From the Chief Editor's Desk

As a writer who can't help but lodge works of art in his fiction, I have always been drawn to art museums as a kind of secret writer's retreat, starting with the Museum of Fine Arts, in my native Boston. I'm not alone. Art holds an enduring attraction for writers and instances of cross-pollination between the visual arts and fiction are countless. (Ian MacKenzie)

The bond between museums, material culture and literature is an enchanting one. I say so because recently while going through Ian MacKenzie's debut novel *City of Strangers* I felt that great plots are developed around museums, material culture and literature. On several occasions I was reminded of several other texts of Victorian literature such as Charlotte Brontë's *Villette* (1853), Charles Dickens' *Bleak House* (1852-53) and George Eliot's *The Mill on the Floss* (1860) and even the mid-twentieth century American writer J.D. Salinger's *The Catcher in the Rye.* One very prominent example of cross- pollination between museum and literature is Orhan Pamuk's *The Museum of Innocence* , a novel and also a museum.

Even if museums of imagined objects are lost to time, those created over centuries have an important role to play in the society. The collections of Objects-d'-Art in them function both autonomously and as mirrors to the past collecting cultures and the societies that created them. The Victorian era regarded as the "Age of the Museum", not only because was collecting a popular activity among all social classes. Perhaps the reason was also that Victorian museums were not merely reflected in works of literature, but that novels representing aspects of museal culture helped shape an emerging "museal consciousness" among nineteenth-century readers.

It is worth relooking at Brontë's *Villette*, Dickens' *Bleak House* and Eliot's *The Mill on the Floss*, together with selected scenes from the work of Henry James – as lenses upon the museal culture of nineteenth-century Britain. It is indeed worth examining the encounters and tensions between the ordinary human subject and the extraordinary museum object in the Victorian realist novel between the 1830s and the 1900s.

In Henry James' *The American*, there is a scene in which one of the "extraordinarily ordinary" characters with which Victorian literature abounds, Christopher Newman, is juxtaposed with an extraordinary museum object in the Louvre (pp. 1-2). The museum objects featured in such works "contain compressed references to complex sociocultural-historical realities" (p. 25), and their recurring juxtaposition with fictive characters reveals a deep-seated anxiety "about the ordinariness of the self" (p. 29). Drawing upon the work of Pierre Bourdieu on strategies of distinction, Alex Woloch, Deidre Shauna Lynch and E. M. Forster on literary character, and Barbara J. Black on Victorian museum culture, it is noteworthy that the classification of objects in Victorian museums was paralleled by the social classification of visitors to museums, but more potently by visitors themselves, within and between the realms of the extraordinary and the ordinary (p. 6).

It is difficult to ignore that people as well as objects were on view within Victorian museums. This included women who moved within a space designed primarily for male rational recreation, for instance, in Brontë's *Villette*, the central character, Lucy Snowe, can be seen to develop the "museum-mindedness" through her navigation of the museal space of the novel and her curatorial activities within the garden, which had long been an exhibitionary space. Brontë too was a frequent visitor to the Great Exhibition of 1851 in which Brontë's own metamorphosis from overawed visitor to practiced museum-goer is explored in the work of Susan Stewart and Susan Pearce on collecting.

Holden, the protagonist in J.D. Salinger's *The Catcher in the Rye* on his visit to the Museum of Natural History remarks: T*he best thing, though, in that museum was that everything always stayed right where it was. Nobody'd move. . . . Nobody'd be different. The only thing that would be different would be you.(p.38)* The museum offers him with a vision of life he can understand: it is frozen, silent, and always the same. Objects on display for Holden are simple, idealistic, manageable which is in total contrast with the kind of life he lives.

Oh! like many others I too fell into the reverie of my own memory-museum.

In the novel, *City of Strangers* the plot revolves around a

hypermodern diptych, has a journalist named Jeff Atman in Venice for the 2003 Biennale, where he encounters all of the excess, silliness, depravity, and, finally, hollowness of the contemporary art world's foremost spectacle. Most of the art is, as Jeff puts it, "a waste of one's eyes". But the novel has a fizzy exuberance that lifts it above the shallowness of its setting. One of its loveliest moments comes near the start, when Jeff slips into the Academia to have a look at an old favourite: Giorgione's *The Tempest*. Briefly, it holds him there, before he must descend into the froth of the Biennale (a tempest of a different sort), and in that moment he's washed in a rapt stillness, expressed in the painting itself, that could almost be called a state of grace. The lofty moment of profound oneness of what is then set aside in the painting with the inner beatitude in the onlooker's inner self; a oneness of the life and art; a sublime moment of transport that only art is capable of expressing, or may manifest even in the objects of a museum, and very often in literature. For instance, in *King Lear* Cordelia never loses her grace despite all adversities in her life and decides to resurrect her father. We are aware of the fact that she is innocent but still because of her unconditional love for Lear she finds him again and restores him. She pays the price for this by laying down her life for the sake of her father's sin. It may be fundamentally wrong to die for the crime of others but such moments in literature and life are the loveliest ones and give reaffirmation to our humanistic belief and trust in 'grace' in real sense of the word.

This journal envisions a potential for sharing such acts of inter pollination of ideas through its studies of interdisciplinary nature. Another area of the journal's focus on the social dimension of museum studies that also has a potential for interdisciplinary research projects and will be of interest to scholars in a wide range of fields, including literature, museum history, material culture, art history, gender studies and sociology. We look forward to vibrant culture of enrichment of ideas through an exchange of research findings on the platform of the *Objet-d-Art*.

Pradeep Trikha

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Unnatural Plantscapes : Botanical Heritage and the Indigenous-Exotic Binary in Western Australia

John Charles Ryan

Introduction

This paper begins with a series of questions that highlight the intricate relationship between natural heritage and plant indigeneity. In the Anthropocene—the designation of our current era of anthropogenic climate change impacting negatively on the ecosystems of the planet—what does the future hold for people with well-developed and enduring affections for indigenous flora? Conversely, what are the implications of having acutely averse feelings towards the non-indigenous plants of a place—those "invasive," "feral" , or "weed" species with which the indigenous (or native) species must often compete for resources? Moreover, how does an *unnatural plantscape*, consisting of non-native plants, impact, or even deaden, embodied sensory experience and appreciation of a place? Finally, how might the binary categories of *natural* or *unnatural* plantscape be conceptualised, in the eyes (and in the noses, and on the tongues and fingers, that is, through the bodies) of community members with long-standing involvements and emotional attachments to their flora?

Such ideas are necessarily entangled but also individually weighted with historical attitudes and cultural terminologies reflecting patterns of beliefs and biases towards the natural world, as the article will show. Developed in the context of the botanically diverse Southwest ecoregion of Western Australia (WA), the article aims to address these questions through an examination of the indigenous-exotic binary evident in interviews conducted with plant enthusiasts in the city of Perth,

WA, between 2009 and 2015. For the purpose of this discussion, the term *plant enthusiast* is used to refer to activists, artists, botanists, conservationists, horticulturalists, seed savers, tourists, writers, and others who have affinities for plant life and who devote a considerable portion of their time, resources, and energies to the protection or appreciation of the environment and, in particular, its floristictaxa.The physical context of this discussion is considerably important. The Southwest, including the Perth metropolitan area, is an internationally recognised biodiversity "hotspot" and a site of extensive scientific research, international tourism, and conservation efforts at the local and international levels. The region supports a vast endemic array of plant, animal, and fungal species—many of which are seriously threatened, endangered, or face extinction .Moreover, of the Southwest's more than eight-thousand total plant species, approximately thirty-five percent is endemic, or occurring nowhere else on earth in a non-cultivated, or wild, state.

Conserving Biocultural Heritage in Western Australia

Despite the national and global focus on its species richness, the Southwest is not only a hotspot of biodiversity but also of biologically-related cultural diversity. Hence, cultural heritage is part and parcel of the biological heritage of the region.To put it differently, cultural and biological forms of heritage are, in practice, interwoven—an interdependence expressed in the concept "biocultural diversity," as posited by anthropologists, historians, and heritage scholars . As biodiversity vanishes, the cultural heritage surrounding it also becomes threatened. In Australia, the conservation of biocultural heritage is challenged by different factors, including climate change, species loss, suburban development, cultural fragmentation, and a lack of conservation methodologies that take both nature and culture into equal consideration. In the state of Western Australia, for example, ninety-seven percent of the biodiverse *kwongan*, or

heathland, ecosystem near Perth has been cleared since European settlement . In response to diminished plant populations and increasingly fragmented bushland areas, measures such as gene banking and seed propagation aim to ensure the continuity of plant species in repositories (in national parks, ecological reserves, and botanical gardens). Although critical to environmental conservation, such strategies, grounded in scientific methodologies, on the whole do not tend toencompass the safeguarding of biocultural heritage, including intangible forms expressed in human memories of plants and elicited in interviews—the subject of this article.

In 2013, with these concepts and questions in focus, the author began an online archival initiative, Flora Cultures (www.Flora Cultures.org.au),in order to document various manifestations of biocultural heritage in the rapidly changing capital area ofPerth. Seeking a dialogic middle ground between disciplines—and more broadly between the sciences and the humanities—FloraCultures examines the complex intersections between cultural and biological heritage, where the decline of plants in the environment (living, growing organisms) is understood to affect the vitality of the cultural heritage referent to those plants . One of the conservation outcomes of Flora Cultures has been an online repository promoting the overlays between cultural heritage (for example, digitised versions of paintings, photography, prose, poetry, interviews, and other cultural artefacts) and Perth's native flora(wildflowers, orchids, shrubs, bushes, trees) through a variety of media, specifically including, for the present discussion, oral histories with Perth residents.The initiative seeks to preserve the tangible and intangible heritage of Southwest plants where *tangible natural heritage* refers to physical substances (*of living plants*), cultural artefacts (*made from, or referring to, plants*), and natural sites or ecosystems (*containing plants*).

In contrast to its tangible counterparts, *intangible natural heritage* comprises knowledge, practices, skills, representations, and expressions (including memory) that are derived from the environment (including its plantscape, defined as the landscape configured or perceived in terms of its plant life) and developed by a culture over time . This term has evolved from theoretical advances in intangible cultural heritage, characterised as “forms of cultural heritage that lack physical manifestation [and evoke] that which is untouchable, such as knowledge, memories and feelings” . UNESCO acknowledges “oral traditions and expressions […] social practices, rituals and festive events […] knowledge and practices concerning nature” as intangible heritage needing urgent conservation globally today. In working across these categories of nature and culture with reference to indigenous plant life, FloraCultures also seeks to advance human rights and cultural identity, particularly in Western Australia, in relation to natural heritage. The project recognises the importance of local flora to human heritage, identity, and well-being; and, conversely, the significance of human conservation efforts to ensuring the continuity of botanical communities.

Interviews were conducted at the homes of the participants or at botanical sites, such as reserves and parks. Interviewees were asked about the former distributions of local species; childhood, family and community-based recollections of plants; sensory experiences of smelling, touching, tasting, hearing and seeing; local practices and events involving flora; and current environmental conditions affecting their local flora. The interviewees were given space to speak freely about topics not directly addressed in the questions but which they believed to be relevant. The interview process served as a mechanism for eliciting and illuminating aspects of the intangible biocultural heritage surrounding Perth's plants. Importantly, one of the predominant themes that emerged in the interviews is the firm

distinction between a *natural* and an *unnatural* member of the plant community. Often in striking ideological terms, the interviewees differentiated between *indigenous*(natural) and *exotic* (unnatural) where *indigenous plants*were regarded as those present in the Western Australian environment at the time of British settlement in 1829. Whereas the *indigenous*, *native*, or *local* plants belonged to their greater community, *exotic*, *invasive*, or *naturalised* weeds (e.g. South African cape daisies, or *Osteospermum* spp.) were viewed as outcasts and recent assailants that arrived after British settlement, from elsewhere in Australia, or from Africa, Europe or the Americas. Exotic plants were introduced to the Perth area unintentionally by colonists (in ship ballasts or cargo) or intentionally by agriculturalists (as food for livestock or to control land erosion), and have come to thrive in many parts of the city. In the interviews, exotic plants were often pitted against their indigenous counterparts. Many exotic species were at times demonised, hated, and expunged, whereas most local species, especially those with prominent or showy flowers such as orchids, were valorised, loved, and protected. These complex dynamics played out in the interviews with Perth plant enthusiasts, as this article goes on to elaborate, revealing the problem of imposing conceptual categories on the natural world.

Figure 1.Invasive Pink Wild Gladiolus (*Gladiolus caryophyllaceus*) between Bunbury and Perth, Western Australia (Photo Credit: Author)

The Indigenous-Exotic Binary

Traveling north from the city of Bunbury to Perth, a distance of about one-hundred and fifty kilometres,one can easily notice visually stunning examples of the region's invasive plants, especially along railways lines and other disturbed areas. A prominent example is Pink Wild Gladiolus (*Gladiolus caryophyllaceus*), a cosmopolitan species that many tourists and locals enjoy photographing (Figure 1). Despite its beauty, profusion, and human appreciation, Wild Gladiolusis a garden escapee alien to Western Australia and originating in South Africa where, incongruously, it is endangered. Around Perth, it is ranked as a high priority species where it rapidly overtakes bushland habitats . If Gladiolus is the quintessential invasive plant—an *unnatural* species that *unnaturalises*, or corrupts, the local bush, converting it into an alien (and alienating) environment—then, for contrast, consider the Wreath Flower (*Lechenaultiamacrantha*) whose remarkable pink, circular, and prostrate flower appears briefly in the springtime (Figure 2).Most botanists and conservationists would agree that this species is genuinely native to Western Australia—part of the state's endemic flora. Although it is not listed as threatened, the plant is limited to areas in the northern Wheatbelt east of Geraldton, Western Australia (about four hours north of Perth by car) and is also linked to regional, community, and, in terms of tourism, economic identity. It is indeed a charismatic plant, one that attracts legions of wildflower tourists each wildflower season; if Gladiolus is a quintessentially bad species, Wreath Flower is a paradigmatically good one.

