

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

movement have by now become history. Patrycja Austin, in the course of this well planned book, analyses Salman Rushdie, Vikram Seth and Amit Chaudhuri from the point of view of decolonization (and nativisation) of English. The novels under study reflect present-day conflicts in the Subcontinent connected with globalization and neocolonial imbalances in the world. The book starts by underscoring the importance of Benedict Anderson's discussion of the novel as forging the imagined community of the nation and juxtaposes it with contemporary cosmopolitan theories. The approach of the study is not historical. Patrycja, a Poland based researcher, is interested more in the relations between the local and the global, that is, the *glocal*.

Language is both an individual and a social phenomenon. Language is individual because it manifests itself in the habits of each individual speaker. Language is also a social reality because it is intimately connected with society through its primary function of communicating messages from one individual to another. There are two important aspects of language behaviour (from a social point of view): first, the function of language in establishing social relationships; and second, the role played by language in conveying information about the speaker. Tendencies of glocalisation can be interpreted as various kinds of relations between the local and global culture, economy and society, underlining local nuances and creativity in accepting the products of the global culture. Local and global are now intermeshed in ways that we hold truth at two ends of the spectrum. The intention of the author in this book is to show how the two extremes, the local and the global, meet and interact in novels.

This mosaic of resourcefulness is visible, first and foremost, at the level of language. All three authors consciously create a literary language in their novels by inventing their own linguistic localisms in order to depict via the medium of one language a world in which characters communicate in a spectrum of languages. Their cross-cultural texts use hybrid and unglossed regional words/phrases. The writers go through the process of cancellation and appropriation to make such linguistic hybridity creative as well as resourceful. Linguistic borrowing is relevant to socio-linguistics for its linguistic plurality. Patrycja discusses all these aspects with skillful ease in her book.

What Salman Rushdie, Vikram Seth and Amit Chaudhuri have in common, however, is that in their hands the global language of English also becomes a tool

of resistance and transformation. By creating their own linguistic localisms and an idiom for Indianisms these globally respected authors oppose the homogenizing trends of the language of globalization. What is more, their creativity and linguistic reinvention constitute one of the more appealing aspects of their works as well as of the contemporary English novel.

Patrycja shows how music can be an alternative medium of communication in the novel. She assumes an inter-disciplinary approach drawing upon theories of both music and literature. Employing the ideas of 20th century critics and theoreticians such as Jacques Derrida, Mikhail Bakhtin and Roland Barthes alongside scholars connected with *The International Association for Word and Music Studies* she argues that Salman Rushdie, Vikram Seth and Amit Chaudhuri all reveal that where language lacks as a form of communication, music does not carry the same limitations. They all turn to music in their novels. That does not mean that music does not have its own limitations or that its presence in a novel can be accepted uncritically. However, Patrycja shows how reading music can significantly add value to interpretations and unfold wider implications. Thus, the book reveals the cross-over of the local and the global in the novels by Salman Rushdie, Vikram Seth and Amit Chaudhuri through an in-depth analysis of two means of communication—language and music.

Different readers/critics from different cultural backgrounds bring with them unique sensibilities through which they understand and appreciate a piece of art. Through the lenses of language and music, Patrycja Austin shows how the powerful resources of the English language have been fully exploited; the language has been re-programmed and re-placed into meaning and that too, in a nativised form: *glocal*, by the three novelists. An exhaustive bibliography at the end indicates Patrycja's commitment to the cause of research. This labour of love is a valuable referential text with its scholarship adding new dimensions to the evaluation of contemporary Indian novels in English. It engages the reader with deep and surprising insights. The foundations of the work are laid on well-researched truth and beauty.

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