprises nothing but the first section over and over. So he returns to the bookshop, discovers that the book is not by Calvino but by a Polish writer, makes friends with an Other Reader, Ludmilla, who has had the same problem with her copy of Calvino. They both buy the book by the Pole which turns out to be another story altogether and this too has a binding mistake. So they return to the shop... and so it goes on and on, each narrative breaking off at a point of crisis. The novel alternates between scenes from the characters' lives and the fiction that they read. The chapters they read are not from the same work but from ten different books – ten interrupted chapters or 'incipits', novels at an incipient stage. Their captions (quoted above) are worth looking at: if you take the titles alone, they stand together as an independent narrative – the open-ended nature of the text defined by the interrogation at the end. However, although they form a complete unit in themselves, these lines are simply titles of digressions, stories which move tangentially away but are linked together by the framing narrative of the Male Reader and Ludmilla. Calvino is a fabulator experimenting with metafiction in this novel. The experiment begs a question – what is Calvino trying to tell us through this novella? What is his philosophy?

In a 1982 interview with William Weaver, Calvino is reported to have said: “The conflict between the chaos of the world and man's obsession with making some sense of it is a recurrent pattern in what I've written.”¹ *If on a Winter's Night a Traveler* attempts to do something of this sort – it presents the chaos of the world and challenges the reader to see a pattern in it. The ten incipits are like random pieces of a jigsaw puzzle. Scattered haphazard, they seem to make no sense but if they are sorted out the connection between them emerges, they fall into place and present a complete picture. In similar fashion, Calvino's *The Castle of Crossed Destinies* (1973), is built around the imagery of medieval Tarot cards. Each card is independent and yet all the cards come together to make a complete picture. This is Calvino's modus operandi. Again, one may ask, what is the philosophy underlying his work? One may possibly venture a

guess – that he is doing what T.S. Eliot did in *The Waste Land*: creating a collage of variegated bits and pieces, fragments gathered from different sources to create vast scrap-heap to represent the world: “these fragments have I shored against my ruins” – the world that another poet had described as a huge garbage bin:

“a mound of refuse or the sweepings of a street,
Old kettles, old bottles, and a broken can,
Old iron, old bones, old rags, that raving slut
Who keeps the till. ...
the foul rag and bone shop....” (W.B. Yeats).

Despite all the chaos, through those broken shards, those disjointed incipits and stories left hanging mid-air, the writer tries to tell us that all is not lost – there is still hope for the garbage heap to be shot through with a ray of bright light, still the possibility of some sense emerging from the apparent anarchy.

Returning to Calvino’s *The Castle of Crossed Destinies*, one would possibly like to read more than just the literal meaning in the text. It connotes not simply a castle where travellers stop for a temporary sojourn, it may be taken as a metaphor for the philosophy contained within the text. There is a plurality of entrances into this work and the one chosen by reader X may not necessarily coincide with that chosen by Y. Yet the structure remains, it cannot be wished away. The castle of crossed destinies represents the text with multiple entry points, comprising criss-crossing philosophies into which readers may enter from various doorways. Like *If on a Winter’s Night*, it as an open-ended text, the meaning of which is created by the reader or viewer. Roland Barthes’ differentiation between the *Doxa* and *Paradoxa* would here be useful.

The present study of narratives across cultures should rightly conclude with three different yet related aspects of a narrative – philosophy, ideology and the story. The present study has treated story-telling as the narration of an event (or a string of events) that is passed on from teller to recipient, possibly designed for the entertainment of the latter, and invariably involving the transfer of some knowledge from the one to the other. The philosophy of a text may be taken as that which includes the ideology, the meaning and the thoughts conveyed

from one party (whether individual or collective) to another. It is worth recalling the etymology of ‘philosophy’: philosophy is derived from the Ancient Greek word meaning ‘love of wisdom’ and it is wisdom of one kind or another that is communicated through the stories that we narrate, the stories we are told and the tales we love to hear over and over again. Every story-teller has some ideas to communicate to the listeners and these ideas travel down with time. Ideology, in the present context it has taken in its basic form – as that which embodies ideas.

In an attempt to unearth the philosophy informing a story, we try to locate its overt and also covert meanings. Moving away from the “grand tradition of humanistic scholarship” (Abrams) we juggle the various components, turn them inside out, move them back and forth, shuffle the images, dismantle the hierarchy, compare and contrast it with convention and orthodoxy. In other words, we play with it as we look for possible meanings. As we dig further, as we venture deeper into the castle, we discover hidden chambers, secret tunnels, lofts, alcoves, attics and garrets tucked away, winding passages and corridors leading into one another, all of this inside the text which is like Calvino’s castle of crossed destinies. Caught up in this game, we start enjoying the adventure, the feeling of incredulity, of being offered so much and the possibility of even more. Roland Barthes calls it the “moment of extreme bliss” (*The Pleasure of the Text*), Hillis Miller calls it the “uncanny moment” (Hillis Miller’s essay, “The Critic as Host”) and M.H. Abrams refers to it as the “moment of impasse” (“The Deconstructive Angel”) when the text overpowers the reader, when the recipient loses himself in the story, when the abyss is suddenly revealed to expose the fathomless uncertainties that a text may hold within itself. Looking for the meaning, ideology, or philosophy in a text is such an adventure and one is left as though in a empty chamber with many meanings, many philosophies flying around in the darkened air – like a million bats, whistling, swishing and whooshing past us. Each reader of Calvino’s book reads the same novel and yet the experience is different in each case. The meaning is never fixed.

