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Chief Editor

Nibir K. Ghosh
Flat 101 Tower 5, Shanker Greens,
Taj Nagri - Phase 2,
AGRA-282001, U.P. (INDIA)
Cell: +91 9897062958 (10:00 A.M. to 06:00 P.M.)
e-mail : ghoshnk@hotmail.com

Editor

A. Karunaker
Plot No. 51, Road No. 6
Samathapuri Colony
New Nagole
Hyderabad-500035
Cell: +91-9849302145
email: akredrem@gmail.com

Cover Design : sundeep.arora@gmail.com

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EDITORIAL

The county of Kent in England, from where Christopher Marlowe proclaimed to the mediaeval world "was this the face that launched a thousand ships,/ And burnt the topless towers of Ilium" (*Doctor Faustus*) and Chaucer penned his immortal classic *Canterbury Tales*, is back in the news for reasons very different. The recent announcement that Canterbury Christ Church University in Kent has decided to stop offering English Literature courses has literally offended the sensibility of those who are votaries of literature and humanities. The university's decision is based on the assumption that hardly anyone wanted to study English Literature at degree level any more and the course was therefore no longer feasible. A report in *The Guardian* states: "We should be concerned about the closure of the English Literature course at Canterbury. This is more than an institutional failure. It signals a cultural shift that risks leaving future generations without the critical, empathetic and intellectual tools provided by literature."

In an age where cyberspace has literally shrunk the world in terms of both space and time and wherein we are subjected to the tsunami of 24X7 dissemination of information, it may appear significant to be concerned about not being able to study English Literature under the hallowed aura of Marlowe or Chaucer. But to assume that literature is under threat of extinction is an exercise in futility. In the passage of human civilization it has been proved time and again that no matter what the odds, the value of literature in enriching human life and experience has often remained undiminished.

On May 29, 1453, the *Fall of Constantinople*, orchestrated by the Turkish conqueror Sultan Mehmed II of the Ottoman Empire, brought to the fore scenes of desecration of innumerable libraries containing invaluable books and manuscripts belonging to the classical age. However, it is no less significant that the exodus of Greeks to Italy, as a result of this event, marked a turning point in the history of human civilization. During the said exodus what is noteworthy is that the survivors who succeeded in escaping the brutality of the Turkish invasion carried with them whatever they could salvage from the libraries to keep alive the tradition of ancient learning.

Such individual as well as collective acts of valour culminated in the end of the Middle Ages and the beginning of the Renaissance that changed the world forever. The plays of Sophocles, Aeschylus, Euripides, Aristophanes and others brought to the fore how human concern and strong individualism lay at the centre of creative explorations. Sophocles' *Oedipus Rex* shows the accountability of the ruler to his subjects. When Oedipus realizes his guilt, he does not indulge in abuse of his power as King to refute the charges. He blinds himself and walks out of his kingdom to save his people from the wrath of Gods that had come to them in the garb of the plague. Likewise, the resolute ideas and

actions of Antigone in the play *Antigone* by Sophocles may be taken to be the precursor of the 20th century feminist movement.

The Greeks held in high esteem the heroism of Prometheus who stole fire from the gods in order to preserve mankind, unperturbed by the punishment inflicted upon him by the Gods for his rebellion. The impact of this story is distinctly visible not only in Shelley's valorizing the act of Prometheus in the romantic age but in the recent Netflix film *Oppenheimer*, based on Kai Bird and Martin J. Sherwin's 2006 book titled *American Prometheus: The Triumph and Tragedy of J. Robert Oppenheimer*.

In the domain of the individual too the story of Frederick Douglass, the black American slave who rose to become one of America's greatest Abolitionists, gives us an idea of the extraordinary inspirational power of literature. Realizing at the tender age of eight years that education was the doorway to his escape and freedom, Douglass sets out in deep earnest to achieve his goal. He records in his autobiographical *Narrative*: "My copy-book was the board fence, brick wall, and pavement; my pen and ink was a lump of chalk." What brought about a decisive change in his approach and outlook were the speeches in *The Columbian Orator* that he had heard of from the white boys in the neighbourhood. The speeches and dialogues in the book worked their magic in expanding his vision and ultimately led him to his freedom.

The story of Nani Palkhivala, who was designated as 'God's gift to India' by C. Rajagopalachari, is no less inspirational. In one of his statements Palkhivala records: "It was in those years as a student of English Literature that I read the lines of Wordsworth which have always been etched in my memory: 'that best portion of a good man's life,/ His little, nameless, unremembered, acts/ Of kindness and of love.' (Tintern Abbey) If mere three lines from a poem can instill in an individual the irresistible urge for "kindness and love," the importance of literature need not be overemphasized.

Against the above backdrop, I deem it a privilege and pleasure to greet our worthy readers, contributors and admirers with this 51st edition of *Re-Markings* that brings into limelight how the insights offered by literature from all around the globe can contribute substantially to enriching our sensibilities, sharpening our sensitivity to the agony and ecstasy of human predicament, speaking truth to power, and making us better human beings in terms of our concern for what transpires in a world of acute contradictions and dichotomies involving nations and cultures across millenniums. The kaleidoscopic range and variety of essays, articles and creative excursions reveal our continuous commitment and endeavour to bring into bold relief not only the need to understand that "an unexamined life is not worth living." (Socrates) but also to facilitate our resolve to create "healing fountains" in "the deserts of the heart." (W.H. Auden)

Nibir K. Ghosh
Chief Editor

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NOTE FOR READERS AND CONTRIBUTORS

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VIEWPOINTS FROM CALIFORNIA

Jonah Raskin

THOMAS MANN'S *THE MAGIC MOUNTAIN* @100

A critical examination of Thomas Mann's magisterial novel on the 100th anniversary of its publication, with a discussion of the major characters, the themes, the artistry and the author's role as an intellectual and a humanist who condemned fascism and brought delight to readers through the magic of his poetic prose.

