

age-old servitude is suggestive of the paradigmatic shift in the centre/margin and maalik-servant/master-slave dyad.

Translation as a theoretical and practical paradigm has attained a new dimension in the present global context in social, economic, cultural and political terms. Translation studies are found to be increasingly useful and beneficial as a means of forming a 'dialogue' and 'communication' not only in linguistic terms but as a viable form of cultural linkage as well. This work is a vindication of this fact. Raji Narasimhan's lucid translation reads like an original text. In fact some of Rajee Seth's Hindi titles - "Akaaran to Nahee" and "Usi Jangal Mei", for instance, sound much better in English translation. Seth's syntactical constructions, specifically her use of prepositions in Hindi are often unconventional and unusual. These linguistic lacunas in the original have been improved upon in the English translation of the book.

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Rana Nayar, *Inter-sections: Essays on Indian Literatures, Translations and Popular Consciousness*, New Delhi: Orient BlackSwan, Pp. xxvii+276, 2012. ISBN 97-881-2504-55-40, ₹ 445.

Rana Nayar's *Inter-sections: Essays on Indian Literatures, Translations and Popular Consciousness* is a timely and welcome addition to the books on contemporary literary and cultural concerns. It validates approaches of literary evaluation in multiple ways as they shape popular consciousness. Nayar deals with history of literary games, traces brief histories of Indian English fiction, drama, Punjabi literature and Theory and Practice of translation. He deals with these obsessions thematically, classifying his essays into the sections 'Reading Indian and Indian English Literatures', 'Punjabi Literature: Some Context and Texts', 'Reading Translation(s)' and 'Power, Hegemony and Mass Media: Case Studies in Popular Consciousness.'

Besides classifying thematically Nayar also analyzes their tonal (irony and anger) and textual (the challenge to the tyranny of discourse and gender and the interrogation of a seemingly natural language system) nuances. If these phrases seem abstract and bland- such abstractions do tend to lose their power through detachment from experience- this is definitely not so of the literature which Nayar goes on to talk about, there is little of the either the insipid or abstract in the works of

fiction, drama, translations or Punjabi literature discussed in *Intersections* because all are potent texts which deal with the complexity of human existence and experience. This is an accomplished resource book for research students and for general readers and even the beginners who are interested in details of bibliography and even individual texts taken up for dialogue. As Nayar points out in the 'Preface', "In its own distinctive way each essay becomes an undeniable act of protest and resistance, a way of articulating and legitimising the discourse of alterity" (xxv). As a matter of fact, it is suggested that 'alterity' intrinsically has in it points of convergence and divergence. *Inter-sections* is a guide which does not assume a close knowledge of the texts since it was thought many would be unfamiliar (especially texts of Punjabi Literature) to a number of readers, this will be the most adequate addition to the shelves of teachers and students of 'interdisciplinary approach to literature'. Nayar's investigation is finely tuned and poised the analysis made are, I think, the main strength of this volume. Directed as they are to the uninformed and initiated reader of contemporary interdisciplinary nature of literary studies, which have now been rechristened as cultural studies too, they are delicately poised between a sensitive critical analysis and the simple task of recounting the story and a rousing the interest of future readers. Nayar achieves advisable balance. Few would dispute his selection of writers, texts and genres. It is particularly pleasing to see his recognition of importance of, 'Rediscovering Humanities in Life and Literature', as an 'Epilogue' to the volume.

The first essay in the each section of the book discusses important issues of the related themes of the respective sections and how the Indian academia perceives it. In the essay "Locating/Dislocating Indian Literatures: A Metacritical Narrative", deconstructs the notions of 'Location' and 'Dislocation' and connects them with postmodernist and postcolonial intercessions, Nayar concludes: 'The location of Indian literatures, as we have seen is an extremely problematic but not entirely unfamiliar territory' (32).

