



गुण्टूरु शेषेन्द्र शर्मा

Gunturu Seshendra Sharma

श्री गुण्टूरु शेषेन्द्र शर्मा, जिन्हें साहित्य अकादेमी आज अपने सर्वोच्च सम्मान, महत्तर सदस्यता, से विभूषित कर रही है, तेलुगु साहित्य के महान कवि, संवेदनशील आलोचक और अग्रणी विद्वान हैं। आपने कहानियाँ और नाटक भी लिखे हैं और तेलुगु से अंग्रेज़ी में अनुवाद किया है। आप अंग्रेज़ी में भी कविताएँ लिखते रहे हैं।

श्री गुण्टूरु शेषेन्द्र शर्मा का जन्म 20 अक्टूबर 1927 को आंध्र प्रदेश के नेल्लोर ज़िले के नागराजपाडु नामक स्थान में हुआ। आंध्र विश्वविद्यालय से स्नातक परीक्षा उत्तीर्ण करने के पश्चात् आपने मद्रास विश्वविद्यालय से विधि की उपाधि ली। आपने आंध्र प्रदेश सरकार में 37 वर्षों तक नगर आयुक्त के रूप में कार्य किया। जब आप मद्रास में विधि का अध्ययन कर रहे थे तो आप की सबसे बड़ी आकांक्षा थी— पत्रकार बनना। आपका विश्वास है कि कवि और पत्रकार जुड़वाँ भाई हैं क्योंकि उनकी सामग्री के स्रोत समान हैं—लोग और मानव-जीवन। 1960 और 1970 के दशकों के दौरान आप दस वर्षों से अधिक अवधि तक आंध्रप्रभा डेली में साप्ताहिक स्तम्भ लिखते रहे। दूसरी पत्र-पत्रिकाओं में भी आपने सैकड़ों लेख और फ़ीचर लिखे।

श्री शेषेन्द्र शर्मा के साहित्यिक जीवन का शुभारम्भ 1951 में सोहराब एंड रुस्तम के अनुवाद से हुआ। यह अनुवाद फ़ारसी महाकाव्य शाहनामा के मैथ्यू ऑर्नल्ड द्वारा किए गए रूपांतर की सहायता से आपने किया। तब से आपने अपने को कविता पर केन्द्रित किया। 1970 के दशक के उत्तरार्द्ध और 1980 के दशक के पूर्वार्द्ध में तेलुगु कविता को आधुनिकता की प्राण-वायु प्रदान करने का समस्त श्रेय श्री शेषेन्द्र शर्मा को है। अद्यावधि आपका काव्य-स्वर एक अनूठा काव्य-स्वर माना जाता है। शेषेन्द्र ने “कविता, भाषा, बिम्ब विधान, प्रतीक विधान को एक नया रूप दिया और अपने लिए एक शक्तिशाली काव्य-उपकरण तैयार किया जिस पर उनके व्यक्तित्व की छाप है।”

श्री शेषेन्द्र शर्मा का पहला गद्य कविता-संकलन शेष ज्योत्सना 1968 और 1972 के मध्य लिखा गया और 1972 में इसका द्विभाषिक संस्करण तेलुगु और अंग्रेज़ी प्रकाशित हुआ। इस पुस्तक से तेलुगु कविता में एक नई प्रवृत्ति का शुभारम्भ होता है। सी.एन. शास्त्री कहते हैं, “उनका अभ्युदय आधुनिक तेलुगु कविता के इतिहास में एक युगांतरकारी घटना माना जाता है।”

1974 में आपकी कृतियों—मंडे सुर्युडु (जलता सूरज) और रक्त रेखा का प्रकाशन तेलुगु कविता और समालोचना के क्षेत्र में एक मोड़ सिद्ध हुआ। रक्त रेखा को तेलुगु साहित्य की एक क्लासिक रचना माना जाता है जो

Sri Gunturu Seshendra Sharma, on whom the Sahitya Akademi is conferring its highest honour of Fellowship, is an eminent poet — a "Mahakavi" — a critic of fine sensibility and a scholar of great standing in Telugu literature. He also writes short fiction and plays and translates from Telugu to English. He has been writing poetry in English as well.