Figure 2. Indigenous Wreath Flower (*Lechenaultiamacrantha*) near Geraldton, Western Australia (Photo Credit: Author)

Figure 3. Introduced Lemon-Scented Gum (*Corymbiacitriodora*) at Kings Park and Botanic GardensNear Perth (Photo Credit: Author)

A prominent weedy tree species of Perth is the Lemon-Scented Gum (*Corymbiacitriodora*), which lines the avenues of Kings Park and Botanic Gardens overlooking the Central Business District of the city.In areas of the coastal Swan Coastal Plain environment in which Perth is situated, this tree has become a serious weed and an aggressive species that overtakes native habitats. If the Lemon-Scented Gum is a naturalised exotic

plant—one which has reached a relative state of equilibrium with pre-existing species and also which has gained cultural significance in Perth—should it be considered part of the *natural* or *unnatural* plant scape? Is it only when a plant fails to conform to the ecological status quo and, instead, reaches weedy proportions that it becomes unnatural? In contrast, consider the indigenousTuart (*Eucalyptus gomphocephala*). At Kings Park, visitors can admire a venerable Tuart in the centre of the constructed landscape of the botanical garden. This particular Tuart has been carefully managed by arborists at the park to ensure its survival because of its centrality to the Aboriginal heritage of the park. To be sure, the tree is recognised by the local Aboriginal people, the WhadjuckNyoongar, as a culturally significant being that should be preserved, despite its state of increasing decay and decline. Is staving off the inevitable demise of a tree, for cultural heritage reasons, a *natural* or *unnatural* act within the largely cultivated plantscape of Kings Park?

Figure 4. Indigenous Tuart (*Eucalyptus gomphocephala*) at Kings Park (Photo Credit: Author)

These examples of Western Australian flowers and trees imply that, despite the rigidities of perceptions and ideologies, there is no fixed line demarcating *native* and *exotic* plant species and that, in practice, the categories blur. Yet, whilst the indigenous-exotic binary is contested by researchers in plant science and ecophilosophy for these reasons, the premise underpins many practical, on the ground conservation initiatives with a brandof hardline biological nativism. Noss notes the contradictions inherent to the indigenous-exotic binary, arguing that "the terms 'exotic' and 'native' are about as ambiguous as any in our conservation lexicon (except perhaps 'natural')." Nonetheless, Devine defines the terms *alien*, *non-native*, *exotic*, *introduced* and *non-indigenous* more prescriptively through a geographical criterion, stating that "these labels apply to any animal, plant, or microbe found outside its natural range." Thus, an alien plant, or weed like Pink Wild Gladiolus, is one that is out of place, out of its natural range in South Africa. Other theorists focus on the *behaviour* of the plant in question, arguing that an exotic species is one that has failed to adapt cooperatively to the environment of local species . Thus, an alien plant is one from somewhere else, from outside its natural range,but, more importantly, a diasporan that turns into a botanical miscreant in its new place. The environmental philosopher Holmes Rolston describes a native species as one that has adapted well, regardless of where it came from.Still, other scholars have critiqued the links between nature, natives, natality, and nation that undercut any scientific or ecological rationale for the indigenous-exotic binary.

Mark Woods and Paul Moriarity present five criterion of exoticality. Through the *human introduction criterion*, an exotic species is defined as the result of intentional or accidental introduction by humans. The *evolutionary criterion* states that a species is native if it originally evolved in the area. But the question remains, just how long must a plant have evolved in a

region to be considered originary? According to the *historical range criterion*, an exotic species has moved (or been moved) into an area where it has not previously existed. The *degradation criterion* defines an exotic species as harmful to the local environment. Hence, exotic plants are non-indigenous species that harm the ecosystem or displace indigenous flora. The last criterion of Woods and Moriarity is the *community membership criterion* in which exoticality is defined as a biological existence outside an ecological"community of mutual dependence and controls" (150). According to this criterion, a species is native to the degree that it is an integrated, or acculturated, member of a community. The last criterion specifies that an exotic species can become native over time if it achieves a state of dynamic equilibrium with local flora and fauna.

Most Western Australian exotics meet the *human introduction criterion*. An exotic plant is defined by biologists and conservationists as one introduced since European colonisation in 1829; in contrast, a native plant is one that existed at that date, as documented in the early writings of botanists and visitors to the Swan River Colony (the settlement era name of Perth). Moreover, most native (or indigenous; the terms being used synonymously) WA plant species, such as the Wreath Flower, meet the *evolutionary criterion*; in fact, the nutrient-deficient soils and demanding climate of Western Australia have forced local indigenous plants to adapt to harsh conditions over time. However, the *historical range criterion* is complicated when we consider the Gondwanaland origins of Western Australian flora, underlying a shared genetic ancestry with South African species. The historical range requirement is over-simplified if we accept 1829 as the cut-off date. For example, although the Lemon-Scented Gum originates in the eastern states, most people would recognise the tree as native in Western Australia. Finally, the *degradation criterion* is exemplified by Pink Wild

Gladiolus displacing native plants. However, to the contrary, there are numerous species from outside of WA that have become important members of ecological communities, such as American Sweetgum (*Liquidambar styraciflua*) nuts eaten by endangered black cockatoos in Perth suburbs. This is an example of the *community membership criterion* of Woods and Moriarity.

Interviews with Perth's Plant Enthusiasts

FloraCultures' interviewees conveyed empirical knowledge of native and non-native plants, such as former distributions or interactions between species, gained through their own long-term observations. For these individuals, an *unnatural plantscape* is an obvious, phenomenological, and emotionalcategory of experience in which exotic species supplant native ones, where invasive plants corrupt, destroy, or colonise a formerly diverse, functional, and species-rich landscape. As a consequence of bearing witness over time to the transformation of a plantscape from largely native to largely non-native, my interviewees' memories clearly bear dimensions of loss and grief, or what Glenn Albrect terms *solastalgia*, a form of psychological distress caused by ecological change, or "a homesickness while one is still at home."As a consequence, often implied in these interviews was a sense of antagonism towards the non-natives mixed with despair over the unending struggle to protect native species and local bushland areas.The interviews suggested that an *unnatural plants cape*constitutes an interplay of scientific, environmental, aesthetic, emotional, and sensory values. In demonstrating these themes, this section now turns to the examination of some excerpts from the interviews with the participants, specifically one scientist, two conservationists, and one artist.

Born in England in 1914, the centenarian plant scientist David Goodall came to Australia in 1948 after studying botany at

Imperial College in London. Professor Goodall is now an Honorary Research Fellow in the School of Natural Sciences at Edith Cowan University in Perth, and is considered to be the oldest working scientist in Australia . For Goodall, the category of *indigenous* plants is a biological, aesthetic, and, to some extent, emotional reality. In biological terms, indigenous plants are particularly those species that can be affected by *Phytophthoracinnamomi*, a soil-bornewater mould, responsible for a condition termed *root rot* or *die back*, whereas exotic plants are generally immune. Goodall's assessment of indigeneity, in plant pathological terms, reflects Woods and Moriarty's evolutionary criterion for exoticality in which a species is regarded as native if it originally evolved in an area. However, in an unfortunate turn of circumstances for conservation, the place-specific evolution of WA plants underlies their susceptibility to the *P. cinnamomi* micro-organism. When I asked Goodall about the major threats to plant diversity in the Perth area, he comments that"*Phytophthora* is very serious. It's so easy to spread it around if one walks in the area. I believe it was imported. I don't think there was a comparable endemic infection before it came" (D. Goodall, personal communication, June 6, 2014).In this instance, *Phytophthora* itself is an unwanted exotic that colonises aggressively, degrades the local environment, kills indigenous plants, and generally flouts the community membership criterion of Woods and Moriarity.

What is more, from Goodall's perspective, indigenous Australian plant species are simply those that did not exist in England, at least based upon his childhood memories of the country. Considering his first impressions of the Australian plantscape when he arrived in the late 1940s, he responded, "The most obvious thing is the trees. The eucalypts [gum trees] particularly. They're dominant and don't exist in the flora of England, of Europe at all. They are peculiar to Australia as

original members of the flora. The casuarinas [sheoaks] are also peculiar to Australia. And other species I remember include the West Australia Christmas Tree, *Nuytsia floribunda*, which is very striking parasite" (D. Goodall, personal communication, June 6, 2014). In this interview extract, there is an aesthetic or perceptual basis to defining the indigeneity of WA plants. David calls attention to the Christmas Tree, a hemiparasitic species that is endemic to the Southwest of WA and flowers brilliantly in golden colours in December of each yeararound Perth. In characterising the tree as a "striking parasite," Good all intergrades aesthetics with ecology; additionally, in Goodall's view,the indigeneity of the Christmas Tree is linked to Western Australian identity and reflects the kinds of adaptations that the plants of the region must make to the extreme climatic conditions of the landscape (high solar radiation, drought, nutrient-deficient soils).Thus, indigenous plants become established in the plantscape through ecological mechanisms, such as predation, parasitisms, and mutualisms, but also through cultural and historical associations.

To a lesser extent, for Goodall, botanical indigeneity (and, conversely, botanical exoticism, invasiveness, or naturalisation) involves emotional and mnemonic aspects related to inhabiting a place over time. Goodall intimates a sense of loss when he witnessed the destruction of the bush near his former home in Yanchep, about 45 minutes by car, north of Perth. He commented, with a degree of restraint, that, "we certainly see the loss of bushland in the northern suburbs. I *was not unhappy* to move out to Yanchep because of that [italics added]" (D. Goodall, personal communication, June 6, 2014). In other words, he *was not unhappy* to relocate to Maylands, one of the earliest Perth suburbs where the degradation of the original bushland is no longer as evident, where the process of unnaturalising the plantscape has already largely run its course. However, in this statement, particularly his use of a double-

negative grammatical structure, Goodall circumvents the deeper emotional and personal consequences of habitat destruction, avoiding, in Albrecht's terms, the sense of solastalgia, or the distress of bearing witness to ecological change in one's home-place.

Whereas Goodall is reserved in matters of experience, such emotional aspects are more palpable in an interview with Kim Fletcher, a conservationist born in the Perth suburb of Armadale in 1937 to a family of wildflower enthusiasts and orchid lovers. Fletcher presently works as a volunteer guide with Kings Park and Botanic Garden where he leads tours of the grounds for the public. He is a retired teacher who devotes his time and energies to bushland conservation in Armadale where he still lives. Much of my interview with Fletcher discussed the rare orchid species he used to see in Perth growing up during the 1950s. Thus, for Fletcher, indigenous plants are related to, and to some extent derived from, family and childhood memories: “Where I grew up was ideal for collecting orchids, particularly Spider and Enamel Orchids. It was sandy country. This has now disappeared altogether as bushland. It's covered with suburbia, and that probably started in the late '50s, early '60s” (K. Fletcher, personal communication, April 15, 2013). The solastalgic distress of witnessing the loss of native orchids near his homewas a dominant theme in the interview. Fletcher recalls where orchid species once occurred, but much of the plantscape has since been overtaken by invasive weeds: “Next to a drain under flooded gums there was a huge patch of what was formerly called *Caladeniamenziesii*, the Rabbit Orchid. But many times I've gone back with a tear in my eye, looking at where they were among the weeds” (K. Fletcher, personal communication, April 15, 2013). Specific weed culprits register sharply in Fletcher's recollections, as ecological miscreants or bio-invaders that have dramatically disturbed the equilibrium of the plantscape: “There were lots of *Kunzeaericafolia*

growing in Spearwood. They were so common. During the '80s, the site was cleared for housing. There is still some native bush there but it's been invaded by Arum Lilies and goodness knows what else" (K. Fletcher, personal communication, April 15, 2013). Like Pink Wild Gladiolus, Arum Lilies (*Zantedeschiaaethiopica*) were introduced to Western Australia from South Africa and now proliferate in wetland areas. The degradation criterion of Woods and Moriarity is especially salient in Fletcher's conceptualisation of exotics such as the Arum; non-indigenous plants are those that have the capacity to overtake a plantscape, rendering it unnatural, fragmented, homogenous, or, even, emotionally depressing.

The perils posed by weed species recurred in an interview with Collin and Joy Wornes, the volunteer managers of the WubinHerbarium, located about four hours northeast of Perth in a region of massive agricultural production known as the Wheatbelt. Their shire of Dalwallinu is internationally recognised for its diversity of Wattles or Acacia species.An event called Wattle Week is celebrated annually. In the interview, they discussed the problems of wattles from eastern Australiaturning into noxious weeds once transported to Western Australia. Joy Wornes commented, "that's the problem in the south of WA now. Eastern States species of Acacia were introduced, and now they are jamming the waterways"(J. Wornes, personal communication, September 2, 2009).CollinWornes further explain that "down south [near Albany, WA], they have put wattles into a new habitat where they don't have competition. So the eastern states' species are killing our bushland. We have got to be careful too. But fortunately it is too dry here. Put those species in a high rainfall area and they'll go berserk in the bush. If you are going to introduce a species from interstate, make sure it doesn't take over your own bushland. Most of our weeds here [in Dalwallinu shire] are South African plants. We've got to be careful with

things we introduce from South Africa" (C. Wornes, personal communication, September 2, 2009). The expressions "killing our bushland," "take over your own bushland," and "go berserk" imply many of Woods and Moriarity's criteria. The exotics are introduced from the Eastern States or South Africa by deliberate human action. The wattles are pre-adapted to the higher rainfall areas of the southcoast area of WA, but not to the dry climate of Dalwallinu and the greater Wheatbelt area. Moreover, these weed species historically did not occur in WA and were only recently transported, even within the frame of living community memory. Most importantly, exotic Wattles degrade the local plantscape and, as aggressive colonisers, fail the community membership measure.

As the final interviewee presented in this article, Holly Story is an artist who, over the last twenty years, has used local plant materials in prints, embroideries, installations, and sculptures. One indigenous species that is essential to Story's botanical art is the Western Australian Bloodroot (*Haemodorum spicatum*), which she uses as a dye. Story commented, "from *Haemodorum*, the Blood Root […] and the Kangaroo Paw (*Anigozanthosmanglesii*) does the same thing […] you can get beautiful pinks and mauves. It's not really a red, it's a range of pinks and mauves that you can push into a bluish colour if you use adifferent pH in the dye baths. I have learnt to manipulate colour slightly. I just think that's a most gorgeous colour. It's like the South Coast [of WA] sunsets. Especially in winter when the light's coming through the dark clouds, you get these amazing pink and salmon colours" (H. Story, personal communication, May 1, 2014). In this passage, the visual aspects of Bloodroot embody the aesthetic qualities of the South Coast environment, about five hours south of Perth by car. Indigeneity is an aesthetic category, for Story, that represents the broader environment of which the plant is part and parcel. Despite its aesthetic signification, Bloodroot, in Story's view, is also

evolutionarily adapted to the difficult Western Australian climatic context: “They grow in such difficult places. They seem to have refined everything to the absolute essential, so that the flowers of *Haemodorum* are black basically, and very small” (H. Story, personal communication, May 1, 2014). Summarising Story's perspective, indigenous plants are those species with aesthetic characteristics that can be manipulated in a tactile artistic practice, resulting in artefacts that are symbolic of the region and its particular beauty.