Out of this worldwide festival of death, this ugly rutting fever that inflames the rainy evening sky all around—will love someday rise up out of this, too? - Thomas Mann

For the past century, Thomas Mann has almost always been in the news, at least in literary circles, but also often in the global political sphere where ideas and movements clash. Mann is in the news right now on the 100th anniversary of the publication of his universally acclaimed magisterial novel, *The Magic Mountain*, which features half-a dozen memorable characters, including the anti-hero Hans Castorp, the seductive Madame Chauchat, along with a Dutch multimillionaire and an imperialist named Mynheer Pieter Peppercorn, plus two intellectual sparring partners: the humanist Herr Settembrini, who believes in the power of rationality and free inquiry and his rival and antagonist, Naphta, who represents the authoritarian personality.

Apparently, Mann wanted *The Magic Mountain* to be the novel that would end the cultural reign of the novel in world literature. He did not succeed. After *The Magic Mountain* appeared in print, Mann wrote three major novels that won him even more international acclaim. Other novelists, including Hemingway, Fitzgerald and many others, added new work to the genre. In a way Mann helped to resurrect the novel not to bury it.

The British novelist and critic, A. S. Byatt, writes in her Introduction to the 2005 Everyman edition of *The Magic Mountain*—translated brilliantly by John E. Woods—that Mann's novel is a "thousand-page tour de force," and "one of those works that changed the shape and the possibilities of European literature...a masterwork unlike any other." True enough! Though the same might be said for James Joyce's *Ulysses*, Marcel Proust's *In Search of Lost Time*, and Virginia Woolf's *To the Lighthouse*, all published in the 1920s and all of them, plus T. S. Eliot's *The Waste Land* and Franz Kafka's fiction, including *The Metamorphosis*, providing the building blocks for the Renais-

TOMMY ORANGE'S FICTIONAL "INDIANS"

The word "Indians"—which has been used for centuries to describe the peoples who have long inhabited the continent of North America—has created immense linguistic and other problems. "Indians" still inhabit the continent, though they are often described by whites as "vanished."

The characters in Tommy Orange's two novels, *There There* and *Wandering Stars*, which are both set in Oakland, California, explore what it means to be an "Indian" today and to belong to a tribe like the Cheyenne and the Arapaho to which the author belongs. Orange's young Indian men are urban. They suffer from drug and alcohol addictions that take a terrible toll and they also suffer from the legacy of European invasion and occupation. But Orange's "Indians" endure and even thrive. His novels are a wonderful addition to the library of works about contemporary "Indians." Readers of *Re-Markings* might turn to them to discover a rich and complex world.

The characters in Tommy Orange's two novels, *There There* and *Wandering Stars*, are not Hindus, Muslims, Jains, Jews or Buddhists. They don't live in New Delhi, Mumbai, Kerala or anywhere in the sub-continent that gained independence from the British decades ago. But reviewers and literature teachers called them Indians or American Indians and sometimes Native Americans. None of those words are really accurate or useful for understanding who they are and what it means to be one, though after all these years we're stuck with the word Indians to describe the men and women descended from the "First Peoples" who inhabited the continent.

The California-born novelist, Tommy Orange, does what a lot of others similar to him are doing these days. Like them, he defines himself by his tribes, which are Cheyenne and Arapaho of Oklahoma, not as an Indian. The characters in his stories think a lot about and talk a lot about what it means to be an Indian, and who can rightfully claim to be one. It's not as easy as it may seem. Indeed, it's a matter of US law, blood, culture and history. "Real" Indians have failed to prove their lineage and have been denied federal benefits earmarked for real Indians, while "fake" Indians have lied and cheated about their ancestors and have reaped financial benefits. The fake Indians have been rebuked.

For decades, I was friends with Greg Sarris, a writer and a teacher and the "Chairman" of an Indian tribe in Northern California. As a guest, I attended tribal meetings and gambled in the casino that the tribe owns and operates; tribal members all share in the revenue. Sarris had a Jewish mother who died soon after his birth; as a boy, he was adopted and raised by a middleclass white family until he chose to reach out to the Indians in Santa Rosa, California, and to define himself as an Indian. His father was of mixed race and might have had some Indian blood, though I'm not sure about that. Sarris was

BLOSSOMISE: A ZUISOU

Miho Kinnas

This essay, a zuisou, examines the Japanese literary tradition with emphasis on the theme of blossoms, interweaving personal memories that resonate with this natural motif. Inspired by the book of poems, "Blossomise" by Simon Armitage, the Poet Laureate of the United Kingdom, the text delves into the emotional and aesthetic significance of blossoms in literature. Furthermore, it serves as an introductory guide to the appreciation of haiku and tanka forms, offering insights into the elements to consider when engaging with these poetic styles. Through this exploration, the essay highlights the intersection of personal experience and traditional Japanese poetry as well as global aspects of these popular poetic forms, enriching the reader's understanding and appreciation of both.

This zuisou, a type of Japanese non-linear essay, was prompted by the book of poems, "Blossomise" (Faber & Faber in collaboration with National Trust, 2024) by Simon Armitage, Poet Laureate of the United Kingdom. Armitage, commissioned by National Trust, wrote ten poems and eleven haiku for the book. The National Trust website states:

The National Trust is encouraging people to celebrate the fleeting seasonal spectacle of blossom in its first ever "Blossom Week," a seven-day celebration of all things blossom . . . Blossom Week is inspired by the Japanese tradition of 'Hanami', the popular custom where people of all ages get together to enjoy the transient beauty of cherry blossom. (Published in April 2023.)

This zuisou is a collection of the associations from seven of his haiku and the references taken from the 1,300-year literary history of spring blossoms of Japan where Armitage calls the spiritual home of blossom festivities, Hanami.

haiku by Simon Armitage (1)

*The streets are learning
the language of plum blossom.
The trees have spoken.*

In early spring, we hum a little song (*kouta* or *hauta*), sung by courtesans of the Edo Shogunate with the accompaniment of shamisen, a three-stringed instrument. A beautiful Ms. Manako was well known in her middle school for her sensual singing voice at fifteen. Many courtesans were in training by that age, but she was not a courtesan in training. Her family owned a wholesale business and dealt with organic eggs from many different birds.