Sri G. Seshendra Sharma was born on 20 October, 1927, in Nagarajupadu in the Nellore district of Andhra Pradesh. After graduating from the Andhra University, he did law at the Madras University. He worked as Municipal Commissioner for 37 years, in the service of the Government of Andhra Pradesh. When he was studying law in Madras, his greatest ambition was to become a journalist. He believes that the poet and the journalist are twin brothers because their source of material is the same, i.e. people and human life. He had been writing weekly columns in *Andhra Prabha Daily* for more than a decade, in the 1960s and 1970s, and hundreds of essays and features in many other periodicals.

Sri Seshendra Sharma began his writing career in 1951 with the translation of *Sohrab and Rustam* with the help of Matthew Arnold's version of the Persian epic *Shahnama*. From then on, he concentrated on poetry. The whole credit of having invested Telugu poetry with the life-breath of modernity in the late 70s and early 80s goes entirely to him. To this day, he is considered a unique poetic voice. Seshendra "melted anew the materials of poetry, language, imagery, symbolism and fashioned for himself a forceful poetic instrument which bears the stamp of his personality."

Sri Seshendra Sharma's first collection of prose-poems *Seshjyotsna* written between 1968 and 1972, was published in 1972 in bilingual editions (Telugu and English). This book marks the beginning of the new trend in Telugu poetry pioneered by Seshendra. "His emergence is to be hailed as a significant landmark in the history of modern Telugu poetry," observes C.N. Sastry.

The publication of his *Munday Suryudu* (Burning Sun) and *Rakta Rekha* (Arc of Blood) in 1974 proved to be a turning point in Telugu poetry and criticism. *Rakta Rekha* has now become a classic in Telugu literature revealing his

विचारों की स्पष्टता, व्यापक और गंभीर पांडित्य तथा कुशाग्र बुद्धि का परिचायक है। एक क्रांतिकारी विषय-वस्तु के निर्वाह के लिए अपेक्षित काव्य भाषा को पहली बार मंडे सुर्युडु में अभिव्यक्ति मिली। बहुत-से लेखक आज भी इसका अनुसरण कर रहे हैं।

1975 में अपनी महत्वाकांक्षी काव्य कृति *ना देशम ना प्रजलु* (मेरा देश, मेरे लोग) के प्रकाशन के साथ शेषेन्द्र शर्मा हमारे देश के विशिष्ट कवियों की पंक्ति में आ खड़े हुए। अली सरदार जाफरी जैसे लब्धप्रतिष्ठ लेखकों ने इसे भारतीय साहित्य के समकालीन इतिहास में एक अति विशिष्ट कृति स्वीकार किया। कुछ ने इसकी तुलना एलियट के *वेस्टलैण्ड* से की। भारतीयता और भारतीय संस्कृति के रंग में सराबोर यह महत्त्वपूर्ण कृति भारत के महाकाव्यात्मक भूदृश्य के माध्यम से प्रगेयात्मक सौन्दर्य के उत्कर्ष को उद्घाटित करती है। इसके ग्रीक अनुवाद के आमुख में प्रसिद्ध ग्रीक कवि निखेफोरस व्रेतक्कोस ने लिखा है, "व्यक्तिगत रूप से मैं कवि की पीड़ा और वेदना की तुलना लाउत्रेमों (अति यथार्थवाद का संस्थापक) के गीत 'माल्ड औरोर' के साथ करूंगा।" अंतर यह है कि शेषेन्द्र का विरोध व्यर्थ का नहीं है। आप दृढ़ता से अपनी जमीन पर खड़े हैं। प्रायः हमें इस कविता में बाइबिल संबंधी और पैगम्बरी स्वर सुनाई पड़ता है जो हमें आकर्षित करता है।

आपका कविता-संकलन *नीरड़ पारि पोयिन्दि* (जल में परिवर्तित हुआ और उड़ गया) 1976 में द्विभाषिक संस्करण के रूप में प्रकाशित हुआ। संरचनात्मक स्तर पर यह पूर्व संकलनों से बहुत भिन्न था और इसमें आपकी 'जेनेटिक स्मृति' की अवधारणा को अभिव्यक्ति मिली थी। 1977 में *गोरिल्ला* का प्रकाशन हुआ और समालोचकों ने इसे 'विशुद्ध कविता' की संज्ञा से अभिहित किया।

