

Kumar writes that Lessing's "apocalyptic vision perceives our planet as moving towards destruction," and therefore the individual must transcend personal yearning and selfhood in order to attain the larger goal.

If Lessing's evolutionary journey reflects in her novels which are a public version, it also reflects in her autobiographical works which are a private version of her self. *Under My Skin*, Volume One of *My Autobiography* and *Walking in the Shade*, Volume Two of *My Autobiography* and *The Memories of a Survivor* are not works of art for art's sake; they are the exposition of her times full of political and social happenings. Infact, these events are enmeshed in the entire corpus of her works. Lessing's books are introspective and develop on transitional transformational changes in her life and writings. Alka Kumar has not only discussed Lessing's autobiographical works in detail but has also broadened our horizons on autobiography and its functions.

Alka Kumar sums up Lessing in her postscript, "Lessing's world rests on the contention that reality is forever in flux, life an evanescence. In such a context evolution is key, freeing from dogma the eternal secret, the crux then laying in the affirmatory potential of the moment." Thus the book enlightens us on the multifaceted aspects of Lessing and helps us to identify ourselves with her at some level or the other.

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Nazriya

Usha Bande

Nazriya

by Dr. V.K. Anand. Allahabad: Akashdeep publications, 2001, pp.44. Rs. 75/-

It was a pleasure to go through Dr. V.K. Anand's charming poems contained in the tiny collection *Nazriya* (View-point). Written in Hindi sprinkled with lilting Urdu expressions, the poems can be termed "verses of fleeting mood" but on close reading one finds them deep in philosophical and spiritual thoughts on life, death, time, love and the inescapable drama of existence. Dr. Anand, an Economist by profession and a litterateur by inclination, writes with the precision of an economist and the flair of a poet.

The book under review has blank verses, Rubaiyyats and Muktaks. Each poem has been given an appropriate heading and the Muktaks and Rubaiyyats are assigned running numbers under one heading each. The mood is set with the first poem, which rejects rites and rituals as social ostentations and makes a plea to realize God with the inner eye. This idea is carried forward in the next poem entitled "Manav Dharma" (The Religion of Humanism) wherein Anand sees the love of fellow beings as the path to reach God. In "Prem Ki Shakti," love transcends the earthly dichotomy of attachment and detachment and becomes a great power: Truth itself, the anchor of life. The poet reflects on the immutability of Time and wonders at the backward movement of Time with the forward

movement of days and dates. This backward and forward movement of Time is an existential dilemma, an enigma that leaves man dangling between the irretrievable past and the unborn future.

A couple of Haikus look at human anguish with quick, fast-spaced verses like:

*Dukhon ka bhar,
Lambi katar,
Sab munh baye khade,
Jaise Ravan ka parivar.*

(In this life grief and anguish stand in a queue like Ravana's family gaping wide to swallow the hapless being).

However, Anand is not a poet of despair or defeatism; rather he has lively wit and an optimistic vision. In the poem "Phalsapha" he tells us the truth in simple tone—if you face light, shadows will be behind you. The poet sees woman as an incarnation of nature—enticing, yet innocent, authentic and iridescent like the rainbow. Dr. Anand's love poems reach the heart directly with their disarming simplicity and maturity of thought.

In short, these introspective pieces capture the mood with their existential themes, apt language and evocative imagery as the poet writes with flavor, downright honesty and sensitivity.

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