

Volume five deals with the problems of military expansion by the British on the Indian subcontinent and in Asia at large. Ten of the most important articles have been collected to give an overview of colonial warfare in India in the 18th century. Peter Marshall's "British expansion in India in the eighteenth century: A historical revision" gives a good introduction to the difficult subject. "The Company's army, 1757-1798" by R. Callahan provides the reader with basic information about army organisation. A still important article is G. Bryant's "Pacification in the early British Raj, 1755-85", pointing out the difficulties of permanent warfare in the countryside, or, to cite the contemporary term, the *mufassil*. It was one thing to occupy the territory, but another to govern it, which, so it seems, was rather impossible in the eighteenth century. Unfortunately articles on collaboration and conflict were not included in this compilation, though they might have given a further insight into the realities of daily British government in Bengal and India.

Finally, volume six consists of C.H. Philips' *The East India Company 1784-1834*, which is, without doubt, still one of the most prominent and important works on the conflict between the different "interests" in the London political arena. The prosopographical study provides great detail about the personal backgrounds of the "acting persons", but, on the whole, Philips' book does not represent current research. The role of the "interests" has been overestimated, partly because Philips treats them as basically homogeneous groups, partly because they seem to have dominated parliamentary and public debates. Lucy Sutherland's study on *The East India Company and eighteenth century politics* would have been a better choice for dealing with the internal problems of the Company and the political circumstances.

On the whole, the compilation of the six volumes is a good approach, offering students a selection of materials on the history of organisation, administration, trade, colonial penetration, warfare abroad and political struggles at home. Of course, it is quite easy for a reviewer to criticise the selection of articles and books. Nevertheless, two major points of critique must be made: First, the "story" of the East India Company seems to be one of permanent success. One hardly finds an article dealing with even part failures of the Company. In this respect British and, more or less surprisingly, Indian historiography on British expansion and colonialism are still treading on the same old paths. Second, the price of the six-volume set is exorbitant. It enables neither private persons nor public institutions to buy the books, though wealthy libraries might do so.

Michael Mann

THEO DAMSTEEGT, *Girirāj Kīśor's Yātrāem: A Hindi Novel Analysed*. (Gonda Indological Studies). Groningen: Egbert Forsten, 1997. XII, 354 pages, Hfl. 110,- ISBN 90-6980-112-4

As a rare phenomenon in the field of Hindi literature, an in-depth literary study of a modern Hindi novel on the basis of Western methods of textual analysis is a most welcome contribution, particularly if it is based on such sound methodology as this book. Theo Damsteegt has chosen the short novel *Yātrāem* 'Journeys' (1971) by Girirāj Kīśor, a well-known and prolific contemporary Hindi writer, with a view to

demonstrating 'how the analysis of a modern Hindi novel may work in practice' (p. vii). His analysis is based on the theory of narratology, in combination with two further analytical procedures identified as 'connotations' and 'cultural background'. If at first puzzling, Damsteegt's selection of this little known and inconsequential novel reflects his own continuing interest in Giriraj Kisor's oeuvre; it is, however, also justified by the novel itself, which not only treats an unusual subject but, as a text of great psychological density, lends itself nicely to the kind of analysis he proposes: Narrated by a male first-person narrator/reflector, *Yātrāem* tells the story of a wedding night and honeymoon gone (irrevocably?) wrong on account of the man's impotence and ensuing sense of failure. Although a frequent theme in Indian folk song and popular cinema, the wedding night is rarely featured in Hindi novels, and *Yātrāem*, as a pathetic account of male insecurity and failure, is indeed a unique work, which is most interestingly reflected in the difficulties Indian reviewers had in coming to terms with the sensitive and tabooed subject matter of the novel (pp. 17-20).

Addressing himself to a readership of students and scholars of Hindi, who are generally not too well versed in modern literary theory, Damsteegt provides an extensive and very useful introduction, in which analytical procedures are explained, the author and his work are placed in the wider context of Hindi literature, and some possible interpretations of *Yātrāem* are discussed. Damsteegt's 12-page résumé of narratology, which introduces key concepts and basic terminology such as narrative situation, focalization, narrative layers etc., is well structured, clear and admirably concise, but will not exempt the reader from familiarizing himself with some of the standard works on narratology by Gérard Genette, Friedrich Stanzel, or Shlomith Rimmon-Kenan if he is to follow and fully appreciate the ensuing analysis of *Yātrāem*. The introduction is rounded up by a brief bibliographical overview of some Western and Indian works on literary theory and literary analyses of modern Hindi prose texts, which does not claim to be exhaustive and, indeed, seems more of a random than systematic choice.

