

as an entity which eclipses the sun." (p. 189). The article discusses elaborately the method of popularisation of Mithila (hegemonic) painting tradition. It would have been better if it had made some reference to the diversity of expressions, especially of the lower caste women in the region. Jamuna Devi had received the National Award from the Government of India and her paintings had been displayed in an exhibition at Japan. Sandali points out that there is a strong nexus of Brahmin middle-men in the Mithila painting market but at the same time there are the well-off painting experts who have begun to use the internet as a source to sell their paintings. And at the other end are dalit artists like Jamuna Devi and her daughter-in-law who lack access to information, network and finances, and people like Gulabi Devi whose paintings were sold in the name of the upper caste Rupa Devi, who was also awarded by the central government. In essence, the author underscores the fact that the art and the artist need to be located within the social context of caste and Mithila paintings must be seen within deeper culture-politics.

An interesting paper that looks at ideas of land in Chotanagpur in the late medieval period is P.K. Shukla's "'Communal Property' to Private Property and the Tribal Struggles for Customary Land Rights in Chotanagpur and Santhal Parganas (1767-1850)'. The paper looks at changes within the tribal villages on questions of land rights and property with the coming in of what Shukla terms as "Hinduised" tribal chiefs known as Nagbansi Raja, who transformed the land tenures with introduction of *khas bhandar kharposh*, *jagirs*, and tenancies and leases. There was also the immigration of communities such as the *ahirs*, *kumhars*, *jolahas* into the tribal regions and entry of the brahminical rituals further complicated the Munda land system (p. 31). The Mundas were "reduced to the position of serfdom" (and) "their status from village proprietors to an inferior raiyat in the village life was a big blow to them..." (p. 32). With the Permanent Settlement of 1793, private property was institutionalised and introduced in the tribal areas where the immigrants had already set up base. Tribal peasantry, says, Shukla, was affected severely with the creation of land rights vested in zamindars and the real tillers of the soil were reduced to wage labourers. Several rebellions happened in this larger context of impoverished peasantry against the increase in land revenue and contradictions of land ownership (the Chuar Rebellion-1767), Tilka Manjhi rebellion (1780-5), Kol Ulgulan rebellion (1831-2) and so on. The paper urges one to look deeper at the changes within tribal villages from the perspective of changes in the intra-tribal relationships following from socio-political changes in land tenure.

Dev N. Pathak tries to press for an alternate reading of the women "in the veil" through his study of a few songs of Mithila that women sing on occasions (Singing in the Veil). One is left wondering if in the name of looking at the possibility of subversion within confined spaces, the paper also establishes that confined space as the only available space for women's expression (of desires, angst, and other feelings—basically, only emotions, at least in the songs he has selected). In "re-examining the notion of *pardah*" (p.163), he writes, "the possibility of rethinking women's position warrants a realisation of the significance of their stock of knowledge (their belief and practices)... power of women has to be noticed in the domain other than political...The props of feminine performance may or may not have obvious economic or political bearings. But then, they are instrumental in cosmic and transcendental terms, and it is significant to pay attention to their roles" (pp.163-4). Thus, it is in the non-economic and non-political or the "cosmic" and "transcendental" that the paper finds women's agency. We have Pathak's reference to several Mithila songs sung by women on occasions such as "Childbirth", "Mundan" (the first ritual shaving of the child's head), "Marriage", "Janeyu" (wearing of the sacred thread), "Everyday Life", but he does not critically examine that all of these "spaces" (which he calls "performance") are confined within both patriarchy and brahminism and even while a few songs may seem subversive on the outset, their deeper story is that of a woman tragically bound within the confines of patriarchy. The set of songs reveal limited elements of rebellion or revolt. In that sense, perhaps, the author's worldview is the worldview represented in the songs—of the home and the hearth, without much political or economic meaning.

On the whole, the twelve chapters—of lengths varying from 7 pages to 31 pages in some cases—of the book seem varying and disconnected. A central thematic or the idea behind a book of this nature could have been defined better. But the more interesting writings within the book are reviewed here.

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Martin Kampchen and Imre Bangha eds., editorial adviser Uma Das Gupta, *Rabindranath Tagore: One Hundred Years of Global Reception*, New Delhi: Orient Blackswan, 2014, pp. 692, Rs. 1195/-, ISBN: 978-81-250-5568-6.