Conclusion: Rethinking Biological Nativism

In conclusion, many theorists have asserted, or implied, that biological nativism does not rest on strong scientific foundations . Although it is clear that the demarcation between indigenous and exotic plants is indistinct at best, these interview excerpts indicate that a native or exotic plant can be constructed in ways not accounted for in Woods and Paul Moriarity's schema. For Kim Fletcher, an exotic plant is one that confounds, interrupts, or destroys a family-based sense of place in relation to flora; *exotic* is therefore an emotional extension of the community membership criterion. What is more, David Goodall suggests that exoticism versus indigeneity can be construed at the dynamic interface of science, aesthetics, and emotional responses. Ecological adaptation is a core principle for Collin and Joy Wornes in their conceptualisation of weedy tree species. For Holly Story, indigenous Western Australian plants, not exotic South African or Eastern Australian ones, underpin her identity as an artist and provide the means for her to develop creative responses to, and expressions of,regional character. Therefore, the indigenous-exotic binary and the unnatural plantscapes of Western Australia are not only scientific concerns, but also questions of community, culture, and human individuality—aspects that should be further considered in research on exoticality and nativeness in WA or elsewhere in the world.

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Museum and its Significance

Bhaskar Roy Barman

The contribution of museum in sustaining the civilization of a particular country is universally recognized and in recognition of the contribution of museum the International Council of Museums (ICOM) was inaugurated in 1946, as a non-governmental organization, enjoying a consultative status with the United Nations Economic and Social Council Organization (UNESCO). Since 1977, thirty years later, it has been organizing the international museum day around 18 May - this year the day was organized on 18 May – to orchestrate diverse opinions expressed by delegates coming from America, Europe, Asia ,Africa and one or two other countries into a consensus of opinion as to how to increase the public awareness of the role of museum in developing society and sustaining civilization.

We can easily speak of a museum as an institution housing a collection of artifacts and other objects sanctified by artistic, scientific, cultural or historical importance. It is a place for us to visit , opportunities arising, to marvel at the beauteousness of the things redolent of the past, the glorious past. No one is apt to think of anything else beyond this..

Since the inauguration of the ICOM, museum has taken on the international importance. In major cities are situated larger museums and in smaller cities, towns or even the countryside the smaller ones. All the museums, large and small, have certain defined aims to fulfil and they are, among others, to cater to research on the one hand and to the needs of the general public on the other. The combination of the acceleration of digitization of information and the constant increase of digital information storage is compelling the traditional model of museum to enlarge to encompass visual exhibits and high- resolution images of their collections for study.

The word 'museum' derives from the Latin word the one which originated in the Greek word Mouseio, meaning a place or temple consecrated to Muses, the patron divinities of the arts in the Greek mythology. It has turned out, in course of time, to be a institute for philosophy and research.

On the other hand, Indian Museums, now priding itself on having contained rare collections of antiques, armour and ornaments, fossils, skeletons, mummies, and Mughal paintings was founded under the name Rashtriya Jadughar by the Asiatic Society of Bengal in Calcutta, (now spelt Kolkata) in 1814 under the curatorship of Dr Nathaniel Wallich, a Danish-Botanist. This museum is divided into six sections lodging thirty-five galleries of cultural and scientific artifacts, such as Art, Archaeology, Anthropology, Geology, Zoology and Economic Botany.

From a historical point of view, the idea of having a museum to preserve man-made and natural objects dawned upon the members of the Asiatic Society of Calcutta established in 1784 under the aegis of William Jones (27 September 1746-27 April 1794), an Anglo-Welsh philologist to be remembered for his proposition of the existence of the relationship among Indo-European languages. The idea fructified in 1808 when the society was provided with an accommodation in the Chowringhee –Park Street area by the Government of India.

Created at the cradle of the Asiatic Society of Bengal, Kolkata, a learning centre, with the defined aim to develop the art and culture pertaining to the socio-cultural activities, thus disseminating knowledge, the Indian museum has over the years since 1814 become the largest multipurpose museum not only in the Indian sub-continent but also in the Asia-Pacific region of the world.

On the heels of the creation of the Indian museum, the museum started cruising forward smoothly and uninterruptedly and imbibed a new impetus in the course of time and the movement

since the creation of the museum has culminated in the establishment of as many as four hundred museums in India.

Rammohun Ray Memorial Museum, Kolkata should be mentioned in this context. The museum exclusively devoted to the life and works and the tomes of Raja Rammohun Ray and elaborate, well-documented both in Bengali and English, and well-illustrated is situated on the West flank of Raja Ram Mohan Sarani (Amhurst Street), close to the junction of Amhurst amd Sookes streets. .

It is worthwhile to mention here that the National Museum of Natural History (NMNH) was established on 5 June 1978 at the behest of Indira Gandhi, former Prime Minister, who proclaimed on the occasion of the 25th anniversary of India's independence in 1972 a project of setting-up a NMNH to provide children with out-of-school facility to dip into the flora, fauna and mineral wealth to be preserved in the museum.

Another worth maintaining is the Tripura State Museum in the Ujjayanta Palace Agartala. The Ujjayanta Palace, the name given by Rabindranath Tagore, is situated in Agartala, the capital of Tripura, on the banks of a small lake surrounded by the lush greenery of Mughal gardens, sprawling over 28 hectares of parkland. This palace now owned by the Government of Tripura housed the Tripura Legislative Assembly until 2011 when it has been turned into the state-owned museum. This exotic palace commands tourist attraction and is the largest museum in Northeastern India, covering an area of over 800 acres of land. The museum displays the lifestyle, arts, culture, tradition and utility crafts and, in addition, the customs and practices of various communities of Northeastern India.

To get realized a century-old dream of transforming the biggest royal mansion in Northeast India into a home to the biggest museum in the northeastern region to treasure the art, culture, history, tradition and ethnic diversity, the Government Museum established in 1970 was moved to this palace with the state archive.

Tripura is, it is claimed, one of the ancient princely states of India. The historical chapter of the Royal line of Tripura, the Manikya dynasty, began with Maharaja Maha Manikya who was crowned the first king in 1400 AD and assumed the title 'Manikya'. More than four centuries after his ascending the throne in 1862 the Ujjayanta palace was built in the reign of Ishan Chandra Manikya. But this palace located about ten kilometers away from Agartala, was destroyed due to a devastating earthquake in June 1897. It was Radha Kishore Manikya who had it built in the heart of Agartala in 1901.

The Ujjayanta Palace compound overlays an area of approximately one km with the main block overspreading 800 acres (3.2 km), lodging the Throne room, the Durbar hall, Library and the Reception hall The Neoclassical palace was designed by Sir Alexander Martin of Messrs Martin & Co. The Chinese Room stands quite distinct from other rooms because of the crafting of the ceiling by artisans brought from China. The two-storey, tile-floored palace with carved front doors presents a mixed type of architecture with three large domes, the largest being 86 ft (26 m) high, resting atop a four-storied central tower. The musical fountain installed in front of the main entrance and the night-time floodlights allure tourists in. The grounds imitate the formal Mughal gardens adorned with fountains. There is a large artificial pond on either side of the garden. Several Hindu temples consecrated to Hindu gods and goddesses were erected on the plots adjacent to the Ujjayanta Palace.

Thus, one can conclude that significance of Museum is never diminished, be it in any part of the world. It is the need of the need hour that the Government and Private sector, aspecially big business houses should take initiative to conserve the ancient artifacts of scientific, cultural and historical importance, it is important to realise that museums provides sustainance to the civilizations not only for the present generations of people but even for the progeny.

Problem of Historiography in Indian History

Heramb Chaturvedi

"TWADIYAM VASTU GOVIND TUBAYAMEV SAMARPAYE"

I would like to begin with the general problems besieging the historians today, thereby, creating challenges for the historians and, then we will move on to discuss specific problems that we face in writing Indian history.

I

The first and foremost problem arose the moment scientists-**physicists**-to be specific, were able to **split the electron**-till then considered the smallest particle of atom! The result was astonishing-they concluded that it was both a particle, as well as, a **wavelength**. This led to a revolution in academics and percolating down to the Social Sciences, it led to the enunciation of the principle of "**Ambivalence**".

Gramsci studied and/or analyzed the soldiery of **Italy** between the **two World Wars**-a very good, scientific and, perfect analysis of this important section of Italian society-but could it be generalized to depict/analyze/study all societies? Five men depicting the elephant as they saw it- it is only partial depiction!

Secondly, they talk about "history from below" giving rise to **"subaltern studies"**. People like **Rajendra Yadav** of "**Hans**" fame questions the "**Elites**" whether they really have a right to indulge in "**Dalit Vilmarsli**"? The moment we talk about the **marginal classes**-we, in fact, create a division in the society and, this, in itself, is an "**elitist**" approach!

Thus, the subaltern is a good Historical technique but not the only or best historical methodology and, does not/cannot view the society in entirety!

II

The second problem is caused by the "**Information**

revolution"- where the **informations** have assumed the central place instead of **knowledge**. **Marshall Maclluhan**, the pioneer in this field of **studies** has underlined the importance of this revolution by asserting that '**the medium itself is the message**'. He seems to be correct- **we as gullible customers** in this age of globalization are made **ready to gulp down whatever is doled out by the channels** or **other means of communications**- we are at the receiving end! We all say that yes the world is a global village!

According to the studies conducted by the eminent Indian Sociologist, Late **Professor Shyama Charan Dube** this '**Information Revolution**' **changes** our **attitudes** and **strengthens our prejudices**. It also **removes our attention from what we ought to relate to!** (**Cf. Shyama Charan Dube, Parampara, Itihaas-bodh Aur Sanskriti**, New Delhi, p. 116)

III

The third problem that confronts us historians is **delineating or defining** the **parameters of historical studies. Lord Aeton**, while beginning **Cambridge History series**, thought of writing "**Universal history**"-it could not be achieved!

Arnold Toynbee (**A Study of History**, p.63), in his usual sagacity had asserted that "the intelligible unit of historical study can neither (be) a '**nation state'** nor (at the other end of the scale) **mankind as a whole**, but it is always a certain grouping humanity, which we have called society."

Arthur Marwick also considers it arduous to **study the complete history of society** and says that a **historian be content** in studying/ analyzing **only one aspect** the **society**. (The Nature of History, pp. 75-77)

Further on, they suggest that **historians should choose the time-scale** or the period of their study, while analyzing **that particular section of society**. (**Toynbee, A Study of History, p. 15)**

IV

The fourth problem is, a misplaced **trust in some models of historical studies**. We must be on guard not "to make or make-up history" as late **Devahuti** had suggested in her Introduction to Problems of Indian Historiography (p.89)

The famous historian **Eric Hobsbawm**, through his various works had proved that "**these models** (pre-decided) **eliminate most of history** in order to **concentrate on one small**, though, vital **span of it** and, **grossly oversimplify** the mechanisms of historical change even with this small span of time." (**Eric Habsbawm, in Blackburn ed. Ideology In Social Sciences**. pp. 274-275.)

Moreover, a historian deals with the past and has to present it objectively-to do so he has to "**see the past in the idiom of the past"** (**Devaluti**, p.89).

V

Let us take one glaring example of how **erroneously history can be distorted- whether deliberately or unconsciously**, by looking at the **Marxist historiography of Indian history**.

I am all praise for the **Marxist tool of historical analysis-it is a good methodology**-but, can the **forces of production** be the sole causal factor? If it were so France-as revolution in 1789 should have occurred in European countries other than France, which was in better shape.

I would like to quote the famous Marxist historian, rather the doyen of modern historians. **Prof. Irfan Habib** himself: "**One of the mitted weaknesses of Marxist historiography' lies in the limitations of its analysis of socialist societies, whose existence began** with the Russian revolution of 1917." (Cf. "**Towards a Marxist Historiography"** in **Essays in Indian History**. Tulika. New Delhi, 1995. p.11)-if they are unable to do justice to the exact depiction of **Socialist societies**-then what can be said about the depiction of non-

socialist societies-which far outnumbered the socialist ones even in their heydays!

Similarly, **Prof. Nurul Hasan** "warned against basing **one's research on a priori hypotheses**. He refused to consider the relationships or production as the 'determining factor' in Indian History." (Cf. Satish Chandra's ed. **Religion, State & Society in Medieval India**, OUP. 2005, p.5 of Introduction.)

I would now take an example of the Marxist analysis to make myself clearer. **D.D. Kosambi**, the founding **father of Marxist historiography in India** wrote the Introduction to **the Subhashit Ratua-Kosh**, **wherein, he depicts the wealthy landlords as "Shaktas" and petty landowners and landless peasants as "vaishanavs".** (Cf. Shubhasit Ratna Kosh, Introduction, p. iii)

Both the studies of **Joachim Wach** (Sociology of Religion, p.54) and **Professor B.N.S. Yadava** (Cf. The Society and Culture of Northern India in the twelfth Century, pp. 377-378) prove that religious movements cannot be "**exclusively associated with any particular economic or social class.**" Even Professor **Nurul Hasan corroborates** the above views. (Cf. Presidential Address, Medieval Section. IHC, New Delhi, 1961)

That is why the Marxist historians do not any more subscribe to the Marxist theory of "Static Indian Society"- whether it be "**Bhartiya Itilias mein Madhya Kaal**" of **Irfan Habib** or works of **Satish Chandra**!

VI

The biggest problem that we face in the writing or re-writing of Indian history is its "**Euro-centric**" approach! Writing with this training and its tools a die-hard nationalist historian like R.C. Majumdar could write about **1857** that it was "**neither Indian nor National' and not even 'War of independence'.** The concepts like "**Asiatic mode of production"** and

"**Oriental Despotism**" have created havoc in the writing of Indian history.