ANALYSING WOMEN'S CONDITION AND THE POWER OF EDUCATION IN RAMATOULIE KINTEH'S *REBELLION* AND JANET BADJAN-YOUNG'S *THE HAND OF FATE*

Sylvie Coly

Depicting women's condition is not uncommon in African Literature and Gambian literary works are no exception. In the research process to conduct a study of this particular theme, two plays that delved deeply into the issue of feminine condition attracted our attention. They are: Ramatoulie Kinteh's *Rebellion*¹ and Janet Badjan-Young published *The Hand of Fate*?²

The two plays certainly provide a critical analysis of Gambian society, especially of women's condition in a male-dominated environment. The two authors are female; therefore, it would be interesting to study how the two authors depict their folk of the same sex in general, and educated women in a traditional society in particular. Furthermore, the main characters in the two plays are school girls: thus, the question is, did education make a difference in their condition? In the same vein, two different settings are presented: the city in *The Hand of Fate* and the village in *Rebellion*; therefore, are there differences or similarities in women's condition? The time difference between the publications of the two plays is significant as well: 1968 for *Rebellion* (barely three years after the independence of The Gambia) and 2009 for *The Hand of Fate*. In about forty years, was there evolution in the fate of women and of girls in particular?

As far as methodology is concerned, the comparative approach has been used to deal first with women's condition in the two plays and secondly with their empowerment through education.

A Study of Women's Condition in *Rebellion* and *The Hand Of Fate*

The two plays provide a clear picture of the status and actual situation of Gambian women in two different times and settings. The life of some female characters is depicted and used as an example to highlight women's plights and aspirations. In Ramatoulie Kinteh's *Rebellion*, there are three important female characters: Nysata Kuyateh is the main character; she is one of the daughters of Chief Lamin Kuyateh. Nysata is about to complete her secondary education and her ambition is to become a doctor. Her younger sister Nyma Kuyateh does not go to school, but she receives private lessons from Nysata. Their mother is Wonto-N'ding, Chief Lamin Kuyateh's wife and cousin, has 9 children.

GULZAR AS A SHORT STORY WRITER

Mohammad Asim Siddiqui

Gulzar is better known for his many collections of poems, his scripts, songs, and direction of some acclaimed films. Little thought is spared for his short stories and his contribution to Urdu literature as an *afsananigar*. This paper looks at his collection of stories titled *Raavi Paar* which shows Gulzar exploring various themes in his stories. From Partition to women's issues to concern for environment, Gulzar's subjects are varied and his treatment subtle and skillful. The paper casts a glance at both his technique of story telling and his exploration of a variety of subjects.

Gulzar is best known for his songs and scripts in films, his direction of a number of memorable films and his many collections of poems. Almost no critical attention has been paid to his stories which also merit a serious study. Gulzar is himself aware that unlike poetry the impact of a good story lasts longer. In his own long career, he has had greater engagement with prose and hence it was inevitable that he would write stories too. Writing about the origin of his stories he says that his stories have often come about when a character appeared while writing a film script or when an unusual situation emerged during the whole process. Stories also happened when "a glimpse of human life came face to face or a new layer of human relations was uncovered. Some stories, triggered off by circumstances, environment and society, emerged like boils on the body (Gulzar X)". His "Kiski Kahani" (Whose Story) not only reveals some delicate insights about the genre of short story, its variety, its development in the hands of various practitioners but it also uses irony to good effect in its climax to turn the process of writing stories into becoming an excellent well-formed story. Anil, a short story writer whose stories are published in important magazines, has a sense of language, has the skill to draw characters from his context and later progresses to write stories using the stream of consciousness technique without much thought for plot and characters. The narrator in the story, Gulzar's persona, is impressed by his knowledge about Sartre's existentialism and Kafka's symbolism. Gulzar brings out the contrast between the material reality of a short story writer and his lofty world of imagination where he observes the tremendous progress the genre of short story has made in the last fifty years. Anil begins and possibly ends his life in a small shop selling Ayurvedic and homeopathic medicines, his drawing room, and discussing his ideas with Ghasita, a cobbler, who works close to his medicine shop. The final ironic comment on the state of a short story writer and reader comes from Ghasita:

URDU IN SEARCH OF A HOME: FILM *ZABAAN* AND THE DIRECTOR'S STATEMENT

Kishore Srinivasa Raju

The film *Zabaan* offers a narrative, located in the volatile India-Pakistan borderlands, wherein a mysterious woman, suspected of espionage, is captured by the Indian Police. She skilfully avoids revealing her identity during intense interrogations. In a twist of fate, she narrowly escapes execution and then she discloses her supernatural identity—not a person but the embodiment of a language.

After watching the film, I couldn't resist the temptation of contacting Kishore Srinivas, the Director of the film, and congratulating him for his superlative effort in showcasing the fate of Urdu language. On my request, he instantly consented to share his views on *Zabaan* with Re-Markings. – Chief Editor

On a rainy evening, over a cup of tea, my friend shared a story with me. It was based on a radio play he was working on. As he narrated the story in a single line, I found myself instantly intrigued. We decided to adapt it into a short film. Little did I know, this captivating tale was penned by the legendary Indian filmmaker and screenwriter, Mr. Khwaja Ahmad Abbas. His authorship served as a significant inspiration for our project.

It's likely that Mr. Khwaja wrote this story in the 1950s or 60s, a tumultuous period following India's partition from Pakistan. The era was marked by border infiltrations and a surge in language purism across India. As my co-writer and I delved deeper into the story's cultural and political context, we were confronted with harsh realities. We realized that its relevance has endured over the decades, with little having changed. In fact, we felt that the story resonates as strongly today as it did 60 or 70 years ago.