The first Asian to receive the Nobel Prize in literature, Rabindranath Tagore, has always been seen as an icon

of international/global denizen. His stance on post/anti-nationalism, anti-imperialism, anti-war, pro-socio-spiritualism cum pro-unity/hybridity, have made him a *visvakabi*, the world poet, who brought the "world" at "home" and represented the "home" before the "world". Tagore advocated for a collaborative, dialogic world, founded upon the principles of compassion, liberality and support, thus resulting in a morally and politically enlightened fraternity of nations, devoid of parochialism, xenophobia and self-promotion/centeredness, and thereby, aspiring for the creation of a transnational and transcultural identity of a universal global community. Tagore insisted upon a commonwealth of nations, with no nation denying another "of its rightful place in the world festival" and every nation keeping "alight its own lamp of mind as its part of the illumination of the world" (Kripalani, Krishna. *Rabindranath Tagore: A Biography*. Oxford: Oxford UP, 1962, p.268). *Rabindranath Tagore: One Hundred Years of Global Reception*, edited by Martin Kampchen and Imre Bangha, with Uma Das Gupta as the editorial advisor, illuminates as to how Tagore has actually gained the international status of a transnational bard, with most of his works getting translated all across the globe.

Although the book is published in 2014 by Orient Blackswan, the idea of bringing out the book was conceptualized on Rabindranath Tagore's 150<sup>th</sup> birth anniversary, when in May 2011 the two editors and the editorial adviser met for a Tagore conference at the Tagore Centre UK, in London. Avoiding both India-centric and Eurocentric approach, the book intends to present a survey of how the world audience/reader has been responding to Tagore and his works, even after the passage of one hundred years since he was awarded the Nobel Prize for *Gitanjali*. It is interesting to know that in many countries, much before the Nobel Prize was awarded, his works had already been translated and discussed among the reading mass. During his worldwide tour, Tagore got varied responses from the various nations. For some countries he was the "Voice of India", or even the "Voice of Asia" in particular and a spokesperson of the colonized in general. For the occident, he was the "archetypal wise man of the East"—an oriental prophet. For the nations engaged with war as an evidence of their nationalist pride, Tagore's anti-war and anti-Nationalistic sentiments made him appear as the representative of a weak and "ruined" nation. However, it is interesting to note that Tagore's spiritual cum humanistic inclusiveness, made the people of diverse religious/cultural background accept him as one among their own. For example, in Turkey or the Arab world, people searched for the Sufi in him. Countries like Korea, Sri-Lanka and Thailand got attracted to him

because they could easily find Buddha, well documented in his works. Even the Christians of Latin American countries established him as an epitome of the Christian ideals of love and service. All these examples clarify how, Tagore's non-sectarian humanist/modernist position has actually been the outcome of his spiritual engagement with the search for the fairness of justice, which could be realized "in the harmony in feeling and in action ... in the truth of oneness" amidst shifting and fluctuating experiences of wide-ranging, yet "common humanity".

The book also addresses the issues pertinent to the translation of Tagore. In many countries Tagore seemed to have been introduced to a particular linguistic group after re-translating his works from the available translations in French, German, Chinese or other languages. Thus the question of authenticity remains a major concern. Since the major part of the global readers have approached Tagore through British translations, it has been difficult for them to get the essence of the "Bengali Tagore". Even the "English Tagore" seems not to have been well esteemed in countries in Latin America, where English had not for long been the second language of the educated class.

The book is divided into five parts. *Part One*, with the entries from Japan, Korea, China, Vietnam, Tibet, Thailand and Sri Lanka, represents East and South Asia. Middle East and Africa that constitute Part Two, covers Arab countries, Egypt, Turkey, Jewish Diaspora and the State of Israel (Yiddish and Hebrew Reception), and the Portuguese speaking regions of Goa, Angola and Mozambique. Part Three, while covering Eastern and Central Europe, includes Russia, Romania, Bulgaria, Yugoslavia and its successors, Latvia, Poland, Hungary, Czechoslovakia and its successors. Representing Northern and Western Europe, Part Four comprises of entries from Finland, Scandinavia (Denmark, Sweden and Norway), German, Austria and Switzerland, the Netherlands and Belgium, Italy, France, Spain and Latin America, Portuguese speaking regions of Portugal and Galicia, and United Kingdom. The Americas, which form the concluding Part Five, covers Argentina, Brazil, Costa Rica, Mexico, United States of America and Canada. All the essays follow a uniform format of initially outlining the relation that the concerned country had with India, and then elucidating the immediate response to Tagore's Nobel Prize. Some of the contributors have presented a detailed bibliographical account of books by Tagore and on Tagore as well, that were published in respective countries. Some have emphasized more on the cultural and literary influences of Tagore's works/presence in the given countries. Most of the contributors have tried to provide a glimpse of how Tagore is celebrated even today in that particular geo-space, that ultimately brings

out his ongoing relevance in today's global scenario. This book also illustrates how Tagore has become familiar in a particular language/state mainly because of the committed effort of some specific individuals. In Italian it was Marino Rigon; it was Andre Gide in France, Juan Ramon Jimenez in Spain, Victoria Ocampo in Argentina, Frederik van Eeden in the Netherlands, Vincenz Lesny and Dusan Zbavitel in the Czech language, Karlis Egle and Rihards Rudzitis in Latvian, Muhammad Shukri Ayyad in Arabic and A.P. Gnatyuk-Danil'Chuk in Russian.