Secondly, we all know that no history in Europe was considered "**scientific**" before the advent of **Ranke** and **Niebuhr**-then why should we keep repeating like parrots that "Indians lacked a sense of history"- when their counterparts elsewhere also lacked it?

Thirdly, we all know about unfounded condemnation of **the Hindus by Mill** in his '**History of India**' (in six volumes, begun in 1806 and completed in 1818) - What was worst was the fact that he deliberately ignored "**The Parliamentary Investigation of 1813'**, wherein the **Hindus have been** favourably depicted- as it was contrary to his "**eunuch**" and "**slavish**" adjectives used for the Hindus! (Cf. **Sen's** article **Romesh Chandra Dutt in S.P.** Sen ed. **Historians and Historiography in Modern India,** Calcutta, 1973, p. 322)

Fourthly, much has been said about Elphinstone's '**History of India**' (begun 1834 and completed in 1841) as an **answer to Mill's history** and it did **praise Indian cultural** achievements! But, we should not forget he was **Governor of Bombay** and was **offered the Governor-Generalship**, when he took up history. He was the man, who supplied the **solution to the British Government:** "**Divided et Empirium"**- as **the Romans had ruled and maintained their widespread Empire** so the British "**Divide and Rule**" then became the **maxim of British rule in India**!

We must take the writings of **Indologists** and/or **Orientalists** also, with a pinch of salt and not accept it without scientific investigations-they **were doing subtly**-what the **Imperialists** and/or Colonialists were doing in an open and **brazen manner**!

Then comes the stage of Sir Heury Elliot, who perpetuated Mill's traditions by translating and compiling "**The History of India As Told By Its Own Historians**" in **8 volumes** (1867-77) - the Title makes everything obvious! In the **Preface**, he writes

the objective: "**(it will) make** our native subjects more sensible of the immense advantage accruing to them under the mildness and equity of our rule." (Cf. Volume I, Preface)

Another serious problem that confronts the Indian historian is the concept of "Nation", "Nationalisms" and, naturally, "**National Integration**". The '**Euro-centric**' to "**Marxist**' to '**Liberal**' to '**Subaltern'** to the '**Imperialist**' to '**Colonial**'-they have defined the "**Nation**" as per **their own perception of history** and **historical needs**!

India being a vast country, we ought to have **different notions**- The concept would vary according to political leanings; it would **differ from rural to urban**! But if we feel the same way on the issue of Sarabjit's hanging in Pakistan, India's defeat in hockey or its victory in cricket, golf, chess and tennis-then this, in fact, is a 'non-issue'.

Beginning from the Nehru Report of Pandit **Motilal Nehru to Pandit Jawahar lal Nehru's 'Discovery of India'** to **Baba Saheb Ambedkar** to those subscribing to the thesis of 'Globalization', we have made a conscious effort of defining "**Nation**" and "**Nationalism**".

I, for one, would go with Abbe definition of "Nation'. He had defined it on the eve of **French Revolution (1789)** that the people constitute a "**Nation**" and not the privileged sections of the society of the 'Ancien Regime'- thus, the "**Third Estate**" was the nation!

We ought to have a liberal attitude otherwise we shall all fall prey to restricted vision and will define like the proverbial visibly-impaired **trying to define the elephant**! Thus, the "**Nationalist Historiography"** has to be "**Nationalist"-** where all shades of "Nationalists" are taken into consideration!

VIII

Now, I move to the definition of History, to talk about the

content and the most important aspect- viz. the natural corollary-the **historical methodology**.

If History is synonymous with progress of MAN- It is nothing but the Evolution of Human Civilization! Man has progressed through "**shared human experience"!** Both Gordon Childe and Toynbee have asserted that 'Changes and Traditions are both passed from one generation to another through the vehicle of language'.

Arthur Marwick and others like **G.M. Young** (Victorian England), **Marc Dolan** and **Bernard Bailyn** have all stressed the understanding of the milieu or as Marwick called it the '**Climate of Opinion**' (**The Nature of History**, p.70) is a must-the stress now is more on "**what people thought**" when an event occurred, rather than the description of the event itself!

The '**genesis of words**' becomes important- **literary criticism** becomes imperative for the historian to understand the process of evolution. The manner in which **Acharya Hazari Prasad Dwivedi** wrote his **"Kabir" or Dr. Vasudev Sharan Agrawal** edited "**Padmavat**" are the best examples of the analysis of historical evolution and processes thereof.

Similar works are **Christopher Hill's "Milton and the English Revolution**" or **Arthur Young's "Victorian England**" or the works of **Bernard Bailyn ("The Challenge of Modern Historiography**", **Mare Dolan ("The (Hi) Story of Their Lives: Mythic Autobiography**") and Raymond Williams **(Marxism and Literature; Key Words; and Culture and Society)**

That is why, Philip S. Miller writing the Introduction of "**Development of Historiography** (edited by Fitzsimons et al.) Says that '**the complete picture of an age is best reflected in the literature of that period' and 'the one great lesson taught by Herodotus was that 'History and literature are similar forms of expressions'**. Even Toynbee (**A Study of History,**

p.63) says that **literature and History** are **inseparable**, because of this reason! The same is corroborated by E.H. Carr, who says: '**history is no more than one form of literary expression of the period**, **in which the historian lives' (Cf. What is History, pp.24-25)**

IX

Similarly, as a historian chooses a section of society and a time period of the **freeze slot technique** of the Anthropologists help us in unraveling/diagnosing the state the society at a particular point of time in all its intricacies-thus, **Marc Bloch** apart from his famous work on feudalism left for the posterity the posthumously published "**The Historians Craft**". In this his stress is for the historian to use the techniques of both Social Sciences and Linguists' (pp. 61-62)

Even, E.II. Carr corroborates the same and says that the historian will be better equipped if he uses the techniques used by the **'historians and biologists and political thinkers'** (p. 155) Rene **Welleck and Austin Warren (Theory of Literary Criticism** OUP), Marc **Dolan** (The (Hi) Story of Their Lives: Mythic Autobiography, pp.38-39); Arthur **Marwick (The Nature of History, p. 76)**

I would like to give an example or two to make my contention clearer. We can refer to two good works of this type- one is, once again "**Kabir**" of **Acharya Hazari Prasad Dwivedi**, where he gives a complete picture of the '**Bow-shaped region' inhabited by the Koris and Julahas** as well as, the **development of the heterodox sects parallel to the** mainstream Vedic cult-thus, the socio-economic milieu of Kabir, scientifically and completely! (**Cf. Kabir** ed. **Acharya Hazari Prasad Dwivedi**. pp., 17-36) Similarly, **Vasudev Sharan Agrawal's** edited work of **Jayasi's Padmavat** is of immense importance-he too, gives us the complete picture of the age, he discusses the importance of "**Singhal-Dweep**" **in both Yogic and Buddhist traditions!**

(Cf. Padnuavat, ed., **Vasudev Sharan Agrawal**, pp.152-158)

Thus, we can do real justice to historical analysis if we make full use of the skills and techniques of the **Anthropologists** and **Literary Criticism**.

If I have been successful in communicating- then I would now stress that what these above works reveal is that **if history is all about people**-then the **peoples depiction** and **its analysis** is best done with the help of the afore- **mentioned techniques**.

Secondly, my contention is why not go **back to the "Vedic times**" they be made the **basis of all historical studies** as they give **the most comprehensive view of the contemporary society-its beliefs, aspirations, sentiments, sensibilities, customs, rituals and practices.** "Vedic Vaangmaya" talks about all these and, this is what the historian is expected to write about! This, in essence, is what comprises the '**Climate of Opinion'**.

When I say Vedic- I definitely do not restrict the vision to strictly **Vedic Corpus** rather, **all contemporary and/or near contemporary literary corpus-Jain**, **Buddhist** and/or **Upanishadic** and other minor tribal **traditions- as referred to by Acharya Hazari Prasad Dwivedi** in his "**Kabir**" or "**Hindi Sahitya Ki Bhumika**"!

XI

We had a regular tradition of history writing and historical sense as is evident, even **Huien Tsang refers to "Niloputu" or 'State Papers' that were written, compiled and preserved**! Similarly, Sreedharan talks about the Jain "Pattavali". (**E. Sreedharan**, **A Textbook of Historiography**, p. 309).

I would call upon the **Indian historians to base their studies unequivocally on Ancient Indo-centric** model because **this is the most Ancient Living Tradition and Culture in World.**

I would like to end with quoting A.L. Basham: "---- ancient

civilizations, notably, in Egypt and Iraq, these were virtually forgotten by the inhabitants of those lands, and were overlaid by new intrusive Cultures ----- **on the other hand in India the Brahman still repeats in his daily worship Vedic hymns composed over 3000 years ago. In respect of the length, of continuous tradition, China comes second to India and Greece makes a poor third." (A L. Basham, ed. Cultural History of India, OUP, p.2)**

What we do is copy the historical tradition of the descendants of this **'third' Euro-centric tradition based on Greco-Roman traditions**- Its high time we get rid of all **Colonial, Imperial** forms of history writing and/or even their Pseudo-forms- in order to have a Non-distorted, Pristine, Objective and **Scientific History Of India**!

Cultural Ramifications in Ngugi Wa Thiong'o's *A Grain of Wheat*

Shiv Govind Puri

A Grain of Wheat is the third of a trilogy, consisting of *The River Between, Weep Not, Child and A Grain of Wheat* by Ngugi Wa Thiong'o, a narrative about the civil movement against the power of Britishers. *A Grain of Wheat* captures the audacity of cultural clash as well as the efficacy of the national spirit. Ngugi wrote this novel when he was a student at University of Leeds Though he was not an established writer at that time yet he worked like a mature scholar. The writer appears to be personally involved with the movement, he had lost many of his close relatives in the war. He had sacrificed his people for the sake of his country. The novel deals with the citizens of the country and their painful experiences. Kihika's sacrifice is like a seed which grows to become a mature plant later on. So, the title of the novel chosen by the writer is a metaphoric one. He conveyed his views that change could be brought by the people also and we should not blame those in power. Kenyatta formed his own government after independence of the country and he proclaimed that the country belongs to everyone and people should come forward and do every possible help for the benefit of the country. Kenyatta's contribution to the country was tremendous. There are two important events in the history of Kenya, Mau Mau Movement and Uhuru celebration. The Mau Mau war took place between 1952 and 1958 and has close link with Ngugi's personal life. Uhuru's celebration was decided to happen in Thabai village only. Though it was a very small town situated in the centre of the country yet it had the sanctity of the movement to lead it. Therefore, people of Kenya decided to honour the day in the memory of Kihika, a hero of the independence movement. Thus:

> Thabai was a big village. When built, it had combined a number of ridges: Thabai, Kamandura, Kihingo, and parts of Weru. And even in 1963, it had not changed much from the day in 1955 when the grass-thatched roofs and mud-walls were hastily collected together, while the whiteman's sword hung dangerously above people's necks to protect them from their brethren in the forest. Some huts had crumbled; a few had been pulled down. Yet the village maintained an unbroken orderliness; from a distance it appeared a huge mass of grass from which smoke rose to the sky as from a burnt sacrifice.(3)

Everybody was a member of the Mau Mau movement unconditionally and every one had given his/her consent to make it successful for the sake of the country. The movement encouraged the people to pay a token amount of their contribution in the form of membership ensure their support as well as accountability. Kihika's role in the history of Kenya is immause. Kihika sacrificed his life, family and love for the sake of his country while Mugo betrayed Kihika for the same things. Kihika was hanged the branc of a tree just to convey the message that if anybody challenged the system he would be punished in the same manner. Kihika was in African community just as Gandhi ji was right respected in India. Kihika was influenced by Gandhi Ji's ideals. Thus:

> Kihika, a son of the land, was marked out as one of the heroes of deliverance. Mugo, who had seen Kihika on the ridge a number of times, had never suspected that the man had such power and knowledge. Kihika unrolled the history of Kenya, the coming of the Whiteman and the birth of party.(14)

One day Kihika was hanged in public, but the movement continued after that, too-

> Kihika was hanged in public, one Sunday, at Rung'ei Market, not far from where he had once stood calling for blood to rain on and water the tree of freedom. A combined force of Homeguards and police whipped and drove people from Thabai and other ridges to see the body of the rebel dangling on the tree, and learn. The movement, however, remained alive and grew, as people put it, on the wounds of those Kihika left behind.(17)

Song and drum played a vital role in the freedom movement. People also used to sing contemporary songs which were very popular among the revolutionaries. Everybody used to sing the song with complete commitment and passion. It was also a tribute to those people who had shad their blood for the country's sake. They sang a song;

'We shall never rest
Without land,
Without freedom true
Kenya is a country of black people.'(21)

On the other hand, British people had their own justification. They said that Negro is not yet capable to handle this country so we will not give them power now. Dr Albert Schweitzer says: 'The Negro is a child, and with children, nothing can be done without the use of authority.'(55)This shows how colonizers change the social conditioning and make the people believe that they are not efficient to run the system. One can easily understand how power balances and accommodates the existing conditioning. They also formed their own theory that Kihika's murder was the punishment given to him for daring to take power power in his own hand. Later on, Mugo confessed his guilt in public and declared that he did not have the capacity to lead and so people should not nominate his name for

leadership. He confesses:

> 'It is about the celebration on Thursday. Let me first of all tell that I never prayed to God. I never believed in Him. I believe in Gikuyu and Mumbi and in the black people of this our country. But one day I did pray. One day in the forest alone, I knelt down and cried with my heart. God, if you are there above, spare me and I'll find Kihika's real murderer. The time has come. The season is ripe for harvest. On Thursday people will gather in Rung'ei Market to remember Kihika....I came here to tell Gikonyo and the Party that I am not a fit man to lead them. The party look elsewhere for a leader.' His voice was choked. He struggled to bring out another word, and then unexpectedly rushed out.(153-154)