आपकी कृति *नरुडु नक्षत्रालु* (मनुष्य और नक्षत्र) में विविध विषय हैं, यथा विज्ञान, राजनीति, अर्थशास्त्र, इतिहास और समाजशास्त्र। यह श्री शर्मा की बहुमुखी प्रतिभा और विचारों की दीप्ति का साक्ष्य प्रस्तुत करता है।

वेदों, उपनिषदों, पुराणों, इतिहास और काव्य में आपकी गहन विद्वत्ता के कारण देश के विद्वानों के मध्य आपको अद्वितीय स्थान प्राप्त है। *रामायण* और *स्वर्ण हंस* का आपका तांत्रिक भाष्य *षोडसी*, हर्ष के *नैषधीय चरित* का आपका अध्ययन साहित्यिक समालोचना के क्षेत्र में स्थायी महत्त्व के कार्य हैं।

'कवि सेना', जिसकी स्थापना आपने पाँच अन्य लोगों के साथ की थी, का घोषणा पत्र *आधुनिक काव्यशास्त्र* जो कि काव्यशास्त्र संबंधी कृति है, प्राचीन भारतीय काव्यशास्त्र—प्राचीन यूनानी-रोमन काव्यशास्त्र, आधुनिक पाश्चात्य साहित्यिक समालोचना और मार्क्सवादी सौन्दर्यशास्त्र का संश्लेषण और तुलनात्मक अध्ययन प्रस्तुत करता है।

आपकी कृति *साहित्य कौमुदी* (1968) एक उत्कृष्ट कृति है जो मध्यकालीन तेलुगु साहित्य के क्लासिकल कवियों का पुनर्मूल्यांकन प्रस्तुत करती है। श्री शर्मा की साहित्य अकादेमी पुरस्कार से सम्मानित कृति *काल रेखा* 25 निबंधों का संग्रह है। ये निबंध प्राचीन नाटक, तुलनात्मक साहित्य, क्लासिकल कविता और आधुनिक लेखन जैसे विविध विषयों से संबंधित हैं। यह कृति आपकी दुर्लभ समालोचनात्मक अंतर्दृष्टि, तुलनात्मक काव्यशास्त्र के गम्फल उपयोग और अभिनव मौलिकता को उजागर करती है।

श्री शर्मा ने ग्रीस, जर्मनी, फ्रांस, इटली, इंग्लैण्ड, मारिशस, मेडागास्कर

clarity of thought, varied and profound erudition and intellectual acumen. In *Munday Suryudu*, the poetic language necessary to deal with a revolutionary theme found expression for the first time, and is followed by many even today.

In 1975, his magnum opus *Naa Desham Naa Prajalu* (*My Country, My People*) brought Seshendra into prominence, as one of the outstanding poets of our country. Eminent writers like Ali Sardar Jafri hailed it as a landmark in the recent history of Indian literature. Some have even compared it to Eliot's *Wasteland*. Steeped in the spirit of Indianness and Indian culture, this master work moves with the grandeur of lyric beauty through the epic landscape of India. In the preface to its Greek translation, the renowned Greek poet Nikhephoros Vretakkos observes, 'Personally I would compare the pain and anguish of the poet with the one of Loutremont (the founder of Surrealism) in his lyric "Mald Aurore". The difference is that Seshendra's protest is not made in the void. He walks firmly on his soil. At times we observe in this poem, a Biblical and prophetic tone which attracts us.'

The collection of poems *Neerai Paari Poyindi* (*Turned into Water and Fled Away*), brought out in 1976 in bilingual editions, was quite different structurally, and his concept of 'genetic memory' found expression in it. In 1977 *Gorilla* came out, and it was hailed as 'pure poetry' by critics.

Narudu Nakshtralu (*Man and Stars*) which deals with a variety of subjects like science, politics, economics, history and sociology bear testimony to Sri Sharma's versatility and brilliance of thought.

His deep scholarship in Vedas, Upanishads, Puranas, Itihasas and Kavyas has placed him in a unique position among the scholars of the country. *Shodasi*, his tantric commentary on the *Ramayana* and *Swarna Hansa*, his study of Harsha's *Naishadhiya Charita*, are monumental works of literary criticism.

Adhunik Kavya Sastra, the manifesto of 'Kavisena' which he founded along with five others is a work on poetics, presenting a synthesis and a comparative study of ancient Indian poetics, ancient Greco-Roman poetics, modern western literary criticism and Marxian aesthetics.