Urdu, a language steeped in history, traces its roots to the Mughal courts of India, evolving as a synthesis of Persian, Arabic, Turkish and local Indian dialects. With a literary heritage dating back centuries, Urdu has flourished as a symbol of cultural amalgamation, offering a tapestry of poetry, prose, and artistic expression. This linguistic gem serves as a bridge between diverse communities, encapsulating the soul of South Asian literature, music, and cinema, fostering unity among its speakers.

The film sheds light on the stigma Urdu faces, particularly among the younger generation, who shy away from embracing the language. Challenges like Language shift, Educational policies, Social stigma, Media & technology has led

Satire

THE LONG & WINDING ROAD AHEAD

Omkar Sane

The article explores the intersection of art, society, and cultural upheavals, highlighting the curious lack of artistic responses to transformative moments like the COVID-19 pandemic and the #MeToo movement. By examining the aftermath of #MeToo, it reveals a tense environment where punitive actions overshadow restorative justice, leading to self-censorship and missed opportunities for growth and understanding. It delves into how societal reactions—ranging from fear, anger, and confusion—have stifled dialogue, creativity, and nuanced expression. The piece calls for a balanced approach, advocating for open dialogue, second chances, and systemic reforms to rebuild trust, bridge divides, and foster meaningful cultural engagement.

The role of art in shaping and reflecting societal moments is undeniable. From World War II, which gave us powerful films, to the literature born out of the plague, monumental events have always been accompanied by creative outpourings. Yet, as the world emerges from the COVID-19 pandemic, the expected flood of artistic responses seems curiously absent. Perhaps this silence stems from a collective insistence on pretending the pandemic didn't happen, as we pushed to maintain our lives and productivity, clutching the internet like a lifeline. In the frenzy to keep quarters profitable and deadlines met, space for reflection, let alone art, all but vanished.

But COVID is not the only recent cultural earthquake to leave art gasping for breath. Another pivotal moment, the #MeToo movement roared across the globe, beginning with the Harvey Weinstein exposé—a piece of extraordinary journalism from *The New York Times*. It was the catalyst for a massive social reckoning, with the hashtag #MeToo becoming one of the most powerful symbols of solidarity since the invention of the hashtag (the hashtag had a moment in the sun with this one, given that it is now most commonly used for naming weddings.)

Yet, oddly, beyond a few films such as *She Said* on Netflix, there has been little artistic expression around this seismic shift. There may be some on the fringes or in closed circles, but nothing in popular culture, at least.

The silence around #MeToo, unlike the pandemic, is not because it was ignored—far from it. Some say the movement was a cry for help, some say it was a cry of solidarity, some say it was a catharsis, some, a confessional

NOT THE SINGER, BUT THE SONG
AN INTERPRETATION OF KEATS'
"ODE TO A NIGHTINGALE"

Shernavaz Buhariwala

My paper detaches the poem from its title and views it not as an address to a bird but as a felicitation of the written word. As the singer dies and the song is released, the personal soars into the universal, the physical into the spiritual. The death of the singer is systematically followed and his resurrection celebrated. Occasional references to contemporary poems serve to highlight the contrast.

The Singer dies, the Song lives on. The Singer melts into his Song. Song is the Singer's soul. It stays on when day is done. Song and Singer are at one.

Since ages past, man has sought in nature inspiration to his art. The varied sights and sounds have been captured and refashioned according to individual predilection, the demands of art and the custom of the times. Wordsworth befriended the creatures of nature, celebrated their felicity while bemoaning "what man hath made of man." (Lines Written in Early Spring). The daffodils filled him with ecstasy to mature into a divine content ("they flash upon that inward eye which is the bliss of solitude"). But these daffodils were familiar sights thronging the meadows of his beloved Lake District, experienced even today by countless visitors, this writer included, who linger near the stone bench referred to as the Wordsworth seat where the poet daily sat to write. Similarly his birds, the cuckoo with its "twofold shout", the skylark with its aspiring wings but heart and eye on its "nest upon the dewy ground", the Green Linnet singing away in solitary splendour "too blest with anyone to pair" could be recognized by a naturalist, albeit through a poetic eye. Now take Shelley's skylark. The bird cannot be identified by any birdwatcher – but he is an integral part of the scenery. As he flits through the stratosphere of imagi-nation, the poet captures him with a series of polarized metaphors. "Like a glowworm *golden* in a *dell of dew* ... Like a poet *hidden* in the *light* of thought ... Like a *star* of heaven in the *broad daylight*" ... "As when night is bare from one lonely cloud ... The moon rains out her beams...." Observe the contradictions: the *bright glowworm* is enclosed in the *darkness* of the dell, the *bright star* concealed in the *broad daylight* ... The poet sheltered in the *light* of thought. These plural images of darkness and light, point to the isolation of study and consequently the celebration of creation.

RAPHAEL CONFIAINT AND THE WEST INDIAN OBSCURE PART OF INDIAN LEGACY

Dipa Chakrabarti & Nilanjan Chakrabarti

The present study attempts to understand the genesis and reception of the indentured system in French West Indies through a reading of the much-acclaimed novel by the Franco-Martinican writer, Raphael Confiant's *la panse du chacal* ("The Jackal's Belly") that won the prestigious Prix des Amériques insulaires and Prix de la Guyane in 2004. The novel brings to the fore the difficult history of the Indians of India, fleeing famine and British colonial exploitation of their country. At the end of the 19th century in India, Adhiyaman saw his parents being eaten by jackals. He fled to Martinique with his wife and son Vinesh like thousands of Indians, the Coulis, crossing the Indian and the Atlantic oceans. They migrated to the Caribbean thinking of an Eldorado there, but luck would have it otherwise. They were hired on a sugar plantation, replacing freed slaves, but they were poorly received by the erstwhile slaves receiving greater wages in comparison.