Damsteegt's 'proposal for a different interpretation' of *Yātrāem* (pp. 20-25) is not entirely convincing to me. While on the evidence of psychoanalytical and anthropological studies he very plausibly shows how notions of male and female sexuality prevalent in Indian society, in particular a deep-rooted fear of the sexually 'active' and 'dominant' woman, find their reflection in the I-narrator's behaviour of alternate anxiety and aggression, one may not so easily follow him when he interprets the narrator's frustration and sense of failure on the basis of the concept of *svadharma* as propounded in the *Bhagavadgītā*, narrowing it down to the non-fulfilment of the dharmic duty to beget a son. Such an interpretation may be in line with Kisor's larger oeuvre, but seems somewhat far-fetched in the case of *Yātrāem*. The text, with all its references to 'balanced behaviour' and 'equanimity' cited by Damsteegt, nowhere explicitly refers to the teachings of the *Bhagavadgītā*, nor does it mention *svadharma* even once. Instead, sufficient ground for an interpretation of the I-narrator's mental state of despair can, in my opinion, be found in basic human psychology, gender expectations and male peer-group pressure.

The textual analysis which forms the main body of Damsteegt's study is divided into four chapters (pp. 35-306). It reproduces the integral Hindi text in Devanagari, each chapter being followed by narratological observations, and interpretation and,

if considered necessary, explanatory remarks on language. Damsteegt's detailed sentence-by-sentence analysis, if asking for a fair amount of stamina and concentration on the reader's part, is a painstaking labour of love which brings to light many nuances, hidden layers and implicit or explicit intentions of the text, all the while depicting a remarkable subtlety and insight into both language and narrative strategies.

The textual analysis is supplemented by a helpful glossary of narratological terms and a Hindi-English glossary of the words found in the novel. The omission of words such as *ghuṭnā*, *gāyab*, *kuām*, *oḥhal* is a minor flaw in this otherwise excellent glossary which, on account of the many Sanskrit words in the text, will be much appreciated by those not familiar with the more sanskritized style of Hindi. A final remark on language: in his introduction Damsteegt quotes Kiśor with a statement made during an interview to the effect that in *Yātrāem* he 'had to move quite a way towards *tatsama* words', i.e. Sanskrit loan words, because he felt that he 'could not have communicated that whole emotional area, that whole *experience* through any other vocabulary'. Although not coming as a surprise to those familiar with Hindi literature, this conscious adaptation of a higher speech register to render emotional experiences is a very intriguing phenomenon which would have deserved some further comment.

Damsteegt's book is a unique and pioneering study and an outstanding contribution to the still neglected area of literary analysis of Hindi works. While students of Hindi may feel somewhat overawed by this book, it will provide stimulating reading to advanced readers and scholars. For those teaching Hindi literature, it should be most interesting to try out Damsteegt's analysis in class.

Ulrike Stark

ANDREAS SCHWORCK, *Ursachen und Konturen eines Hindu-Fundamentalismus in Indien aus modernisierungstheoretischer Sicht*. Berlin: VWB - Verlag für Wissenschaft und Bildung, 1997. 273 pages, DM 46,-. ISBN 3-86135-053-X

India has changed its face during the last two decades. Only five years after the shock of Ayodhya has the Hindutva movement become one of the dominant cultural and political forces in the country.

But there is still confusion in journalistic and academic circles about what Hindutva is: fundamentalism, nationalism or even a sort of fascism? With his study *Ursachen und Konturen eines Hindu-Fundamentalismus aus modernisierungstheoretischer Sicht* Andreas Schworck presents the thesis that Hindutva is a kind of fundamentalism and tries to clarify this concept for further studies.

Many authors claim that fundamentalism needs a fundament in terms of a holy book or a religious founder, and that therefore fundamentalism is impossible in Hinduism. Against this argument Schworck defines fundamentalism as a world-wide protest movement which is directed against the political core of modernity, namely human rights, democracy and plurality - and hence possible in all of the world's great religions. Even although it is rooted in native culture, fundamentalism is to be understood not as a traditional movement but as a result of modernisation.