

his mother; the age-old wisdom from his father, who was a moral mountain; love for humanity from his school and college; moral discrimination from his wife; and reliving of childhood experience from his children. He concludes his autobiography by commenting on it as short and simple.

The poem is interesting and impressive for its compression of the entire life-span and human experience into five stages involving interaction with mother, father, school/college, wife and children. It is reflective and philosophical in its affirmation of the life of simplicity, but loaded with conviction, which is the hall mark of all the great men of the world.

Thus, the poems in this collection, *All in One* are not only interesting but make us think about the serious problems of life. Reading these poems is definitely a rewarding experience for any sensitive reader.

B S Naikar

Krishna Singh. *The Plays of Girish Karnad: De-Colonisation of Language and Techniques*. New Delhi : Authors press. 2012 PP.223 ISBN: 978-81-7273 - 694 -1, Rs 800/- .

Krishna Singh's *The Plays of Girish Karnad: De-colonisation of Language and Techniques* endeavors to explore Karnad's contribution to de-colonize Indian English drama and revitalize it. The present book is a modified version of his UGC research project. Girish Karnad, a versatile genius, occupies prominent place in Indian English drama. His plays are the testimony of it. Karnad is appreciated as a playwright of myths and legends, history, subalternity, rituals, feminism, cultural issues and humanism. Despite these cultural roles Karnad brought revolution in Indian English drama - discarding Eurocentric models and techniques altogether; Karnad advocated the use of Indian myths, legends, folk tales, history, socio-political and contemporary issues with Indianized English and folk theatre conventions with the motif to de-colonize Indian English drama and gave it a new Shape - postcolonial Indian English drama.

The book has been divided into eleven chapters: Chapter(1) Introduction: Life and works deals with the life of Karnad, education and process of evolution of his dramatic genius; Chapter(2) De-colonization of Indian English drama has two sections - the first section briefly analyses the meaning, scope and ideologies of Postcolonialism; and the second section exclusively analyses the plays of Karnad to verify Postcoloniality which is inherent in his plays; Chapter(3) Genesis of Titles and Evolution of Themes; Chapter(4) Indian Myths, Legends, Folklore, History, Culture and Polity; Chapter(5) Existentialist Dilemma; Chapter(6) Subaltern Issues; Chapter(7) Feminism and the Quest for Women's Emancipation; Chapter(8) Characterization, discusses Karnad's Art of theatre conventions and Karnad's handling of folk, classical and modern theatre conventions with emphasis on the theatre of roots; Chapter(10) Language, highlights the Indianization of English and tries to put into question the supremacy of "Queen's English"; Chapter(11) Conclusion, sums up the entire discussion, followed by an updated select Bibliography.

This book has an interdisciplinary relevance while it aims to analyze socio-cultural and literary achievements of Karnad, it will be highly relevant to present day problems

Indian society is facing largely. This book will cater to the socio - political, cultural and literacy needs of the society. Issues and problems discussed and analyzed will enlighten the society and help to meditate on those problems. Exposition of theatre techniques in Karnad will facilitate to enjoy and assess their validity in the modern context. Analysis of experiments by Karnad, i.e., plot, character, thought, diction and theatre techniques will help to enlarge the scope of Indian English drama and their acknowledgement. Researchers and scholars of Indian English literature will find the study highly informative and useful. It will also work as reference work on Karnad as he has been prescribed in most of the Indian Universities. The book aims to highlight the potentiality of Karnad's Plays, consequently, it will dwindle the "sick man" image of Indian English drama. The book is a welcome addition in the literature on Indian English drama.

D K Singh

Harbir Singh Randhawa (Ed.). *Nation, Translation and Bhasha Literatures*. New Delhi: Sarup and Sons. 2013. pp. XI + 324, Rs. 1200.

India is a land of diversities in dress, cuisine, climate, etiquette and customs besides languages but all these differences are capped with common cultural ethos to provide her the aura of complete oneness. There was a time when states were formed on the basis of separate languages and conflicts arose out of giving significance to certain languages within the Indian State. Now there is a movement of people from one part of India to another and they carry their language with them and interact in them with other people thereby giving birth to the concept of lingual transaction which in turn resulted in cultural transaction. There was always felt a need to have a book which not only gave significance to the theoretical aspect of translation but also understand the problem of translation in translating Bhasha works from one language to another or into English.

This vacuum might have been felt by Dr. Randhawa who edited this book taking under its gamut all major languages like Urdu, Punjabi, Hindi, Maithali, Garhwali, Kamauni, Marathi, Kannada, Bengali and Oriya for dealing with Indian translational issues in all its ramifications. The book under review evaluates the paradigm of translation with regard to different genres of Bhasha literatures in its role of developing Indian nationhood without taking it as mere exercise in semantics but as Susan Basnett mentions, 'a complex negotiation between texts, ideologies and cultures'. It is really very interesting to witness that translatorial construction of a 'national' literary identity for post colonial India is happening through English, which was used by the colonizer to make the colonized governable. Aijaz Ahmad is not wrong when he avers, "It is in English more than any other language that the largest archive of translations has been assembled so far, if present trends continue, English will become, in effect, the language, in which the knowledge of 'Indian' literature is produced." (250)

The book has twenty five articles contributed by scholars belonging to all parts of India. The book does not have an introduction as such but the article 'Translation : Some Reflections' by Prof. Jaivanti Dimri serves that purpose. While stressing the