This study focuses on an award-winning novel by the Franco-Martinican author Raphael Confiant *la panse du chacal* (originally in French), translated as *The Jackal's Belly*. The book draws majorly on the life of the indentured Indians in Martinique. The Martinican Indians are today recognized by the government of that country; but their duty of memory brings them closer to their ancestors who had left India reluctantly forced by the "mestrys," Indian middlemen commissioned by the French Government for recruiting indentured workers. Between 1853 and 1889, more than 86,000 Indian indentured workers emigrated to Martinique and Guadeloupe as indentured workers. This system placed them in a position of great dependence on their employers (the sugarcane planters), the colonial administration having imposed very difficult living and working conditions on them. In fact, after the abolition of slavery in 1848, the sugar plantation sector faced a shortage of labour which in turn led to the establishment of indentured labour system.

Raphael Confiant's novel *la panse du chacal* (*The Jackal's Belly*) has as its spatio-temporal setting in Martinique at the end of the 19th century. The Dorassamy family, Adhiyaman, his wife, Devi and his son, Vinesh emigrate to the Lesser Caribbean in the context of the great famine (1876-78) in India. The famine takes the lives of his parents and, in desperation, Adhiyaman leaves his ancestral home in Madurai along with other Indian compatriots to try their luck in Martinique.

CULTURAL COMMUNICATION OF SWAMI VIVEKANANDA AT THE PARLIAMENT OF RELIGIONS IN CHICAGO

Abnish Singh Chauhan

Cultural communication is the study of how a person of one culture interacts with another person belonging to a similar or different culture. In view of that a productive cultural communicator creates and expresses cultural messages related to art, literature, philosophy or music to bring social awareness and promote changes in the society. Therefore, the paper is designed to study 'Cultural Communication of Swami Vivekananda at the Parliament of Religions in Chicago' (conducted from September 11 to 27, 1893) for making the individuals aware of the cultural splendour of India in general and to communicate life-giving messages to the multi-cultural masses of the global society in particular for promoting social well-being at international level.

Introduction

Cultural Communication — An Outline

'Cultural communication' is a phrase. The phrase is made of two words — 'cultural' and 'communication.' The word 'cultural' is an adjective, which stands for the association with the practices, ideas, and beliefs of a society or country. In other words, it is "connected with the culture of a particular society or group, its customs, beliefs, etc." (Diana Lea & Jennifer Bradbery, 377). 'Communication' is a noun, which means the process of exchanging information from one person to another person for developing mutual understanding. "This process involving the transmission and interchange of ideas, facts, feelings, or courses of action" (Meenakshi Raman & Sangeeta Sharma, 1) is referred to as the communication process.

Edward T. Hall and Geert Hofstede are two prominent scholars who have had a significant impact on the field of cultural communication studies, but their studies are limited to space language and other dimensions. Edward T. Hall, an American anthropologist, is credited with establishing the field of cultural communication and developing the theory of proxemics (space language). The theory of proxemics explores how people utilize space (intimate, personal, social and public) from 0 inch to 12 feet during communication, taking into account their cultural backgrounds and social environments. Geert Hofstede, a social psychologist, is the founder of the theory of cultural dimension, which identifies five dimensions (power distance, uncertainty avoidance, individualism, collectivism, and masculinity/femininity). QUESTIONS OF NATIONALISM AND FREEDOM IN

QUESTIONS OF NATIONALISM AND FREEDOM IN
AMITAV GHOSH'S *THE SHADOW LINES*

Sanjay Kumar Misra

Through its evocations of past memories, and exploration of the issues of nationalism and freedom, *The Shadow Lines* makes a valid claim to be put in the genre of the Partition Novel. It is not focussed on the 1947 partition of India though; it deals with the post-independence riots in Bengal in 1964. The quest for freedom possesses many of the characters in the novel and their ideas of freedom are conflicting with each other giving rise to differing notions of nationalism. Ghosh presents discussions on nationalist and internationalist notions of political freedom in *The Shadow Lines*. Much like Samuel P. Huntington's advocacy for international order based on civilizations for living with peace in the world, Amitav Ghosh lays emphasis on globalism for living peacefully in this novel, which came out seven years before Huntington professed his theory of the 'clash of civilization' in the modern world.

The great American political commentator, Samuel P. Huntington's prognosis of the world order through his thesis of 'Clash of Civilizations', propounded in 1993 appears to have come true if we look at what is happening in the Middle East and South East Asia for the last two-three decades in general, and last two-three years in particular. Both the Middle East and the South East Asia have been engulfed with communal strife and riven by struggle for national freedom. Huntington suggested that people's cultural and religious identities will be the primary source of conflict in the future and that future wars would be fought not between countries, but between cultures. Huntington writes at the end of his book *The Clash of Civilizations and the World Order*: "In the clash of civilizations, Europe and America will hang together or hang separately. In the greater clash, the global 'real clash' between Civilization and barbarism, the world's great civilizations, with their rich accomplishments in religion, art, literature, philosophy, science, technology, morality, and compassion, will also hang together or hang separately. In the emerging era, clashes of civilizations are the greatest threat to world peace, and an inter-national order based on civilizations is the surest safeguard against world war." (321)

Identity politics and cultural clashes are pestering the world all across the globe. Nations are getting embroiled in discussions and protests over assertion of national pride, nationalism and freedom. Be it recent war between Russia and Ukraine, between Israel and Palestine, political crises in Syria and Bangladesh, many countries all over the world are caught up in political

POST-DRAMATIC THEATRE AND THE NEW POLITICAL: MARTIN CRIMP'S *ATTEMPTS ON HER LIFE*

Tanya Mander

In his work *Post Dramatic Theatre* 2006 Lehmann traced aesthetic changes and transformation in performance; he deployed the term post dramatic theatre against the frequently used postmodern theatre to sketch that the contemporary theatre/performance had moved from both the idea of 'modern' and 'drama'; the stage was no longer offering characters in conflict in a story. The post dramatic theatre aimed to present 'material' and not representational connection between theatre and the society. Furthermore, the advancements in the field of technology made space for adding sound effects, images, computer programs, digital content which undermine normative theatrical performances, and assist to disconnect the notion of representing reality on the stage. The present paper explores Martin Crimp's *Attempts on Her Life* to examine the deliberate construction of Anne as an absence; and how multiple Annes created on the stage turn her into baffling figure, impenetrable, unfathomable and to an extent unintelligible. The identity that she is offered turns her into a complication; her presence in her absence on the stage, creates theatrical void which is an attempt to magnify destruction of postmodern self. The self is unfixed, marked and offered as commodity by systems that are nearly invisible: Mass media, globalisation and capitalism.