Consequently, we come to know that Ngugi had a close understanding of culture and its impact on the Britishers as well as Natives. His art of characterization has received admiration from all. Apart from culture and its relevance he has studied woman's predicament Mumbi was a part of the freedom movement along with her brother Kihika. Ngugi gave a message to the entire community that women were equally powerful like men and could accept every challenge. Women are not good at domestic chores only. Mumbi is one of the best examples. When Gikonyo was not ready to accept his wife as she had delivered a child of Karanja she presented her position in an immaculate way. She established her subjectivity as well as personhood in front of Gikonyo. Finally, Gikonyo was compelled to accept his wife. Ngugi wanted to change the position of women in the society. Mumbi finds her self unable to tell the whole story to her parents. Mumbi says: “How did you go telling that your husband had refused to sleep with you? Might they not think he was impotent and spread damaging rumours? Anyway, because they did know the full story, her parents did not welcome her back with open arms. A parent did

not encourage a daughter to disobey her man". On the other hand, we have a very important character in the novel, Karanja, an awkward person who never followed the sanctity of the social system. He was not liked by the people. Karanja used his muscle power in the absence of Gikonyo. Mumbi was convinced to surrender herself before Karanja as she was helpless and needed some support when Gikonyo was out for some time. She was compelled to ask for help from Karanja. Karanja blackmailed her. Ngugi's approach is very clear and he has discussed the whole paradigm of social change. He believes that change is needed for the development of society. *A Grain of Wheat* presents the barriers in the social as well as cultural system. Ngugi believes that only when people accept the present reality can they change their future. The idea runs through the whole trilogy : *The River Between*, *Weep Not, Child* and *A Grain of Wheat.*

Mugo, in *A Grain of Wheat* realizes his role in the present life and decides that

I am important. I must not die. To keep myself alive, healthy, strong- to wait for my mission in life – is a duty to myself, to men and women of tomorrow. If Moses had died in the reeds, who would ever have known that he was destined to be a great man?(197)

A man should create his own identity. One has to have one's own land without discrimination. Thus:

> And what is greatness but power? What's power? A judge is powerful: he can send a man to death, without anyone questioning his authority, judgement, or harming his body in return. Yes- to be great you must stand in such a place that you can dispense pain and death to others without anyone asking questions. Like a headmaster, a judge, a Governor.(197)

Uhuru celebration was a part of decolonizing the mind of the people which was held on 12 Dec. 1963. It was one of the historical movements in the country of Kenya. It gave them huge motivation in various ways. People gathered together to redish independence and oneness. They had their address, their culture and their identity. Now they were free to think and believe in their own way. Ngugi also wished to convey the message that the people of Kenya wanted to live their life with tradition and modernity. Tradition is to be preserved. Cultural values connect all the people. General R. Found the situation worse to worst to survive in the land. Thus, he delivers a speech;

> 'We want a Kenya built on the heroic tradition of resistance of our people. We must revere our heroes and punish traitors and collaborators with the colonial enemy. Today we are here to honour one such hero! Not many years ago today, Kihika was strangled with a rope on a tree here. We have come to remember him, the man who died for truth and justice. We, his friends, would like to reveal before you all the truth about his death, so that justice may be done. It is said, I am sure this is the story you all know, that Kihika was captured by security forces. But have you ever stopped to ask yourselves a few questions? Was he captured in battle? Why was he alone? Why was he not armed? Shall I not tell you? On that night Kihika was going to meet somebody who betrayed him.'(221-222)

Colonial situation creates cultural assimilation policy for the Africans in order to condition the mind of Africans to accept their way of life. African people did not like this offer and they said that they were happy with their condition. Here, I would like to conclude my point with the opinion of Stuart Hall, who has wonderfully defined cultural conditioning, 'in terms of one shared culture, a sort of collective, “one true self”'. (qtd. in Padmini Mongia, p.11) And he also says, 'identities are the

names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past'.(Mongia,11) Hence, we come to the conclusion that cultural assimitation cannot be imposed by the colonial rulers. cultures have roots in the past and survive inspite of attacks from colonisers.

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The Museum of Innocence: A Post modern Museum in Istanbul

ShrutiRawal

The paper endeavors to study the fictional work of Orhan Pamuk, *The Museum of Innocence* and study the museum opened by him of the same name that has gained considerable fame. It won the prestigious European Museum of the Year Award in 2014. The paper undertakes a brief study of the novel, of the museum and the significance of a museum like this in contemporary times.

Ferit Orhan Pamuk, more commonly known as Orhan Pamuk is a Turkishnovelist and teaches Comparative Literature at Columbia University. He is one of Turkey's most prominent novelists whose works have been translated in more than sixty languages.Pamuk is the recipient of numerous literary awards, including the Nobel Prize in Literature 2006—the first Nobel Prize to be awarded to a Turkish citizen. Pamuk has also been awarded The Peace Prize, considered the most prestigious award in Germany in the field of culture, in 2005.

The Museum of Innocence: A Doomed Love Story

The novel *Museum of Innocence* came out in 2008 and the author had intended to open the museum with the launch of the book, but it did not materialize. He had intended the book to be a guide to the museum. The novel deals with the life of Kemal, who belongs to the upper class and his obsession with a girl. When the novel begins, he is seen with Sibel who belongs to Kemal's bourgeois society. He then meets Fusun, a salesgirl and his distant cousin who leaves him enamored. Sibel is a modern girl, which in Turkish society implies that she is not a virgin (a fact she is proud of). Fusun, in contrast belongs to a poor family but her family is modern in thoughts as she is allowed to

compete in beauty contests. They start their relationship which is initially only physical, as they both are aware of Kemal's engagement but later changes their lives completely. She vanishes from Kemal's life suddenly after attending his engagement.

Then begins Kemal's obsession with Fusun, he loses all interest in the world and starts pursuing her. It takes him almost a year to locate her. His relation with Sibel is broken as she comes to know of the affair. He locates her home where she lives with her parents and her husband. She has become distant (with hints of anger) and treats him as an elderly relative. Then begins a long journey where for the next eight years Kemal keeps visiting her, eats dinner and keeps drinking *raki*. On each of those visits he picks up a memoir. She is later divorced and when she is about to marry Kemal after a trip to Europe she tragically dies. He then decides to make the house of Fusun a museum where he treasures the objects that he has collected over the past nine years that remind him of their shared happiness and places of lovemaking.

The novel appears like a doomed love story of Kemal. It is his quest of love, which, in process leads him (and readers), to rediscover Istanbul. In all the works of Pamuk, Istanbul has been explored. Kemal belongs to the rich class, unknown to the poverty of the city. The novel gets us closer to both. The story becomes tedious after Kemal starts visiting Fusun and she does not reciprocate his feelings and for about three hundred pages, this process continues.

The Innocence of Objects in the Museum

The history of all museums started with the aim of preserving artifacts of cultural, historical, religious or some other significance. As Pamuk states, the history of all museums begins with the freakish and the extraordinary. "The first story is of a cabinet of curiosities, of tobacco specimens and, crocodile feet" (Deyan). These are the exotic specimens that

rich men assemble to demonstrate their wealth. “It shows that the collector is powerful and strong. Then, collections become more rational. I was not hoarding, I was building a monument for love, a dignified thing to do.” A more plausible explanation that Pamuk for the offers is that it is a tendency of humans to get attached to objects in traumatic times and love is a trauma. As Pamuk says, “I think that getting attached to objects happens in traumatic times, and love is a trauma. Perhaps when they are in trouble, people hoard things. People get attracted to objects. Hoarding reaches the level of collecting when there is a story that unites them.” (Deyan)

The museum is not an amateur attempt. It has been carefully designed by Ihsan Bilgin and Gregor Sunder-Plassmann, (German architect) and Pamuk himself. “I started working with him before I started writing the novel.” The second person to work with him was Gregor Sunder-Plassmann, who is a German architect. But undoubtedly the most important contributor was Pamuk himself.

Orhan Pamuk has mentioned in his *Istanbul: Memories and the City* that he was a painter and wanted to be an artist and he was also a student of architecture (he later dropped out). One cannot neglect these facts which find a clear reflection in the museum. He has devoted considerable time and he stopped writing for the first time in thirty five years.Pamuk confesses that the task was as tedious as writing a novel:

It was like finishing a novel. Everything was in my head; there were endless, suggestions, repetitions, public and private jokes; additions that enriched the texture of the museum. We had a building, we had the objects. The naive way was to place the objects without hierarchy, in a linear, flat way. I already knew it should follow chapters of the novel. I already had an idea that the museum would narrate through objects. Even if you had not read the book, you would have an idea of a narrative.(Deyan)

A Reflection of the Post modern Literature

The postmodern literature celebrates the life of common man, his struggles, his pain and agony. Pamuk believes that even our museums should reflect it. This Museum of Innocence is not just a fictional endeavor of Pamuk but a reality too. He built a real museum to accommodate all the objects in Beyoglu, the area of Istanbul in which its Jewish, Greek, and Armenian citizens lived until the collapse of the Ottoman Empire.

The novels of Pamuk deal with Istanbul that stands divided between Ottoman Muslim Empire and the new secular political set up. The plurality of identity is not celebrated but problematical with the transition between Islam oriented Ottoman Empire to secular Turkey which created difficulty for people to adapt to hybrid identities. His protagonists are on a quest that does not end in any meaningful result. Kemal's life is an example of a search for love, which ends tragically. But his novels are consuming, not because of the plot but because of his approach, which is dense with motifs and metaphors.

The museum works at three different levels: the first is that it gives an insight into the novel; it gives a physical experience to the reader by making the novel a reality. It has all the objects mentioned in novel creating an experience for the reader/ visitor. Secondly the museum acts as a bridge between the old and the new Istanbul. The people of Istanbul feel what Pamuk himself defines as 'huzun' in *Istanbul: Memories and the City*. OrhanPamuk has explained the concept of *huzun* in great detail, referring to the religious and the spiritual significance of this term. It is a Turkish word for melancholy and has an Arabic root and finds a mention in the holy Koran, when the Prophet Mohammad referred to the year in which he lost both his wife Hatice and uncle, EbuTalip. There are two different and somewhat paradoxical meaning of the term *huzun*, the first refers when one has lost oneself too much in worldly pursuits and material gains and the other is the spiritual anguish one

feels when we cannot be close enough to God. The second is in the Sufi tradition, when one feels distressed not by the presence but the absence of *huzun*. The Islamic culture holds this concept in a high esteem and it is central to the culture, poetry and music of Istanbul. The *huzun*, Pamuk describes is the feeling which the people absorb with pride and share as community. When one is able to comprehend this feeling, the different aspects of the city, the views and gestures of the people and even the atmosphere become more comprehensible.

Pamuk believes, *"Huzun* rises out of the pain they feel for everything that has been lost, but it is also what compels them to invent new defeats and new way to express their impoverishment." (I 103).Pamuk feels that this feeling teaches endurance in difficult times and encourages community virtues of harmony, uniformity and humility. As he feels:

> It allows the people of Istanbul to think of defeat and poverty not as a historical end point but as an honorable beginning, fixed long before they were born. So the honor we derive from it can rather be misleading. But it does suggest that Istanbul does not bear its huzun as an incurable illness that has spread throughout the city, as an immutable poverty to be endured like grief, or even as an awkward and perplexing failure to be viewed and judged in black and white; it bears its huzun with honor. (104-105)

Thirdly, as Pamuk says, he hopes that it will fill the gap in Istanbul's cultural landscape. He acts as a bridge between the old and the new Istanbul and so does his works. This fact becomes significant as he is not only a novelist but also an anthropologist who attempts to capture the essence of the city he lives in. Thus the museum like his works is an important link between the cultural divide of Istanbul.

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An Interview with K. Satchidanandan

Sunita Jakhar

K.Satchidanandan (Koyamparambath Sachidanandan) needs no introduction. An international figure with a versatile personality. Renowned as a bilingual literary critic, playwright, editor, columnist, translator, former editor of *Indian Literature* journal and former Secretary of Sahitya Akademi.

His literary career began with the publication of 'Kurukshetram', a collection of essays on poetry (1970) and 'Anchusooryan' , a collection of poems(1971). Since then he has published 32 books of poems in 18 languages. He has authored 31 books of Malyalam poetry, 27 prose works in Malyalam, translated 22 books of prominent world poets besides translating English plays into Malyalam. His original works in English are:-1. *Indian Literature: Positions and Propositions* (Essays in Indian Literature, Delhi, 1999) 2. *Authors, Texts, Issues* (Essays in Indian Literature, Delhi 2002) 3. *Indian Literature Paradigms and Perspectives* (Essays in Indian Literature, Delhi, 2008) 4. *Readings, Indian Literature and Beyond* (Essays in Indian Literature, Delhi, 2009) . He is not only one of the most widely anthologised and translated of modern poets in India but also editor of several magazines like 'Jwala', 'Uttaram' and 'Pachakkutira' . He co-edits two on-line journals, *Guftugu* and *1 Over the 8th*.

He has represented India at several national and international literary events like Valmiki World Poetry Festival (Delhi,1985), Sarajevo Poetry Days (1985), Festival of India in the USSR (1988), Printemps des Poetes, France(2003), Berlin Literary Festival (2005), Frankfurt Book fair (2005, 2006), Paris Book fair (2007), Jaipur International Literary Festival (2008, 9, 10, 11,12 and 2016), London Book fair (2009), Indo-Arab Literary Festival, Abu Dhabi (2008), Blue Metropolis Literary Festival,

Montreal (20110, Hay Festival, Trivandrum, 2011) Rotterdam Poetry Festival (2012), Medellin Poetry Festival (2013), Festival of India in Latin America (2013), Sharjah Book fair (2013) and Vilenica Literary Festival, Slovenia (2014, 2015). This is besides readings in Lahore, Manchester, Dubai, Damascus, Aleppo, Bonn, Rome, Madrid, Avila, Segovia and all major cities in India.

He was conferred the Knighthood of the Order of Merit by the Government of Italy (2006) and given the Indo-Polish Friendship Medal by the Government of Poland (2005). Satchidanandan was in the Ladbroke list of Nobel probable in 2011. A film on him, 'Summer Rain' was released in 2007.

Presently, he is a National Fellow at IIAS, Shimla.

S.J.: **You were born in 1946, British India. Describe your memories of the British Raj during formative years.**

K.S.: The part of Kerala , Kochi, where I was born never had the direct experience of colonial rule as it was ruled by indigenous kings who would pay a tribute to the British and rule without much direct interference by the British. So my memories have more to do with the independence day celebrations when I was a schoolboy. We would hold aloft the tricolour and walk in a procession. I particularly recall a rainy August 15 when we got drenched in the rain. That was the time when we had great hopes about the nascent nation.