His *Sahitya Kaumudi* (1968) is a brilliant work, re-evaluating the classical poets of Telugu literature of the medieval period. *Kaala Rekha*, Sri Sharma's *Sahitya Akademi Award-winning* book, is a collection of 25 essays on various subjects like ancient drama, comparative literature, classical poetry and modern writing. This work reflects his rare critical insight, fruitful application of comparative poetics and refreshing originality.

Sri Sharma has attended international seminars held in

आदि देशों में आयोजित अंतर्राष्ट्रीय संगोष्ठियों में भाग लिया है और विविध विषयों पर अपने मौलिक विचार रखे हैं।

आपको हिन्दी अकादमी, कलकत्ता के सुब्रह्मण्य भारती राष्ट्रीय साहित्य पुरस्कार (1993), साहित्य अकादेमी पुरस्कार और राष्ट्रीय संस्कृति एकता पुरस्कार से सम्मानित किया जा चुका है। 1994 में तेलुगु विश्वविद्यालय द्वारा आपको डी.लिट. की मानद उपाधि से विभूषित किया गया।

तेलुगु में एक कवि और विद्वान् के रूप में उत्कर्ष के कारण साहित्य अकादेमी श्री गुण्टूरु शेषेन्द्र शर्मा को अपने सर्वोच्च सम्मान, महत्तर सदस्यता, से विभूषित करती है।

Greece, Germany, France, Italy, England, Mauritius, Madagascar, etc. presenting his original thoughts on a variety of subjects.

The many honours and awards Sri Sharma has received include Subramanya Bharati Rashtriya Sahitya Puraskar from the Hindi Akademi, Calcutta, in 1993, Sahitya Akademi Award, the Rashtriya Sanskriti Ekta Puraskar and the honorary D.Litt conferred by the Telugu University in 1994.

For his eminence as a poet and scholar in Telugu, the Sahitya Akademi confers its highest honour, the Fellowship, on Sri Gunturu Seshendra Sharma.

Acceptance Speech

Gunturu Seshendra Sharma

Distinguished Friends,

In all humility I accept the prestigious Fellowship conferred on me by the Sahitya Akademi of India. I feel highly honoured and I heartily express my sincere thanks to the Hon'ble members of the Sahitya Akademi, the President of the Akademi Sri Ramakant Rath and the Secretary Prof. Satchidanandan.

As all of us know we are passing through exceptionally hard times when our country has suffered a steep decline of moral integrity and the first casualty of this historic calamity is that the people in positions look upon merit with supreme contempt and willingly kneel before the throne of power, receive their command and trample justice ruthlessly. This is the phenomenon that we confront in every field of activity in our society today.

In this convenient atmosphere mediocrity is ruling the roost. It is exactly here that literature comes into the picture. It is the primary duty of literature to uplift the moral values and human values among the people. This is the role that literature played from the hoary past. We do not know when Valmiki was alive and wrote *Ramayana*, the world's greatest epic. *Ramayana* exerted influence almost over half of the world and the influence still prevails in large areas even outside India to this day. Valmiki was accidentally witness to the barbaric scene of a tribal man killing one of a pair of birds. The hunter seeks out his livelihood by killing innocent birds and animals and making the dead, the meal of his, his wife and his children. When the bird was struck by the arrow of the hunter and fell down from the branch and died while the female bird was wailing, hovering around its dead mate, Valmiki was overwhelmed by sorrow and indignation. He cursed the hunter and the famous curse '*maa nishaada*' came out of his lips in Anushtup Chanda i.e., in a metre called Anushtup and that too, it ensued unintended. It became famous as a shloka. It was musical and lending itself to singing. It is in this metre that Valmiki wrote his immortal epic and it is this poignant incident that gave birth to the epic. Here it can be noticed that the sequence of poetry is, first 'shoka' and from out of it came 'shloka' and this fact recorded in the same sarga as '*shokasshlokattva maagathah* (2.40).

Here it is noteworthy to understand the implications

of the crucial shloka in the same sarga,

*tatah karunavedithwaath adharmoya
mithi dwijah f nisaamyarudatheem
krauncheem idham vachana mabraveet (14.2)*

It was such a great wave of sorrow that overtook him that Valmiki consequently became very indignant of the barbarous protest permanently applicable to adharma in all times. This is the role of poet; this is the role of Literature. The role is to oppose injustice and to oppose it most vehemently and ferociously for the good of the human race. But then how does one become poet, that is to say, how does one identify oneself with others' sorrow when he has no reason personally to become sorrowful. Now we get back to the crucial shloka *tatah karuna vedithwaath*.