Introduction

Hans-Thies Lehmann described new theatre at the cusp of new century as 'post dramatic' to delineate the transformation that puts aside Aristotelian understanding of drama. Lehmann wanted to highlight both the rupture from, and the continuity with established norms of theatre. In his work *Post Dramatic Theatre* 2006 he traced aesthetic changes and transformation in performance. Lehmann deployed the term post dramatic theatre against the frequently used postmodern theatre to sketch that the contemporary theatre/performance had moved further away from both the idea of 'modern' and 'drama'; the stage was no longer offering characters in conflict in a story. Karen Juřs Munby explains that the 'post' in post dramatic stands for "subjecting the traditional relationship of theatre to drama to deconstruction and takes account of the numerous ways in which the relationship has been refigured." (2) If postmodern theatre, "showcased plays with formless plots with empty babbling as dialogue ... that the truth is impossible... perspective is fragmented and fractured...[and] Challenge imposing historical continuities" (Mander 24-25), then post dramatic

**HOMOSEXUALITY, REPRESSION AND REPERCUSSION: A
PSYCHOANALYTIC STUDY OF MANJU KAPUR'S
*A MARRIED WOMAN***

Mohd Faiez

This paper is based on Sigmund Freud's concept of repression in which desires are pushed into unconscious mind and then those desires change the behavior when repressed for a long time. Desires come out as and when they get the chance. In this paper an attempt is made to study repercussions caused by the repression of desires by Astha. She becomes only a homemaker and gets no time for herself due to stressful familial duties. She doesn't get time from her husband who remains busy with his business. Her loneliness leads her to develop homosexual relations which are considered forbidden in traditional Indian society. Here, Astha's homosexuality is under the lens in terms of the factors that led her to develop this relationship.

This paper deals with the novel *A Married Woman* from the perspective of psychoanalysis as well as LGBTQ. The novelist raises the issue of psychology of a woman as well as LGBT through Astha. Various novels are based on the concept of same-sex relationships i.e. homosexuality which is not recognized as natural or according to the norms of the society.

Manju Kapur's *A Married Woman* talks about Astha, the central character of the novel, a girl of a middle-class family who becomes a homemaker. The novel starts with the upbringing of Astha in the environment that befits a woman. The novel takes up the issue of women's sexuality and the awareness of a girl about her body who finds it charming and enjoys it when she comes in contact with the opposite sex. It is mentioned that Astha comes in contact with her boyfriend, she takes pleasure when he touches her body. After her marriage, when she goes to Kashmir with her husband to consummate their marriage and perform sexual activities, she finds herself lost in its pleasure.

For some time after their return to home, these activities are more often and her husband Hemant tries to experiment with different sexual positions. At one instance when Astha's husband asks her to wear revealing clothes, she falls in love with her body:

She put it on and there from below her chin, a deep cleavage appeared with black laced mounds on either side, the dark nipples straining through black net hearts. She almost didn't recognize herself, with the sexual parts so emphasized. She raised her arms to take out the pins

FROM CREATOR TO CARETAKER: ETHICAL CONCERNS IN *MARY SHELLEY'S FRANKENSTEIN*

Pallavi Sharma Goyal

Humanity stands at the precipice of advanced scientific excursions where the rapid evolution of artificial intelligence, unmanned weapons, and crucial ecological challenges threaten the existence of human beings. This article investigates concerns during the Age of Enlightenment, an era in which Mary Shelley was an astounding figure. With artistic dexterity, Mary depicted her insights into early and contemporary scientific explorations in *Frankenstein*, creating a story that still serves as a cautionary tale for any futuristic scientific advancements. The article also explores the humane approach that should accompany the pursuit of any new creation, emphasizing the ethical responsibilities that come with scientific innovation.

Introduction

Slave, I before reasoned with you, but you have proved yourself unworthy of my condescension. Remember that I have power; you believe yourself miserable, but I can make you so wretched that the light of day will be hateful to you. You are my creator, but I am your master - Obey! (Shelley 235)

This alarming clarion call of the novel *Frankenstein* is the prompt delineation of the responsibility that runs underneath any scientific creation or advancement. In the Age of Enlightenment of the 18th century, when "experimentation and experience became acceptable methods of producing Knowledge," the novel *Frankenstein* alerts humanity not to be enslaved by its creation and to approach it with care, empathy, and a sense of duty.

Acknowledged as one of the cornerstones of Gothic literature in English, alongside works such as *The Castle of Otranto* (1764) by Horace Walpole, *The Mysteries of Udolpho* (1794) by Ann Radcliffe, *The Monk* (1796) by Matthew Gregory Lewis, *Dracula* (1897) by Bram Stoker, and *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) by Robert Louis Stevenson, *Frankenstein* by Mary Shelley stand apart by pioneering the genre of science fiction in English literature.

While these other Gothic masterpieces delve into supernatural and macabre themes, *Frankenstein* uniquely integrates scientific exploration and experiencing

**DISCRIMINATION, TRAUMA AND RESILIENCE IN
MAYA ANGELOU'S
*I KNOW WHY THE CAGED BIRDS SINGS***

Vikram Singh & Reshma Devi

Maya Angelou's I Know Why the Caged Bird Sings focuses on her experiences with trauma, abuse, and displacement. Despite these challenges Angelou's journey toward self-empowerment and personal growth is central to the narrative. It is a powerful narrative of collective as well as personal liberation. Her malleability is demonstrated by her ability to transcend through the limitations imposed by racism, trauma, self-doubt and prejudice. This paper explores Angelou's development from systemic oppression, discrimination, personal trauma and forced marginalization to her self-assuredness and growing independence.