S.J.: **You are a bilingual writer. Which language you initially began writing in- Malayalam or English? Which one is closer to your heart and you are comfortable with?**

K.S.: I write poetry only in Malayalam; all my poems you see in English are translations, mostly my own. I did try writing poetry in English when I was a student, but gave it up soon as I realised that English would never be my language, however competent I am in that language. Its music is

alien to me and my childhood which is one of the eternal sources of my poetry was lived entirely in Malayalam, the language in which I spoke not only to my parents and siblings and friends but also to trees and beats and birds. I began translating my poetry into English when there were demands from journals for translations: others too have done some poems, but when I redid them I found my versions more faithful to the spirit of the original. Demands increased as I became better known and I kept translating whatever I felt I could and should translate. There is quite a good part of my *oeuvre* that I have not dared translate as those poems are so deeply local in every sense- for example my poem on my language and those on my poetic predecessors. Many of them are metrical and they brim with local associations, natural, cultural and textual. But I do write prose in Malayalam as well as English. I began writing critical essays in English, again on demand; and after moving to Delhi and being associated with Sahitya Akademi and its journal, it almost turned into a necessity. Now I have four books of essays, mostly on Indian literature, written originally in English. English to me is a language of ideas, of critical thought rather than self-expression and imagination, though my reading, even of poetry, is mostly in / through English.

S.J. : **You are known as a pioneer of modern poetry in Malayalam. What are the major themes in your poetry?**

K.S.: It is always difficult to speak of poetry in terms of theme since poems always deal with more than one 'theme'. But my critics and editors have found love, freedom, nature, death and language to be my central concerns. Well, that could be said of any genuine poet since poetry is a conversation with oneself, with others, with nature and with God, by which I mean the mystery that surrounds us.

S.J. : **Known for upholding secular anti caste views . What are your views on caste system of India.**

K.S.: Caste is pure evil and as long as the system exists, India will not be a democratic and egalitarian society since the institution of caste involves hierarchy, inequality and othering. It has nothing to do with spirituality or religion in its deeper sense. Ambedkar was right in asking for the annihilation of caste. I do not understand secularism in a purely Western sense though it of course involves the distancing of the State from religion. In a multi-religious society like ours, it also means respecting - not just tolerating- other religions as well as non-religious world-views, recognising their contributions to our syncretic culture and treating all religions on the basis of equality without categorising them into 'minor' and 'major'. Secularism in this inclusive sense is an essential element of democracy.

S.J.: **What is your take on contemporary Indian Literature. What are the burning issues in that area?**

K.S.: The question is hard to answer in a brief interview. I have tried to address it in my books in English in some detail. The primary question is whether we can speak of 'Indian literature' i.e. the singular, from which follow many questions , like can there be a composite history of Indian literature, if so what can be its historiographic methodology etc. I believe we have had periods when languages interacted and periods when they grew independent of one another. Many of the 'movements' we speak of, like Bhakti, are movements only in retrospect as the Bhakti covers a long period of time from the 6th century to the 19th and had taken diverse shapes and produced diverse cults in different regions, though some of them indeed had certain common characteristics like the search for a non-hierarchical religion of the common

people that distanced itself from the caste system , priesthood and Sanskrit as the language of poetry. We need to develop a new comparative method to create a new cartography of Indian literature. There are other contentious issues like dialects and languages and the status of Indian writing in English, besides the norms for evaluating new kinds of writing like Feminist, Dalit, Nativist and Tribal writing which do not necessarily follow the norms of status-quo poetics, Eastern or Western. They demand a new hermeneutics and a new poetics which are yet to evolve completely.

S.J. : **Biolgy from Christ college, Irinjalakuda and masters from Maharaja college, Ernakulum. What made you shift from science to English?**

K.S. : I loved Biology and if at all I wished to continue with it, wanted to do Eugenics for my post-graduation which no University in India was offering at that time. By the time I finished my Bachelor's, I also knew that literature was my first love. I had already begun to write and publish and thought some systematic training might help me as a writer. I could study Malayalam myself; so I chose to pursue English literature. The M A syllabus for literature in Kerala in those days was quite conventional, confined mostly to British and some American literature with very little European or Asian writing. But I used the libraries in and around the college very well and was reading mostly books outside the syllabus as I was more fascinated by European, Latin American, African and Asian writing. I still do not think very high of British literature except for a Shakespeare, and some romantic poetry and realistic fiction. It was European literature, both classical and contemporary that opened my eyes, along with new 'third world' writing.

S.J.: **What were the major influences in your masters in**

English?

K.S.: Well, if you are asking about the writers on the syllabus, Shakespeare and T S Eliot. There were odd favourites like the old -English poem (my special subject was Old and Middle English)'Seafarer'(also called 'Wanderer') besides Keats' odes, Matthew Arnold's 'Dover Beach' Ezra Pound's 'Cantoes' and some poems by WH Auden, Stephen Spender and other moderns. And in fiction, Virginia Woolf's 'Mrs Dalloway', Joyce's 'Portrait of Artist as Young Man' etc. But by the time I had read my Kafka, Proust and Thomas Mann and could not find their equals in English, not to speak of poets like Baudelaire, Mallarme, Rimbaud, Rilke, Lorca, Neruda, Paz, Seferis, Ritsos and others. They have no equals in British poetry.

S.J. : **Who is your favourite poet/writer and why?**

K.S.: Such questions are always asked and are always impossible to answer. In a sense I have answered it in my earlier response. Pablo Neruda,Cesar Vallejo, Yannis Ritsos, Rilke and Paul Celan are very special for their vision as well as idiom . Among the fiction writers I may name Italo Calvino, J M Coetzee, Marquez, Llosa, Herta Mueller, Jonathan Safran Foer, Kawabata and Kader Abdolah, there are many more in both poetry and fiction. What I look for in literary texts are the freshness of imagination, the novelty of approach, unprecedented generic devices, the newness of idiom and the overall vision in general.

S.J. : **What do you feel about the standard of contemporary creative writing in India?**

K.S.: I think good writing is happening occasionally in English and more often in the languages. Now that good literature is available at the click of a mouse, careful writers can read great and fresh works more easily than before and set

their benchmarks high, though I am not sure it is happening frequently for various reasons like obsession with self-promotion, false and manipulated reviews, publishers' hypes and the pressures of the market , especially on fiction. Poetry that way is comparatively free as no one hopes to make money or become excessively popular through this art of dense and suggestive expression. Yet I would say, at the risk of sounding cynical, that the quality does not match the quantity in both fiction and poetry, may be a bane of the growth in literacy.

S.J.: **Secretary of Sahitya Academy from1996 -2006.How was your experience?**

K.S.: Being the Secretary who is the executive head of the Akademi gave me plenty of chances to meet writers from all languages and all generations and to travel throughout the country and at times abroad. Frankly I did not very much enjoy its administrative part, but the academic and literary part was exciting. With Presidents like U R Ananthamurthy with whom I had a perfect understanding, it was not difficult to bring a lot of innovations in the Akademi's activities. It used to be mostly an old men's club, but I introduced a special platform , Mulaqat , for writers under 35 years of age and held four major festivals exclusively of young writers in the four regions of India. This later led to the Akademi instituting an award for young writers in all the recognised languages. I launched another platform, Asmita, for identity-literature- women, dalit and tribal writers which was very radical as far as the Akademi's tradition was concerned. I also organised two all-India Women Writers' Meets and two such conferences of Dalit and Tribal writers. Then there were other programmes: Through My Window where a living writer speaks about

a writer close to him/her who was no more, Persons and Books where people from different disciplines speak about the books that have impacted them most, Antaral, a series of turn-of the century lectures by scientists , social scientists , historians, writers, musicians, dancers etc in which a lot of India's most eminent intellectuals from Raja Ramanna to Romila Thapar took part. Changes were introduced in the journals and books published by the Akademi, a newsletter was launched, regional libraries were strengthened along with the Central one in Delhi which is now used by a lot of researchers, the number of books published went up from 80 to 300 per year as also the number , range, scope and depth of programmes. The general idea was to make the Akademi more democratic, more responsible and serious and really contemporary.

S.J. : **After representing India at several national /international literary events, what is your take on the trends in literary festivals? What type of writings are popular? How is the general public responding to literature?**

K.S.: While fiction continues to be the most popular genre of literature, people love listening to poets. This was especially clear when I took part in certain festivals where the people have to purchase tickets of 10 to 15 Euros to listen to the poets, like at the Rotterdam Poetry Festival, Berlin Literary Festival and also readings I had at Bonn and Cologne which were ticketed. The hall was full everywhere and many could not get tickets. So people love to hear poets. This was also evident at the Medellin Poetry Festival in Colombia where large crowds were present for all the readings. Festivals- I have been to at least 20 of them in India and abroad- give the readers an opportunity to meet and listen to the writers who they

have only read so far. And they provide platforms to discuss vital contemporary social and literary issues. I admit they can be uneven and there is always a mix of serious and popular writers. I could meet and hear many of the writers I like - Coetzee, Pamuk, Wole Soyinka, Margaret Attwood , Salman Rushdie, Marlon James, Ben Okri, Mario Vergas Llosa, Jonathan Safran Foer...- besides Indian writers of repute at these Festivals. Jaipur Festival is now the biggest in the world in terms of the number of writers who take part and the average footfall, literally lakhs.

S.J.: **A shift from books to soft copy is evident. Do people still like to meet and hear a poet/ writer live?**

K.S.: Evidently they do, that is why they rush to litfests. They also want , may be, to compare the image they have of the writer gained from books with the real person. Sometimes they may be disappointed too, but readers seem to like it though literary presence and physical presence are unrelated things, and Derrida would dismiss the voice and presence of the writer as something metaphysical.

S.J. : **You have 32 books of poems in 18 languages. Listed in Ladbroke list of Nobel probables in 2011. How do you feel?**

K.S.: These are just professional hazards. Of course I like being loved, admired and recognised like any artist or writer does. But ultimately, as Wislawa Szymborska said in her Nobel acceptance speech, when all the noises die down, the writer is alone confronting the terror of the blank page before him/her. My anxiety is about the next poem, the next line, the next word- nothing else matters ultimately.

S.J.: **How do you continue activism for a just and egalitarian society?**

K.S.: I will not dare call myself an activist. The interventions I

make- through my writing, talks, statements, social media, conferences, oganisations and journals- are all extensions of my concerns in literature. Like all genuine writers, I too dream of a just, free, democratic, non-violent and egalitarian society even while knowing it is a near-impossible dream. I believe in the philosophy of the Commons-that earth, water,air, knowledge and culture belong to all alike and should not be allowed to be monopolised by a small minority: it also brings with it a lot of responsibility, towards the environment, and the posterity for whom we seem to be leaving a ruined earth.

S.J.: **Film Summer Rain was released in 2007. What is the documentary about.**

K.S.: It is a documentary on my life and work done by a young director, Balagopal and is available for viewing on my website. Another one is in the making.

S.J.: **Well known for socio-cultural revolution that refined Malayalam literature in 1970s and 80s and advocating rights for the subaltern, pioneer in women's studies in Malayalam, famous for coining the term "pennezhuthu" in reference to women's writings. What is pennezhuthu? Why did you choose to speak for the subaltern?**

K.S.: "Pennezhuthu' is a pure Malayalam term I coined for women's literature, *l"ecriture feminine.* Our democracy will become a true democracy only when the marginalised- women, the poor, workers, peasants, unemployed, dalits, tribal people, religious and ethnic minorities, LGBT- all of them have their stake and their rights in it. So it is nothing but a democratic stand. You cannot stand with the privileged and claim you are a democrat. Only the subaltern sections can create a just and non-exploitative society as the haves will never want to lose their privileges in the unequal society.

S.J.: **What is your take on an author/ writer's freedom of expression?**

K.S.: I think it is an absolute, with no compromises. A writer should have the freedom to provoke, to interrogate and , to go by the current idiom, to 'hurt'. Readers and other writers have also the freedom to argue, to debate, to question, to refute the writers' positions and arguments. This exchange is the sign of a healthy democracy- and not to ban or kill writers as is sadly being done in India, Bangladesh and many other countries and as was done in Hitler's Germany, Mussolini's Italy, Stalin's Soviet Union, Pol Pot's Kampuchea, Franco's Spain, Saddam's Iraq and Khomeini's Iran and several countries in Africa and Latin America ruled by dictators or theocrats.

Mapping the Ganges: A Comparative Study of Poetry of Keki N. Daruwalla, Arvind K. Mehrotra and Susheel K. Sharma

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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 workof all these poets, simplyby 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 Enclosure s*containing "Songs of Ganga" were publishedin 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 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 Daruwallaprofesses Zoroastrianism.The language in his home was Gujurati thoughhis father was a professor of English. Daruwalla too completed his Post-Graduate degree course in English. As an IPS officerhe 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 reconcilement 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 immediacynoticeable in" (King 7) his first famous poem "Bharatmata:APrayer", 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 Franscisco 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.

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Revisiting History of Medieval Mewar : Geo Sources at Zawar Mines

Pratibha

Zinc, a volatile metal of silvery white colour, has fascinated Indian people since time immemorial because of its use as a pseudo silver metal. But it has been of a greater importance because alloyed with Copper, it produces a hard & gold coloured metal 'Brass', that has been of great use for mankind.