Karuna Vedithwaath, that is, due to compassion which is the supreme quality ruling the essential realm of Valmiki's personality, Valmiki was moved to the core by the wailing of the bereaved bird. It is this *karuna vedithwa* that was taken up by the chain of great thinkers over centuries who explored the root cause of poetry by minutely studying the mechanics of the Art of Literature. Sharadaatanaya in his treatise on Poetry called *Bhava Prakasha* named it as Satwa, the supreme of the three gunas i.e., qualities of Satwa, Rajas, and Tamas. By this guna one identifies himself with the others' sorrows and joys and becomes one with the other. It is with this quality that he distinguishes the good from the bad. Satwa guna sharpens the conscience; the voice of the conscience becomes profoundly articulate and alert in him. Now, what Sharadaatanaya said defining Satwa is *Parasya sukha Duhkhaadeh anubhavena chetasah, thad bhaava bhavanam yena bhaveth tadanukulathah thath sathwam* (Bhavaprakasha).

It can now be easily drawn from what is narrated above that poetry emanates from a person who is a Saatwik i.e., compassionate, not from a pretender or an impostor. That is to say one should feel for the victim of injustice. Feeling is the essence of a human being. The distinguished Professor of Poetry, Harvard University, Archibald Mcleish in his 'Experience & Poetry' says, 'The crime against life, the worst of all crimes, is not to feel.' From

feeling are born metaphors. And in another context he says, 'when a metaphor dies, a civilization dies.'

It is well to know that one should consciously and determinedly suppress swartha i.e., selfishness in him and it is only then that he becomes open to receive the pains and sorrows of others; that means it is only then he can feel for others. No virtue falls into one's lap from out of the blue'. One has to deliberately practise it. All human beings have to reach this point in their journey on earth. All poets from time immemorial dedicated their lives for this noblest cause and had become builders of civilisations and cultures. How much we are indebted to these great men, we scarcely realize. But for them two persons could not be sitting together and talking to each other as we do today. We would have jumped at each other's throat and killed and we would have continued to be the example of the theory of survival of the fittest, as in the jungle and as in fact we were to start with.

There is a Chand in Rigveda offering salutations to them. *Idam nama rishibhyah purvajebhyah poorvebhyah pathi krithahyah*. Please note the word pathikrithabhyah, which means PATHMAKERS; they made it easy for the coming generations to walk easily in a world which was a pathless jungle. (In those days for the word Kavi they used the word Rishi). We have a similar episode in the modern times, like the bird killed in Ramayana. Guy de Maupassant, the French story writer has a story called 'Love' which is almost similar to Ramayana's bird. One must read it to feel the thrill. These celebrated bird stories are found in the ancient lore. There is one in Chinese also.

Literature is not worth the name if it does not stand up against injustice and champion the cause of moral values. The renowned essayist of England, Hazlitt, dwelling on the birth and purpose of poetry, says, 'Impassioned poetry is an emanation of the moral and intellectual part of our nature.' So literature played the moral and the humanizing role in our society from the ancient times. In the West also literature played the same role as can be seen from the Greek Epic *Illiad* of Homer, the works of playwrights, Aechylus, Sophocles, Eurepedes and poets like Pindar and the Roman stalwarts like Virgil, Ovid, Horace, Longinus and so on. Aristotle in the end discussing on tragedy in his *Poetics* said, 'it is the part played by the social morality and rhetoric that is important in making the dialogue.' (Ch. 15). The Roman rhetorician Horace (85 B.C.) also says 'you will win if you blend what is improving with what pleases and at once delight and instruct the reader.'

In English literature it is this tradition that led to the emergence of Morality Plays. The immortal Shakespeare is only an extension of this glorious tradition in which the poet dedicates himself to the single goal of uplifting mankind from mire to morality. In the modern period Wordsworth was the zealous protagonist of teaching morality through poetry. He says, 'every poet is a teacher; I wish either to be considered as a teacher or as nothing.'