Maya Angelou is one of the most celebrated and influential American voices of 20th century. She is best known for her coming-of-age story in American literature that blends autobiography, social annotations and African American history. *I Know Why the Caged Bird Sings* (1970) is her first autobiography that explores the complexities of identity, race, and resilience. It is a historical and psychological document of African American life. First of her seven autobiographies, it delves into Angelou's early childhood and adolescent years, exploring themes of racial discrimination, sexual abuse and personal empowerment. Angelou uses her personal narrative to address larger societal issues, including institutionalized oppression faced by African Americans, especially women. This is not a single author autobiography but it represents masses. Mallikarjun Patil says about Angelou in his work *Studies in African American Literature*: "Angelou's best autobiography *I Know Why the Caged Bird Sings* (1970) tells us about her experience as an African American and female in the South during the 1930s and 1940s.... There she was exposed to racism and segregation" (Patil 219).

In this text Angelou constructs a narrative that intertwines personal history with broader sociopolitical context of racial and gender oppression in 20th-century America. From an early age, she internalizes societal messages that devalued her, both as a person of color and as female. This is evident in her early experiences of living with her grandmother in Stamps, Arkansas, where racial segregation and hostility are blatant. Angelou's sense of self is deeply influenced by her external environment — particularly the racist attitudes that she encounters with white society and her initial feelings of inadequacy about her appearance. The Blacks deprived of equality in the society, even the men...

**TERRA-EQUITY AND ECOLOGICAL AWAKENING IN
BHUTANESE HIMALAYA: KUNZANG CHODEN'S
*THE CIRCLE OF KARMA***

Ruchi Pandey

Anthropocentric mindset is very common in the modern world. This anthropocentric ideology leads to the devastation of the natural world. This paper explores the idea of terra-equity, which can be taken as an approach where all species are equal in the context of Kunzang Choden's novel *The Circle of Karma* (2005). This study provides a thematic analysis of this novel, predominantly set in Bhutanese Himalaya, a region which is influenced by Buddhist philosophy. With the application of intersectional ecology, which can be taken as a subset of ecocriticism, this study explores the relationship of people with their surroundings in this novel. Drawing on ecocritical theories like deep ecology, eco-phenomenology and posthumanism, this paper fosters a deeper understanding of terra-equity.

Introduction

Ecocriticism is a literary theory and is carved from the merger of ecology and literary studies. It transforms our understanding of human-environment dynamics. From the 1970s, ecocriticism has started receiving attention with its emphasis on ecological landscapes globally. Joseph Meeker and William Rueckert are prominent faces in this field. Later it is developed by Cheryll Glotfelty and Harold Fromm in *The Ecocriticism Reader: Landmarks in Literary Ecology* (1996).

Ecocriticism helps us in looking at the intricate web of human and nature. Man, animal, and plant belong to the same ecosystem, relying on each other for survival. There is a deeper connection between each entity. Human evolution has undergone a long process and ecological balance plays a nuanced role in it. In its broadest sense, both people and land are part of the greater whole. According to a critic, ecocriticism's scope is as follows: The word "ecocriticism" describes any method devoted to effecting change through the analysis of the natural environment's (thematic, artistic, social, historical, ideological, theoretical, or otherwise) role in relation to human or elements of it as they are portrayed in texts that support material practices in material worlds (Estok 17). The study of nature and natural objects in literature is not the only aspect of it.

Poetry

SACRAMENTS OF FAITH: POEMS FOR LLEWELLYN XAVIER, SAINT LUCIAN ARTIST

John Robert Lee

i.

you come again to favourite passages and pathways
in poems, essays, scripture,
to be startled again, to wonder, past comprehension,
the reels of word, their cinematography, delicate woodblock certainty,
insistent calligraphy of measured geometry, certain truths,
“all flesh is grass,” irrefutable revelation, allegorical hermeneutic,
incredible clarity, evangelistic declarations (even under agnostic parasols) —

shafts of sacramental light across encroaching shadows, covenanting
words, darting quick like small birds at the slant of your eyes,
or leaving a sharp tang like tamarind on the tip of your tongue,
and how alarming is the stubborn rhythm of day,
as you look up into its falling shades, its silence, its nodding leaves...

ii.

today, the clanging, moaning, whining yellow backhoe
is gouging ground, like the metallic dinosaur
it is; it assaults that grove of tall trees
where fireflies signaled at nights, where
crickets loudly clattered without discord, over which hawks
slid on the cool air of this hill, and I
mourn the death of those elegant, mythical trees —

since we moved here, many groves have been supplanted
by concrete houses, their multi-coloured metal roofs,
rough tracks of roads, loud-speakered cars,
by our necessary domiciles, our relentless weed-wackers —
I miss the semaphore of fireflies under leaves in early night.

FOUR POEMS

Susheel Kumar Sharma

LEARNING THE ROPES

Who can write of a snowy evening
Or of the Duke in the Birnam wood
Sitting in Prayagraj, the dusty town
Sandwiched between the banks of the
Serene Ganges and the playful Yamuna?

How do I know of the lakes
In the Lake District sitting
In the classroom of Dr. Das?
Can't a poem be written about
The golden sand spread all around?

Is it necessary to invent a story about Arthur?
Is he really needed in the land of Ram and
Lakshman, Yudhishtira and Draupadi? My
Paradise has neither been lost nor found
Can I write about something long past?

What is the point in talking about daffodils
In the stretched field of yellow mustard
Spreading its sweet smell far and wide?
Isn't a man in a turban more handsome
Than the highwayman with a felt-hat?

When will a poem about my black dog
Become more important than the one
On my black cat? They both like milk
From my cow who pees in the backyard
Under the big tree planted by my father.

Is a song about the pirates more
Important than the one being sung

By Lucy in a sorrowful tone? Who
Cares if one tells lies with a buried
Face or a smiling one? Tush, tush.