The earliest evidence of Zinc production on a regular basis comes from India. There are references of burning a metal 'Rasa' to produce on eye salve which should refer to Zinc, placing its use in the last centuries of the First millennium BCE.[1]

Charak Samhita (900-600 BCE) and *Sushrut Samhita (600 BCE),* the fundamental medical texts of ancient India, mention *'Pushpanjan'*, a metal used for medical purpose.[2]

Ras Ratnakar, an ancient Aayurvedic text authored by Nagarjun describes it as 'Puspanjan' along with four Anjanas Saubiranjan, Shrotanjan, Neelanjan and Rasanjan.[3]

A 6th century text belonging to Rudrayamal Tantra *Dhatumanjari* gives synonyms prevalent for *Zinc*-

जासत्वं च जरातीतं राजकं यशदायम्।
रूप्यभ्राता वरीयश्च त्रोटकं कोमलं लघुम्।।
चर्मकं खर्परं चैव रसकं रसवर्द्धकम्।
सदापथ्यं बेलोपेतं पीतरागं सुभस्मकम्।।[4]

It is evident, 'Yasad' (fame-giving) of Sanskrit, and 'Jasta' of Hindi have their roots in Yasdayakam and Jasatvam respectively Though, in a hazy way, Kautilya also, in his treatise *Arthshastra* mentions this metal as 'Anjan' by saying that ore of silver (Rajat) was found with Lead (Nag) and Zinc (Anjan).[5]

Dr. Arvind symbolises it with Zawar, where Lead & Zinc is found with silver. Though it does not refer Zawar directly but mines of Zawar connected with province of Ujjaini, must have been under great Mauryan empire.[6] Craddock finds India's first solid evidence of production & production technology of metallic Zinc pointing towards Zinc of Zawar of 6th century : "Rasaka (Zinc ore) digested repeatedly with fermented peddy water, natron and ghee and mixed with wool, lac, terminalia chebula and borax is roasted in covered crucible (a retort) and yield an essence the appearance of tin.[7]

But, a 14th century work **'Rasratnakar Samuchchaya'** gives a detailed process of Zinc Production that firmly indicates Zawar Zinc production method. Besides detailed description of the furnaces (Kashthi) in which the operation is to take place, it describes the method. "Prepare a brinjal (aubergine) shaped crucible (retort) of clay and put into it a tube-eight or twelve anguls (inches) long which opens out like a Dhatura flower at one end. The tube should be hollow and have a circumference at the expanded end of eight anguls. Such crucibles are known as 'Urantak Moosha' and are used for the distillation of 'Kharpar' (Zinc Ore) etc."[8]

Archeological sources also throw light on antiquity of Zawar Zinc production that support the literary accounts. In the excavations done at Zawar the furnaces very similar to Kosthi described in Rasratna Samuchchaya have been found in the ancient mines of Zawar buried in enormous heaps of used retorts.[9]

The carbon dates show that the deep mines of Zawarmala were working more then 2000 years ago and are contemporary with the Mauryan empire.[10]

Earlier it was said that Lead was the principal metal exploited 2000 years ago and not the Zinc. But further researches suggest that in the early stages the Zinc Ore mined at Zawar, was roasted

to produce Zinc Oxide which was the primary product, either to be used as a pharmaceutical or as a component of a Brass made by the cementation process. The silver levels at Zawar are low generally and none of the slag heaps examined contained any evidence at all for silver production unlike the contemporary mines of Agucha and Dariba, although there are records of silver production at Zawar in the 7th century C.E.[11]

Zawar, 45km. south to Udaipur in Rajasthan has been one of the prominent Zinc sites of India. As explained earlier it might have been under great Mauryan Empire. The Zinc production here is believed to have started in the 2nd half of the first millennium B.C.E. Callapse of Mauryan empire interrupted the production of Zinc. The mines were back in production in the 7th century A.D. and by the 12th century CE Zinc was being produced industrially.

Possibly Zinc production at large scale at Zawar began some time in the 14th century CE. Traditionally Rana Lakha of Mewar (1382-97 CE) is credited with having established Zinc mines at Zawar for the production of lead, zinc and silver. It also fits in very well with carbon dates for the beginning of large scale Zinc production.[12]

This is the time (14th to 16th century CE) when temples were being built. Dam across the Tidi river and massive fort on Haran Magri both date to the 15th century. We know that Rana Pratap took refuge in the mines from the armies of Akbar.[13] One of the mines on Zawar Mala khown as Pratap Khan is traditionally known as his hiding place and it does seem to have more substantial and elaborate stairways than the other mines explored together with a large leveled platform in one of the ancient stapes.[14]

Silver coins of Akbar minted at Ahmadabad in 1592 CE were also found here.

Thus we can say the industrial phase of Zinc smelting probably

began some time around the 12th century as evidenced by the single date from the white ash heap and that production expanded considerably in the late 14th to early 15th century as evidenced by the large number of small retorts.[15]

Earliest direct reference of Zawar as a Zinc production Center comes in Ain-i-Akbari of Abul Fazal of 1596. He describes.

Just (Zinc) according to some is Ruh-i-Tutiya (The metal of Tutia, the persian word for Zinc Oxide) and resembles Lead. It is nowhere mentioned in the philosophical books (Persian and Islamic words), but there is a mine of it in Hindustan in the territory of Jalore, which is a dependency of the Suba of Ajmer and more specifically in the village of Zawar, one of the dependencies of Chainpur is a just (Zinc) mine.[16]

We cannot deny the possibility that Zawar mines were one of the major reasons of Akbar's attack on Mewar.

Production continued on a major scale for about 4th centuries before ending during the wars and femines which plagued Rajasthan in early 19th century and in the face of western competition.[17] In 1840 Colonel Brooke found an old man, who had witnessed the Zinc distillation suggesting that extraction, no matter on a low scale, continued till 19th century.[18] In 1860s the area converted in jungles and mines became abode of tigers. From then, only after world war II the mines, that too after so many efforts could be re opened.

Medieval Mewar & Zinc of Zawar

It is obvious that mining had been a prominent activity of Mewar region and mines & minerals have played a great role in designing its history by affecting Political, economic, social & cultural scenario of the region.

Though ancient India did not remain untouched by the impact of mining activities of the region but the impacts are not so obvious as in the medieval times when the mining activities were going in a full swing. Their role in contemporary history

was even greater. Among so many minerals having been mined for centuries, one mineral that must have written the fate of Mewar is Zinc and mine is Zawar.

Undoubtly mining remained a great source of income for Mewar state. Depicting various soures of money and methods of expenditure during Raj Singh the Thakkar Rakhri Bahi no. 1713 gives names of two main sources of income viz (i) the income earned from the mines of Zawar and (ii) DAAN tax (probably) a type of custom duty.[19] In 1657 CE Muhnot Nainsi, Chief minister of Jaswant Singh reported that in Zawar, there is a silver mine, the income of which is 400-500 Rs. Per day and both Zinc & Silver are extracted there.[20] In mid 18th century also, Todd, a British historian, recorded that mines were producing 2,22,000 Rupees of revenue per annum.[21] He specifically stated that the Zinc (or 'Tin' as he called it) contained little silver, so presumably most revenue came from Zinc.

Solid economy of the Mewar state owing to revenue of Zawar Zinc mine, expresses itself in many forms. For example, it affected the thinking of Maharanas. They could stand on the demands of their freedom seeking minds only because of solid backing of mines. It could be more clear with the fact that when all the other states of the country were surrendering themselves in front of mighty Mughals one by one, the Maharanas of Mewar maintained not only their sovereign and independent status but also kept their dignity and sublimity unimpaired.

It could only be possible because of the economic support of mines.

Warfare

It affected their warfare policy also. The medieval Mewar witnessed continous wars with various enemies including powerful Mughal emperors. Maharanas of Mewar frequently practiced *Guerilla* warfar wherein forces and the people lived in hills and finding proper time used to attack the royal forces.

They even destroyed the crops in the region to curb the supplies of the enemies and starve them.[22]

Naturally, this would have led the Maharana, his family and local people to adverse situations. We finds poets describing, in exaggerated manner, that Pratap's family had to eat grass-bread.[23] But now all that has been proved to be the imagination of a poet. Dr. Gorishankar Hirachand Ojha clarifies that "the region from Kumbhalgarh in north to Rishabdev in south, around 90 miles long, and a region from Debari till the boundary of Sirohi, a region around 70 miles broad, full of mountains ranges was under the sway of Maharana. The Families of the Maharana and nobles were residing in this protected place. In times of need the routes of Sodwad, Sirohi, Idar and Malwa were open to bring food grains. The mountainous region contains abundant water and forest resources and also contains plain surfaces at various places where a lot of Bhils reside where crops like maize, gram, rice etc. are grown and there is a large number of cattle like cows, buffaloes available which cater to the requirement of ghee, milk etc.[24] Moreover, because it was difficult to grow crops in the times of battles, they brough food grains from some other states and rich mineral resources made them capable to do so.

We should not forget the fact that despite capturing Chittor Fort, the *Pride of Mewar*, Mughals could not control the entire region only because the valour of Rajputs. One more thing, they had to be satisfied only with north-eastern part of Mewar. Southern part could not become the part of Mughal empire throughout the Mughal reign. "This assumes significance, as these parts contained Zawar and Dariba, the precious mines of Zinc and Silver which became the pillar's of Mewar's economy and a prominent reason of the resilience shown by Mewar rulers".[25] Not a matter of surprise, with Hills and forests, this thickly populated area provided Rana Pratap a safe abode also. As stated earlier Pratap Khan became a shelter for him when

needed.

Metals of Zawar helped Mewar rulers in making good quality weapons also. Even Mughals could not escape being affected with the aura of Zawar & Zinc. It is clear that Mughals knew the importance of this area very well.[26]

It might be possible that this area's prosperity was one of the reason that Mughals wanted to conquer Mewar.

Construction, Reconstruction and Public Welfare Works

The earning from mining manifests itself in the long tradition of construction, re-construction and public welfare works done by Mewar rulers. Col. Todd indicates that income of Zawar contributed to the reconstruction of Mewar in Rana Lakha's time. Perhaps he remembers how with the help of revenue from Zawar, Rana Lakha re-constructed forts, temples, ponds and lakes that has been badly destroyed by Allauddinn Khilji during his expedition.[27] Rana Lakha even donated a piece of land to Amba Mata (Zawar Mata) temple as evident with a copper plate. Then, Ramabai (sister of Rana Raimal) after receiving a lease of Zawar area constructed a huge temple of Lord Vishnu here and another one in Kumbhalgarh.

This tradition continued and Akbar's campaigns and victories in Rajputana alarmed Maharana Udai Singh. After consulting with his nobles and officials, he "decided to shift his capital from venerable but vulnerable Chittorgarh back to secure Girwa Valley (Udaipur)."[28] Magnificent Palaces, Havelies, beautiful Lakes made this city as one of the most beautiful cities of India and many authors composed innumerable verses in praise of the city.[29] Besides Udaipur, Udai Singh is credited to build another capital Gogunda also.

Maharana Pratap was also involved in construction activities for rebuilding his empire. Rana Mahal and Ranikot near Gogunda, palaces near Machind and Rohida villages belong to Pratap. When Akbar seized Gogunda, Pratap moved

southwards and built his capital at Chawand in 1585. Pratap's Palace as well as nobles and common people's houses are simple yet artistic. Pratap concentrated not only on re-building towns and villages, but on completing the construction activities at Udaipur City that had suffered badly during wars.

Amar Singh also continued the construction works at Udaipur and Chawand initiated by his father. Maharana Rajsingh who is truly titled the *Prince of Architecture of Mewar*. Constructed Rajsamand Dam across the river Gomti and a palace on the bank of it. He is also credited to build badi tank (Jana Sagar) after his mother Jana Devi.[30]

Literature & Art

Literature and Art was also patronised by Mewar Rulers and their nobles. During peace at Chawand, Pratap patronised a galaxy of scholars. Chakrapani wrote Viswavallabh, Rajyabhishek Paddhati and Muhurtmala Ram Sandhu and Hemratna Suri were other men of letters of this age.

Pratap's reign was also known for giving new definition to Mewar painting, better known as Chawand Style. It can be said that some of the best specimen of Indian art came from here.[31]

Amar Singh continued the tradition of his father. Amarsar and Amarbhushan were well known Pundits during his reign. Chawand style also flourished in his reign.

Raj Singh's era was a glorious era of art & culture. He was a great patron of Art and Literature. *Rajprashasti, Amarkavya, Raj Ratnakar, Raj Vilasya, Vanshavali, Prashastisangrah, Raj Singh Prabandhvarnan* are the well known works of Literature durly his reign.

This rising graph of Art and Literature also shows that Mewar kings were not afraid of wars and they took them as display gallery of sports. These activities needed financial strength also and undoubtedly Mines and Minerals, specially Zinc provided this strength.

Thus, it can be said that grit and determination shown by the Mewar rulers and their subjects, their attitude during war and peace, were fully powered by mines and minerals.

It would not be wrong to say that courage, valour and firm determination shown by the Mewar rulers and their subjects their dignity in Ran-Bhumi and Rang_Bhumi were all powered by mines and minerals.

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Improvisation of Agricultural Technology During Mauryan Period with Reference to *Arthasastra* and its Present Significance

Peeyush Bhadviya

प्रजा सुखे सुखं राज्ञः प्रजानाम च हिते हितम्।
नात्म प्रियं हितम् राज्ञः प्रजानाय तु प्रियं हितम्

The above dictum which became the basis of the governance during Mauryan period was mentioned by Kautilya in his glorious work Arthasastra, which is essentially an encouragement to a particular pattern of governance.

The Arthasastra by Kautilya, a Sanskrit work of the 4th Century B.C., is more known for its content on politics and statecraft. The book also contain information and instruction about various other aspects of social life including man's relationship with animals and plants. It also deals with forests, plants, animals, animal husbandry including veterinary suggestions, agriculture and its commercial importance.

The Mauryan were the first political power in India to have established a firm control over the areas watered by both the Ganga and the Indus river systems. The bulk of the population was certainly engaged in agriculture.[2]

In *Arthasastra* of Kautilya we get detailed guidelines as regards agricultural development and proper land use. Kautilya asserts that prosperity of the country depends on agricultural development. He emphasizes the roles of agriculture and animal husbandry and elaborates in detail the merits of activities associated with these two sectors.

The measures to be taken by the king for agricultural development and proper land use as prescribed by Kautilya

consist of rules for settlement in the country side, selection of appropriate persons who are to be entrusted with the task of land development, how land is to be distributed for various uses like agriculture, forest, water reservoir and irrigation networks, habitation etc. Kautilya also prescribes measure for encouraging private persons efficient in activities pertaining to agriculture and proper land use and punitive measures for those who violate rules in the regard or create obstructions to these activities.

Kautilya also associates various allied activates with agricultural pursuits and delineates in detail the role of state in encouraging these activities. Along with agricultural activities the state should sponsor and encourage activities associated with development of general forests, forest suitable for living of elephant and wild animals, pasture lands and also marketing, transport and communication facilities. In fact, development of all these fields is interrelated and interdependent. So for proper development of each of these areas, a holistic approach in necessary and the *Arthasastra* delineates such a holistic approach. Kautilya was wise enough to realize that a single activity cannot flourish in isolation.