(Letters to Sir George Beaumont). Coleridge went a few steps forward and said, 'No man was ever yet a great poet without being at the same time a profound philosopher.' These are the very words that Thouthabhata said in his *Poetics Kavya Kautukam, Naan rishih Kavi rithyukthah / rishih cha kila darshanaath....'*

Well, the last and not the least of all is the ultimate truth that the art of literature alone can bring about change in a person, there is nothing else in the world that can do this Himalayan miracle, which to the work-a-day world looks little and negligible. Even at the point of gun one cannot change the other. Perhaps frightened of being shot he may yield and say yes but inwardly he remains unchanged and also will be cursing the threatener inwardly. But this means that the gun could not change him and even the nuclear bomb cannot change anybody. The governments and the courts punish the thieves and the murderers. But after they serve their sentence and come out of the jail they again take to the same crimes. The stark reality is that all change has to come from within and it is a conversion of one's heart, from one state to another state. To the immoral and the unscrupulous, truth is unpalatable and so they instinctively detest any punishment or pontifical teaching. Then what is the solution?

Should the world suffer forever in crime, danger, tension, violence and chaos? No! If we only realize there is a divine medicine, the ambrosia, the nectar, that is, the art of literature. That alone can change man entirely from the very core of his person. How? That is what Abhinavagupta in his *Lochana Vyaakhya* explains. He says, '*Kaavye Hridaya samvaada vasaath thaavath nimagnaakaarika bhavathi chittavrithih*. When the reader reads the poem his heart is attracted towards what the poem says in the skilful poetic way. What is the poetic way? One is advised to go to the ampler page of poetics to know this. But the change here is a change from within the heart. *Hridaya samvaada vashaat* is the crucial point here. Another great personage in the hierarchy of the seers of poetic truth, Mammata says in his *Kaavya Prakasha*, obviously expatiating on Abhinavagupta, '*kaantheva sarasathaapaadanena abhimukhi kritya ramadivath vartitavyam na raavanaadivath ithyupadesham cha karothi....'* The earliest of all these authors of poetics, the great Bharata in his *Natya Shastra* uncovered this truth in most potent words '*Yortho hridaya samvaadee tasya bhavo rasodbhavah / shareeram vyaapyathe thena shushkam kashtha mivaagninaa*'. The object with which the subject has emotional rapport, spreads all over the body and mind of the subject like fire spreads in dry wood.'

The art of literature invests magnetic power on the word by the skilful use of symbols, metaphors, and various such devices of poetic mesmerism, by which the reader or listener is virtually enticed into its snares and accepts its teaching not even realizing that he is changing himself into another. Rudrata in his *Kaavyaalankaara* says more

dexterously *swaadukaavya* *rasonmisram*
shastramapyupayunjathe / prathamaaleedha madhavah pibanti
katu bshajam. Shastra which goes above the head of
common people, also will be happily received by them if
conveyed with the coating of the sweet juice of poetry; it
is like the powder of bitter medicine mixed with honey it
happily eaten by the patient enjoying the sweetness and
not realizing that it is in fact bitter medicine. It is not
irrelevant here to quote the legendary figure in literature,
Count Leo Tolstoy from his *What is Art*, 'Art is infectious.'
This is the lofty cause which literature has been serving
from ages and aeons.

All this boils down to one point or leads to one
omnipotent question. Should we have to remain quite,
with folded hands while such a sacred weapon of literature
is being besmirched and tarnished by extra literary
barbarians. Should we not act now, while imposters,
crooks with literary masks, manipulators and
manoeuvrers, masquerading as Maha Kavis demolish
merit in the literary field and turn literature into a ladder
for social-climbing, using the contemporary socio-political

circumstances in their favour. The greatest atrocity is that
the television, the most powerful of the publicity media
has literally banished literature from its kingdom. Even
cricket stars and film actors are given the lion's share of
the screen. The poet is not given any place and he is kept
out of its gates. The poet has no place to go anywhere in
this country. The concerned section does not realize that
this is disgraceful for the country, the country which
worshipped Valmiki, Vyasa, Bhasa, Kalidasa and a whole
pantheon of poets.

We must revolt against this treachery against all canons
of culture and humanity. We must purge the literary field
of all the evil elements. Let us launch a nationwide debate
for this righteous cause. I also call upon the press and all
the publicity media to join their voice to resurrect India.
Let my voice be the first salvo.

I take this opportunity again for thanking the President,
the Secretary and the Members of the Sahitya Akademi
for conferring on me this prestigious Fellowship. Thanking
you all.