FOUR POEMS

Manas Bakshi

WHAT'S DESTINED

Unfazed by the yellow winter leaves
Haunting modern nucleus human psyche,
A vagabond in an aimless journey of life
Searches the childhood days' butterfly mind..
Longs to be free to fly without wings
Fostering immortal longings of mortal life —

It smacks of both
Sensuality of flesh and flavour of flower —
May it be
In the embrace of a whore
Bargaining not for a fair price
Or, in the blessing of a priest
Absorbed in a lifetime prayer
For a spark of love divine
True love smiles always
As a flowering tree,
Introspective eyes discover inner beauty
Beyond an appealing body —

Birds, beasts, reptiles, man and woman
All cherish to thrive on
The acuity of the present,
Less bothered about next day
What could it be
Grisly or benign....
Time may take away anytime
Today's word of honour
From tomorrow's manuscript
To pass it on to destiny —
It means nothing more enigmatic
Than the language of twilight
Piercing the silence of centuries.

FIVE POEMS

Tamali Neogi

DIGNITY

Need nothing but revenge. The Ghost rebels,
Rosencrantz and Guildenstern infuriate me.
Old king loves the Queen innocently!!!

Fools commit suicide, wise die.
Silence. Here comes Tom.

The King knoweth her well as day and night,
lover's death is his dole who suffers deceits.
Love Macbeth the most who flies not,
dignity in deaths, the bard laughs.

How many Kings are there?
Go to the front Gate of Macbeth's castle...
The ghost is preoccupied!

IT'S YOU

Remember you Queen,
Hundred years
after the diamond on your toe
outshined the royal crowns,
authority supreme, worshipper of Aten,
why such an early surrender to the lord of darkness?
Any clue?

Too proud to be disparaged by age, is it so?
Alas! The talks, the gossips,
craze of mad cities,
ambitions unbounded,
who lives to say?

Sad silence overwhelms.
DNA says no
yet the 'queenly' pose,
the mummy ascertains,
It's you Nefertiti !
It's you.

Review Essay

LOVE, LOCKDOWN AND POETRY: VIRGINIA ARCHER, A CARIBBEAN VOICE

George Goddard

Virginia Archer's latest collection, *The De-Peopling Affair*, is intensely personal and visceral. Its themes and sub-themes, its movement through free verse and the refreshing surprises of forms like the sonnet and the lighter hearted triolet, suggest a flexibility that speaks of a certain literary coming of age over the several collections that this prolific poet has authored. (Virginia Archer is the pen-name of Jean Mederick, Saint Lucian artist who has a B.E. Hons. Degree in Civil Engineering with Architecture from the University of Leeds, England. She was born in the UK, from Saint Lucian and English parentage, but has lived most of her life on Saint Lucia.) This publication is her fifth collection of poetry.

The title poem, *The De-Peopling Affair*, points to a collection put together in the cloistered environment of the COVID-19 lockdown and its various measures to insulate one against viral spread. These circumstances provide the context for the intensity of the writer's reflections. She reveals, "this disease/ did not define our dysfunction;/ we were hiding love/ behind walls/ ... we haven't touched each/ other in a while/ so why can't I breathe." (p. 36) And then again:

love
is a heavy viral load
you
are antibodies
fighting
flowering
living
beneath my skin. (p. 37)

On the surface these are simply reflections on love – love poems. They are however a vehicle through which Virginia explores a full gamut of emotions. Yes, there is the pain of love lost, of longing for love, sometimes of seemingly unrequited love, there is the palpable pain of despair and there is the feeling of entrapment and the need to break out of the rib-cage of such imprisonment. She often refers to her heart being caged in her ribs. Or the keys to unlocking that

**MEMORIES OF RELATIONSHIPS: KEKI N.
DARUWALLA'S *RIDING THE HIMALAYAS* AS A
TRAVELOGUE**

Jaydeep Sarangi

Seasoned poet, essayist and novelist Keki Daruwalla's *Riding the Himalaya* is an engaging travelogue—a car-trek starting from the Siachin Glacier across the entire Himalayas right up to Kibitho, the easternmost point of the Himalayas. Supplemented with rare, dazzling and exciting photographs, Ashok Dilwali relied on his Nikons 35 mm and Linhof to capture some astounding photos of the Himalaya. This unique travel book is written in the first person, past tense, and the narration is personal, interwoven with facts, description and observation. The travel account makes the readers to feel a door opening within their minds.

Five gripping chapters of the book give us a clear Himalayan expedition route map spread across various north and north-eastern states in India. This travelogue is a document to soak in the chills of the landscape, to taste the local delicacies and describing the Himalayan festivals and river treks.

The beginning of the travelogue is epic-like where the *Bhagwad Gita* and Lord Krishna are invoked, "...and among the mountains I am the Himalayas." Himalayas are incomparable. The planning for this car-trek, plotting each night halt, searching for the navigable diesel stores in the wilderness are done by Phalguni Matilal, a seasoned mountain explorer. The team included car rallyists like Hari Singh from Chandigarh, lady car rallyists Farah Vakil and Jasmin Jagada, Renuka Kripalini, Krishna Kumari Singh, and photographers like Mohit Midha and Farah Vakil. Good sponsors are important for these treks. The book clearly mentions indebtedness to sponsors. The end result is a beautiful book, a fabric of delight and mystery—a journey to the heart of the nation.

The journey auspiciously began on August 31, 2003 from the Delhi Gymkhana. The mapping of Anandpur Sahib and the Nangal Canal are precious for the readers to prepare their inquisitiveness. The easy linear beginning of the travelogue is suited for the breath-taking contents to come. There's a feeling of detachment. This long walk has no destination. Yet one must walk. The journey began.

Vivid description of roadside scenes to Macleodganj through Jwalamukhi is faithful, "The road to the temple was lined with shops displaying mounds of kumkum, packets of puffed rice, lockets of the devi tied to black thread, statuettes of various gods and goddess, and chadars of red and gold zari which can be offered to the goddess(.)" (p.16-17) As the trekkers neared the majestic Kangra Fort he observed a huge lammergeyer with a wingspan of about four feet, slowly circling the sky. As we whisk from one page to another the ..

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than
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and
conscientious
stupidity.

- *Martin Luther King, Jr.*

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