Correspondingly, the essay, "Punjabi Literature through the Prism of History", surveys Punjabi poetry from the twelfth-century to the growth, expansion and progress of fiction and drama in present times. Nayar gives a comprehensive view of Punjabi literature and its history but keeping in view the scope of the essay he deliberately excludes Punjabi prose and criticism as well as writings of Punjabi Diaspora in the west. One of Nayar's fixations as a translator (from Punjabi to English) is the way he outlines the 'theoretical and contextual'

contours of translation. He feels, 'it... cannot be done in an essentialist or universalist manner' (101) He confines his essay "Author as Translator: Paradigms and Possibilities in the Indian Context", to indigenising of Indian theories of translation,' he also trusts that 'translation in India is as old as the history of various Indian languages.' It is also felt that in contemporary times Indian translators are influenced by Western/Eurocentric theories/ideas of translation, which have affected their imagination and sensibility. Nayar is not entirely innocent of it for instance in his essay "Bhisham Sahni's *Tamas*: Multiple Historical Perspectives and Literary Art", he in order to prove his stance he concedes to Hayden White's, *Metahistory: The Historical Imagination in Nineteenth-century Europe*, Fernand Braudel's *On History*, Dominick La Capra's *History and Criticism*, Keith Jenkins' *Postmodern History Reader* and Michael Bentley's *Modern Historiography: An Introduction*. Moreover, putting side by side Sahni's *Tamas* with Brecht's *Mother Courage and Her Children* is too exploratory an endeavour. Sahni and Brecht were addressing to entirely different times and contexts and their discernments too were chopped in time and space.

The 'Epilogue' of *Inter-sections* perpetuates a critical juncture in our history because the world we live in is fast changing and the change leaves the people in 'a whirlpool' (262) gasping for breath. As such a critical point in time of history it is time for "Rediscovering Humanities in Life and Literature", according to Nayar, 'crisis in humanities' is the result of both 'external and internal factors'. He believes that in order to overcome such crisis it is inevitable to prefer relativistic approach instead of absolutist one. That is to say 'humanism'(or even liberal humanism) as stipulated in ancient Indian epics such as *Ramayana* and *Mahabharata* in which it occurs as a "normative principle" of philosophical system in contrast to Eurocentric notion of human knowledge and thought or existential philosophical dualism. Therefore, Indian humanism according to Nayar has characteristics like, 'inclusivity, catholicity and comprehensiveness'. He drives home the argument that '*dharma*' or 'the path of righteousness' is the essence of humanism for us in India. Sceptically he questions, 'Are there any solutions to this state of affairs, this absence of *dharma* and the consequent threat to our humanity, our very existence?' (269). He champions insistently that Indian humanism lies in Sufi traditions of Punjabi Sufi poets and others such as Jalal al Din Rumi for they invigorated curiosity in 'dialogic tradition' and 'composite culture'. The present decade has witnessed intense debate on the status of humanities in India and its skirmishes with pure sciences and to an

extent with social sciences. It is felt by academia that the time has come when policy makers in higher education sector sitting in their ivory towers should think on the lines that like the Indian Institutes of Technology across the country we should have Indian Institutes of Humanities where even the pure science can be given space. Nayar adds a new component to look at the understanding of humanism, but it may be true 'generally speaking' but if one has to make critical evaluation one would expect and welcome more sophisticated analysis of the reception of what Nayar terms as 'Indian Humanism' the one which takes into account the more comprehensive view of literatures of India and also development of other prevalent sciences in the society as well as 'marginalising' influence of practitioners of liberal humanities across the country. What is certain- and this is made clear in Nayar's volume- is that range of issues related to literary genres in India is beguiling and exigent, to both the general reader and the academia.

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*Voice and Memory: Indigenous Imagination and Expression*, edited by G.N. Devy, G. V. Davis and K.K. Chakravarty, New Delhi: Orient BlackSwan, 2011, Pp. xxvi + 341, ₹ 575.

*Voice and Memory* is a volume of papers presented at the Chotro Conference (devoted to languages and literatures, the cultures and histories of the indigenous peoples of the post-colonial world). The Conference was held in Delhi in 2008. The volume consists of 26 papers by scholars from diverse fields, with an introduction by K. K. Chakravarty.

The papers included in the volume deal with various themes which collectively 'provide a critique of the post colonial theory about the indigenous situation from the indigenous point of view' [p.xvi]. The papers show how the indigenes use various mediums ranging from folk poetry, literature and internet to the use of museums and films to voice their views and bring forth various elements of their culture and daily life to the readers. The volume stresses the importance of *emic* over *etic*, something which anthropologists have done over the ages, and this furthers the anthropological perspective to the study and analysis of society or cultural elements from the indigenous perspectives.

The volume begins with a paper that critiques the