According to the editors, "Tagore's reception in India, Pakistan and Bangladesh would have required a different volume"; hence, the Indian subcontinent has been excluded. Due to the unavailability of contributors, areas in North Africa, sub-Saharan Africa, Asian countries like Iran, Myanmar, Singapore, Malaysia, Indonesia with Java and Bally and also Australia could not be covered in this volume. However, for the first time a systematic and comprehensive work of reference has been made available to us in so far as a near-complete survey of Tagore's worldwide reception is concerned. This book is undoubtedly a major contribution to Tagore Studies along with comparative/translation/postcolonial studies. This anthologized global reception, finally shows how Tagore has indeed succeeded in his mission of overcoming the dichotomies like East/West, Self/Other, through his "social imagination" of global unity and the creative bonds of wholeness by connecting the local/national/particular with concerns that are general/international/universal.

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Sabyasachi Dasgupta, *In Defense of Honor and Justice: Sepoy Rebellions in the Nineteenth Century*, Delhi: Primus Books, 2014, pp. x + 144, Rs. 795/-, ISBN: 978-93-84082-06-2.

Researches on the colonial army and rebellions/mutinies/revolts are often confined to the great rebellion of 1857. The focus in recent years' researches has moved from the "sepoys" to the popular basis of the rebellion. However, Sabyasachi Dasgupta in his recent work *In Defense of Honor and Justice: Sepoy Rebellions in the Nineteenth Century* looks at pre-1857 mutinies to bring the focus back on the sepoys and successfully attempts an argument that the pre-1857 mutinies had their own dynamics and had very little connection to the great and grand culminating event of *San Sattavan* (1857). According to him, the pre-1857 mutinies happened on the issues of honour and justice, paternalist relationships and structures of difference. His book is a significant contribution to the understanding of

the colonial army. While most researches on the colonial army have been influenced by the idea of discipline and indiscipline, very few researches have focused on the everyday contestations of the sepoys on issues of justice and their honour. This thin volume by Sabyasachi Dasgupta presents some new insights to understand how the colonial endeavour failed in many ways in creating a "loyal" British sepoy, which was evident in everyday contestations and resistances by the sepoys. Though this volume throws some light on the 1857 rebellion itself, its major focus is on the dynamics of various pre-1857 mutinies.

The book is divided into five chapters mostly based on colonial official archival sources with some non-official writings by some sepoys. The first chapter explores the minor and major mutinies of the first half of the nineteenth century such as the Vellore mutiny of 1806, the Quilon mutiny of 1812, the Barrackpore crisis of 1824, the turbulence of 1840s and finally the rebellion of 1857. According to Dasgupta, these minor and major mutinies were the instrument of subaltern protest against breaches in the terms of contract. In chapter second he argues that the sepoys were loyal only till their honour and justice were protected and in case of violation of these they were free from any obligation of loyalty. In the next chapter he argues that the colonial policy of the army was initially based on cultural stereotypes but over a period of time, with multiple experiences, multiple policies were adopted and followed. In the fourth chapter, Dasgupta argues that the colonial army tried to evolve as a distinct corporate body from this primordial social order. In this effort, though not the Madras or Bombay armies, but the Bengal army hampered the formation of a corporate identity of the sepoys. The last chapter discusses the court martial as a means to control the sepoys to argue that the major drawback of the Company was the decreased role of the European officer in times of collective resistance from the sepoys.

The only problem of this attempt is the sources. Dasgupta has relied heavily on colonial sources for his argument, though to his credit, he has successfully produced the evidence for his case.

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Patrycja Austin, *The Worlds and Music: Glocal Imaginaries in the Novels of Salman Rushdie, Vikram Seth and Amit Chaudhuri*, Allahabad: Cyberwit.net, 2014, pp. 207, Rs. 300/-, ISBN 978-81-8253-517-6.

It has been over six decades since India gained political independence. Colonial times and the independence