Much of the meaning of a text depends on the voices that are heard, voices that Bakhtin speaks of in his concepts like

dialogism, heteroglossia and polyglossia. Take as an example, a poem like “Goblin Market” by Christina Rossetti.² Written in the 19th Century, it was allowed to see the light of the day without any controversy as it was taken to be an innocent fairy tale, a children’s story of sibling love, just the kind that the Victorian society would allow a woman to pen. At the same time, the didactic element was noted and it was recognised as an allegory of good and evil, of temptation and its pitfalls. The religious-minded saw it as a Christian fable portraying the temptations of Christ, or a post-lapsarian parable modelled on the Fall of man. The poem satisfied those with a puritan bent of mind in its depiction of the travails of the fallen woman and the importance of sexual chastity. In the twentieth century, however, feminist readings have discovered new philosophies underlying the text. The protagonist Laura has an inquiring mind; her sister Lizzie is strong and resourceful. Together they defeat the goblins who represent harsh patriarchal society. Perhaps this was the idea Christina Rossetti wanted to convey but, living in an age where expression of such ideas was taboo, all she could do was to “tell it slant” (as Emily Dickinson would put it – “tell the truth but tell it slant!”). Tell it slant in a story if you have to, but tell the truth you must or else there will be no record of it, it will die with you – you and your truth, your philosophy, will perish together, going down, down, down gently into that inevitable goodnight of Dylan Thomas’s poem.

Talking about death, what is story-telling but “time pass” as we call it, whiling away the time allotted to us until we hear the knock on the door? “Death is the sanction of everything that the storyteller can tell. He has borrowed his authority from death,” says Walter Benjamin. (49) In this respect, it is safe to assume that all writers are essentially fighting against mortality, trying to seek a permanent place for themselves in a world that must inevitably decay. Death invariably forms the warp and woof of the stories we hear and the stories we tell. Quoting Calvino again,

“In ancient times a story could end only in two ways: having passed all the tests, the hero and the heroine married, or else they died. The ultimate meaning to which all stories refer has two faces: the continuity of life, the inevitability of death.” (Calvino, *IOWN* 259).

A story-teller narrates stories in order to stay alive. Princess Scherezade, struggling to keep death away, narrates a thousand and one stories to Prince Sharyar, prolonging her life with each story, one night at a time, until she finally wins his reprieve. She keeps the Prince hanging on to the tale, waiting with baited breath for the next episode, the next event, the next twist in the story, even as she dreads the moment when the narrative would finally cease to flow, for that moment would bring her certain death. In a work inspired by *1001 Arabian Nights*, Vikram Chandra talks about a type-writing monkey who spins out his tales endlessly to escape Yama, the God of Death: tales that open up surrealistic worlds, part real and part unreal. *Red Earth and Pouring Rain*, through the unusual image of the monkey at the typewriter reflects, obliquely, the situation of the writer who must compulsively write in order to escape from the oblivion of anonymity. The only way to avoid Yama’s shadow, to ensure one’s permanence in an impermanent world, is to leave a written legacy behind – which the writer tries to do. Story-telling thus becomes an assertion of life in the face of death, an attempt at fighting extinction. In a similar vein, Salman Rushdie, in *Haroun and the Sea of Stories*, narrates how traumatic it is for one who is silenced by oppressive forces. Rashid (note the play on Rushdie) is a story-teller who loses his power to tell stories. Assisted by his son, Haroun, he has to struggle to regain his story-telling powers. The loss of speech here is related to Rushdie’s personal circumstances, his exile following the fatwa against him. The ability to tell stories is thus synonymous with the act of living.

In conclusion, one more question needs to be answered: what is the final meaning of a text? What is its underlying philosophy, its ultimate truth? Academics and critics, conditioned by diverse critical viewpoints, would perhaps come up with several divergent answers: that meaning is (a) that which resides in the omniscient author’s mind, it is his philosophy that informs the work; (b) that which is contained within the body of the text – deconstruct it and you will discover it; (c) that which is determined by the text, whether it is readerly or writerly in Barthes’ sense; (d) that which is created by the reader which may be a far cry from the writer’s intended

meaning; (e) there is a plurality of meaning, perhaps thirteen or more ways of looking at a text. Instead of a single, monolithic wisdom (or philosophy) a story presents us many wisdoms, many philosophies, many ideologies. Which of these is right? Groping for an answer, one may quote Auden and say: “They [are] right, my dear, all those voices [are] right.”

“They were right, my dear, all those voices were right
 And still are; [a given text is not as simple as] it looks,
 Nor its peace the historical calm of a site
 Where something was settled once and for all:
 ...It ... calls into question
 All the Great Powers assume; it disturbs our rights.
Dear, I know nothing
 ... but ... [when you tell me a story] what I hear is the murmur
 Of underground streams....” (W.H. Auden)

A text looks back at the past even as it reaches out into the future, challenging the reader with its multifarious meanings, like a thousand streams and rivulets, tributaries and torrents and brooks, fountains and waterfalls, tumbling down together, gushing forth as a mighty force, like the cataract of Lodore that Robert Southey sang of, which goes

“gleaming and streaming and steaming and beaming,
 And rushing and flushing and brushing and gushing,
 And flapping and rapping and clapping and slapping,
 And curling and whirling and purling and twirling,
 And thumping and plumping and bumping and jumping,
 And dashing and flashing and splashing and clashing;

And so never ending....” (“The Cataract of Lodore,” Robert Southey)

NOTES

1. Albert Sbragia, “Italo Calvino’s Ordering of Chaos,” *MFS Modern Fiction Studies* - Volume 39, Number 2, 1993, pp. 283-306 <http://muse.jhu.edu/journals/mfs/summary/v039/39.2.sbragia.html>
2. http://content.loudlit.org/audio/goblin/pages/01_01_goblin.htm