How various crops are to be cultivated are described in detail in book-II, Chapter-24. Here Kautilya describes how different crops are to be planted according to the specificity of social and weather conditions. In *Arthasastra* Kautilya mentions the various grades of the staple crops like rice and under which condition each variety is to be cultivated. He also described the order of crop grown on particular plot of land as to maintain a balance in fertility of soil and ecology and replenishment of fertility after each cultivation.

Kautilya also describe how seeds are to be prepared before sowing and how crop saplings are to be properly maintained. He also prescribes some natural devices to drive out serpents, insects and pests from the crop fields.[3]

The *Arthasastra* bears a strong image that the state authority should participate in economic activities along with non-governmental initiatives in economic life which should ideally be clearly watched over by the ruler. Keeping with this view the *Arthasastra* recommends that the overall agrarian production should be overseen by the Director of Agriculture (sitadhyaksha). One of the most significant agricultural policies laid down in this text is the creation of new rural settlements, in other words, the expansion of agriculture.

Kautilya recommends eviction of a peasant who neglects agriculture and his plot should be given to another deserving peasant providing same financial inducements and assistance to new settler in the form of seed, cattle and cash have also been recommended but only if it is beneficial to the treasury in the long run.[4]

Agriculture was intimately associated with irrigation. *Arthasastra* strongly advocate royal prerogatives over irrigation projects. Two types of setus are mentioned in the *Arthasastra*- Hydraulic projects with natural source of water (sahodaka setu) and those which are to be fed with water brought artificially (aharyodaka setu). The *Arthasastra* also inform us about wells (Kirpa) and tanks, ponds (tadaga) that were local level irrigation projects.

The river based irrigation projects often associated with sluices (Srotoyantra of the *Arthasastra*) are indeed large scale and supra local in nature, which required complex organization, employment of a sizeable labour force and investment of resources under the aegis of an impressive authority. The state apparatus was apparently suited to launch and maintain the supra-local irrigation project.

The best illustration of the Maurya interests in large-scale irrigation projects comes in the form of the Sudarsana lake (hrada and setu) mentioned in the Junagarh prasasti of

Rudradaman I (150 A.D.) Lake Sudarsana as a setu was constructed near ancient Giriragara (Girnar in Kathiawad) during the reign of Chandragupta Maurya.[5] The Junagarh Inscription mentions.

मौर्यस्य राज्ञस्य चंद्रगुप्तस्य राश्ट्रियेण वैश्येन पुश्यगुप्तेन कारियते।
अशोकस्य मौर्यस्य यवन राजेन तुशास्पेनधिश्ठान प्रणाली भिरलंकृत कृता।[6]

Excavations at Basnagar (ancient Vidisa) near Bhopal by D.R. Bhandarkar reveal the remains of a large irrigation canals, which also was possibly built by politico - administrative initiatives.

The technology of using varying water levels to draw water may have derived from irrigation system. Another method of drawing water was the wheel attached to a wells, but initially without a gearing mechanism, professionals involved in the making of water machines were presumably developing small irrigation works, among other things. Some of the irrigation works were constructed through the joint efforts of the village.[7]

Kautilya has given a description of ploughed, unplugged and rocky lands the land was tilled with the help of oxen. He also mentions about the manure made of the mixture of the ghee, honey, fats, cow dung and powdered fish. It was used in order to increase the fertility of the soil.[8]

The concept of *Arthasastra* continued to exist in medieval India, during the reign of Delhi Sultanate especially during Tughlaq and during Mughal period.

In modern India Britishers introduced new technologies, which got momentum in 20th century. After independence our government started to focus on agriculture through big plans. But the problem is that rural India has always been betrayed in the past tut kept alive by occasional injection of technologies, subsidies and sops.

We need to learn strictly from *Arthasastra* to bring ever-green revolution in the country. Only an enhanced agricultural growth would provide stimulus to other off farm activities in rural areas due to its forward and backward linkages. This would generate more employment and income in rural areas which in turn would reduce poverty in these areas.

The agricultural economy that has to compete with the international market continues to be at the mercy of the vagaries of the monsoon. Although India has second largest irrigated area in the world, the area under assured irrigation drainage is inadequate. Thus, the importance of irrigation and providing other amenities should be taken up on a priority basis.

Going back to organic farming, instead of using chemical fertilizers has revealed the importance of agricultural technology mentioned in *Arthasastra*. In fact, it in high time that we should shift to organic manure, since India is natural factory for its production.

We need to professionalize agriculture and also use modern farming techniques such as satellite farming and employ professionally trained managers, as were recruited during Mauryan period. Thus systematic cropping pattern, use of modern technologies, proper irrigation system, followed by the Kautilya Raj is the demand of the present India.

Present Indian Government has been directed by the supreme court of India on Feb 27, 2012 to implement the ambitious interlinking of river projects in a time bound manner. Based on Kautilya's *Arthasastra* Government has constituted National River linking project (NRLP), which is designed to ease water shortages in west and south India, while mitigating the impacts of recurrent floods in the Eastern part of Ganga basin.[9]

Introduction of National food security mission in 2007 aims of enhancing productivity of major food items like wheat, rice and

pulses. The recent approval for national mission on food processing would help in maintaining synergy between agriculture plans of states and the development of food processing sector, which in turn would help increase in farm productivity, thereby increase in farmers income also.[10]

Thus, *Arthasastra* of Kautilya proves to be of immense help in restrenthening Indian economy.

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The role of Museums in Contemporary society and Marketing strategy to attract College students in Museum

Hansmukh Seth

Many of the modern, advanced and educated citizens of India still think that Museum is a place to store the ancient antiquities and, it is an unknown place for uneducated people. Both situations are critical to run a museum for long time but museums are surviving and approaching frequently by people. Museums have a very important role in present (literate or illiterate) society. It is an effortless and less-expensive medium of education. Museum is a place, which is open for everyone, devoid of any kind of bias/discrimination or racism. This is the place where people can obtain precise and truthfully information regarding the particular subject or theme or aspect.

For educated society

Education or knowledge has various fields. Each and everything around us has an individual subject for study. Educated people's life is so rapid and they don't have time to gain knowledge of the lot, neither they can read thousands of books and nor can watch hundreds of TV shows to know about these different fields. The reality is, they want to be familiar with or gain knowledge of these fields for general awareness, for their kids' queries. A museum gives an opportunity to know about different fields at one place in less time. People can feel the visits of different places, where they cannot go easily, through various museum exhibitions. Not only with exhibits, other educational activities, lectures, workshops, for people of different age groups, is also very significant necessity for changing the ideology of contemporary society.

For uneducated society

The uneducated group of people cannot come to Museum very frequently and if they can, they cannot understand it very properly. Museum reaching out programs are very prominent scheme to educate them easily. Stage shows and performances, moveable museum exhibitions from one place to other, can also give lots of information to these societies easily.

For popularity

Not only education, museum is also a most excellent place to make several things popular very quickly. Publicity of various kinds of art, crafts and technological development can spread shortly, through museums.

For safety and security of Heritage and cultural property

There are several expensive, historically important antiquities can be stored in museum with proper security and with government acceptance. Museum can store, conserve and preserve several things, which are not easily approachable for everyone and at anytime, and can be theft any time.

These should be the main aims of any Museum and Museum should be aware of their responsibility and work on that. They should make Museum more and more friendly not only for ordinary visitor but also for differently abled visitors also.

How to attract college students

In any Museum, approximately 30 to 35 percent visitors are students from schools and colleges. Unfortunately, the college students don't have more interest in Museum and its different exhibitions. As we know that Museum is the best place to learn. To attract the college students, Museum should create a specific strategy. For instance, Museums should create exhibitions on courses of various subjects in colleges that “How to learn their subjects more easily”, even they can start this from schools itself. They can invite lecturers with their course books and can

prepare gallery sections on different lessons of their course and also can prepare a monograph on the exhibition in low-price. Museum staff should visit different colleges and ask to students (subject wise), which kind of exhibitions they want to see. Different workshop for students can be a good option as well.

Museums should create Exhibitions on the latest popular aspects and trends, for example, Instructive and moral quotes or statements of fictitious Superheroes to learn the moral lessons for life; or on unsolved mysteries or development of modern technology.

Museum should invite students and let them create whatever they like or know or want to create and create an exhibition in museum and on-line and on social media to make it popular. Beautiful environment, restaurants, lawn in a museum, can attract college students, which is not available in most of the museums. Museum should place their advertisements at those places, where students go frequently, even in colleges also.

Prestige and fame of the museum is also essential for attracting students, because no one wants to go in any ordinary museum. Museum will have to build their status. Museum can organize such events, culture nights only for students, which should be directly or indirectly connected to museum.

These can be the most significant initiatives to attract college to Museum. Actually college students are more active on social media and whatever they do, wherever they go, they share with friends. Once the students started to visit Museum, they can do Museum publicity and advertisement, free of cost, through social media, which is one of the best ways to be famous.

Conclusion

Museum should be like attractive, where people must come repeatedly and narrate its significance to others and motivate

them to come and see. Museum is not just for telling history of human or particular culture or dynasty. Museum should be for everything, every subject or every aspect of the present, past or future world. People should completely believe on museum. A person, who is approaching to museum, that mean, he should be satisfied about the information, what he received from here.

College students are the most energetic generation in the world, if they will start supporting Museums, then they can do various new inventions. There are few Museums in India, who are initiating on these aspects for example Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai (Formally Prince of Wales Museum). Other museums should appreciate and follow it.

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Museum - A Depository of Artistic Value[1]

Harish Benjiwal

That's it?

Or something is left out in this definition given above?

I guess yes, though feeble but important because a museum may also depict an emotional value or association to the collection or objects on display. And if it's an House Museum, then it becomes inevitable. Yes, a house museum, a place, one's own home converted to a cultural space, which is a new concept, emerging in India, just like West.

People in pursuit of sheer passion or love for the personal collection, have started displaying their collections to the world either by themselves or by consulting experts from the museum fields. By doing this they are attaining three objectives:

1. Personal emotional satisfaction of objects being with them, in their own custody.
2. Displaying and bringing out the objects into public domain or knowledge, by conducting or celebrating special day or events
3. Sense of belongingness provides utmost care to the objects and prolongs their lives, which sometimes is missing in the public museums.

Before I proceed further let's first understand Museum and its area of influence.

What is a museum? Why is it needed? And how many types of it can be there? These are some of the obvious questions which come to the mind when one ponders over them. Let's take one by one. First, what is a museum? According to the ICOM Statutes, adopted by the 22nd General Assembly in Vienna, Austria on August 24th, 2007:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.[2]

Why a Museum is needed?

A museum is a vista to the past, in my view. Not only this vista displays objects, but it also allows our minds to interpret their meanings, to relate ourselves with them, to feel the transition, because of which what we are here, today. As S.P. Gupta writes in his article - "The idea 'museum' has changed greatly

everywhere in recent years... No longer a passive place for sheltering collections, the contemporary museum has become an active instrument of society in education most directly, but in broader cultural terms, it offers something for every age and category of population."[3]

What types of museums exists at present ?

The types and categories of museums is growing these days. We have **personal museum, neighbourhood museum, community museum**

What is a Museum

Douglas Allan (former director of the Royal Scottish Museum) says "a museum in its simplest form consists of a building to house collections of objects for inspection, study and enjoyment."[4]

The American Association of Museums, defines a museum as "an organised and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilises tangible objects, cares for them, and exhibits them to the public on some regular schedule."[5]

New concepts of museum are emerging with some fine tweaks here and there. And in all this a new concept of museum, has come up; **House Museum.** This is a totally new concept, which is now catching the fascination of antiquity lovers, in India.

Fortunately I got an opportunity to visit a House Museum, in Vadodara, Gujarat. Near District Collector's building, there is a road called Kothi Chaar Raasta,near Anandpura. I learnt Atul Shah was a Gandhian. He idolised him so much that, on every 2nd day of October, on the occasion of Gandhi's birth anniversary, he used to create something artistic, with different medium of art .

He always dedicated 2nd of October every year to Gandhi Ji and organised some artistic workshop or exhibition of his own work, This day the visitors are taken for a small heritage walk within his three storey building. His gallery of collection has been curated by Mr. Chandrashekhar Patil, an art restorer and lover of antique items. He himself is collector of antique items, and very soon he is going to open a private museum, showcasing his collection for last thirty years.

There are some more house museums according to his knowledge and many are coming up, in near future. Atul Shah has a very good collection of objects, antiques and souvenir items of about 1500 objects, which he has been collecting for last 30 years. It includes metal pots, urns, jars, terracotta objects, antique pendulum wall clocks, fountain pens and writing instruments, Bon China, paintings, rare photographs. He feels pride for what he has collected and how he has set up a cultural space on his own without any assistance of any kind from the government or other authorities. The area of concern is however related to the proper preservation and restoration of those objects which are fragile, semi broken or are facing patina deposits and other problems. For this, help from conservators and restorers is a must, because just by creating a museum and displaying objects will not solve the objective, Engagement of experts from the relevant field should be done.

At the same time, the details of their collection must be recorded in the government museums and related organisations the Museum is for the society, be it a House Museum or Public Museum, so they must work in cooperation, exchange of information, events, programmes etc.

Conclusion :

Museum and the expectations of people are changing worldwide. There is a growing awareness of the political nature of museum and their role in maintaining the cultural values of the elite or privileged group in the society. The concept of House Museum is all right but it should justify the concept of a welfare state and should not be considered as a space of money making.

Museums must not be a junk yard of collection, rather they should engage emotions - House Museum is a step in that direction.

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* All photographs taken by Author, during his personal visit to Atul Shah's residence.

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Dr. Hansmukh Seth has done his Ph. D. in Archaeology, during which he explored new sites ranging from Stone age to Medieval period. He is working as assistant curator in the City Palace Museum, Udaipur and played a key role in developing the sculpture gallery at the Museum.

Harish Benjwal is working in the capacity of Senior Researcher at ICH Divison of INTACH. He is leading an ambitious project undertaken by the division at present; 'ICH Research Documentation and Database project'.