

# GNOSIS

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and Literature)

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## Editorial

Greetings!

It is with great pride, enthusiasm, and anticipation that I invite you to read the inaugural issue of *GNOSIS* (An International Journal of English Language and Literature).

An enormous amount of work has gone into the development of this journal and I believe you will see that effort reflected in this edition and in the impact it will have on the field. As we look at *GNOSIS*, it is important to keep in mind that it represents the collective thinking of a group of innovative individuals with whom I am privileged to work.

*GNOSIS* uses blind peer review with rigorous evaluation criteria fully vetted through an editorial board representing a wide range of scholarly achievements. I am extremely proud of our board members and fortunate to be able to draw upon their individual and collective knowledge, talent, judgment, and disciplinary backgrounds to advance engagement scholarship worldwide.

As you examine the board's makeup you will see a remarkable breadth of disciplines, experiences, and backgrounds. Without the guidance, support, and feedback of the board, it would have been impossible to offer the selections you will find in this issue.

In this inaugural issue of *GNOSIS* you will find an array of works, representing some of the variety *GNOSIS* promises. The inaugural issue takes up seminal areas of current interrogation: poetic tradition in Nimbin, women and gender issues, human psyche, generation gap, elements of ecofeminism, essence of marginality to look into how these issues are played out by creative writers to project heterogeneity of viewpoints and a chronotope of assessments. Besides, this issue also consists of three short stories, three poems as well as two book reviews. The journal, thus, aims at providing a holistic appreciation of literature.

We are not, however, confined to literary imaginaries alone and in principle subscribe to a truly interdisciplinary dialogic, in tune with the need of the times. The ambience of global village and the ensuing problematics of global pillage are as seminal as matters of self-identity, community and nation-and sociological, political and cultural embeddings. Finally, I want to thank our students and community

members, those we teach and with whom we partner. They make reciprocity a reality. They allow us into their lives and in doing so they teach and transform us and vice versa. I look forward to our journey together as we develop *GNOSIS* into its fullest potential.

**Saikat Banerjee**

## Nothing New: Amit Chaudhuri's *A New World*

Indira Nityanandam

**Abstract:** Amit Chaudhuri's fourth novel *A New World* was published in 2000. In contrast to his earlier novels, this novel fails to impress the reader. From the moment he takes a taxi from the airport, Jayojit (the protagonist) seems to be living an ordinary, unexciting life filled with the mundane, the commonplace experiences of the urban Indian today. The ordinary, everyday events of any urban household where the aged parents live on their own go on and on all through the novel. To Jayojit, as to most Indians who come visiting India, the contrast between life in the two places is constantly reinforced. In small matters as well as the really important ones, this comes to the fore. He attempts to ignore the feeling of dislocation that assails him each time he comes to India. The novel ends with the departure of Jayojit and his son just as it had begun with their arrival. 200 pages seem to be offering almost nothing of consequence. There is nothing new and no world comes alive in *A New World*.

**Keywords:** Ordinary, unexciting, mundane, dislocation.

Indian Writing in English has seen periods of growth, sometimes in profusion and the last three decades of the twentieth century seem to prove this point. Worldwide recognition as well as international awards and huge amounts from publishers helped a spawning of writing in this period. Not all of it was necessarily of the same quality, nor did they all achieve the same degree of popularity or extent of readership. It is in this scenario that Amit Chaudhuri wrote and published his novels.

Born in 1962 in Calcutta, Amit Chaudhuri's first novel, *A Strange and Sublime Address*, was winner of the Betty Trask Award and praised by reviews in *The Guardian*, 'raptly luminous', by Margaret Drabble as 'The best portrait of India today I've read', in *Vogue* as 'mesmerising', etc. It deals with the experiences of a young boy Sandeep who lives in Bombay but visits his uncle's extended family in Calcutta. The novel deals with the routine, numerous daily events of a household and a city but manages to hold the attention of the reader

## Two Nimbin(Australia) Poets: An Overview of Rob Harle and Nathalie Buckland

Jaydeep Sarangi

**Abstract:** Nimbin has a rich tradition of literary culture in Australia. My paper gives a brief account of poetry tradition in Nimbin with special reference to Rob Harle and Nathalie Buckland. Rob Harle is a writer, artist and academic reviewer. Writing work includes poetry, short fiction, stories, academic essays and reviews of scholarly books and papers. His work is published in journals, anthologies, online reviews, books and he has two volumes of his own poetry published—*Scratches & Deeper Wounds* (1996) and *Mechanisms of Desire* (2012). Recent poetry has been published in *Rupkatha Journal* (Kolkata), *Nimbin Good Times* (Nimbin), *Beyond The Rainbow* (Nimbin), *Poetic Connections Anthology* (2013), *Indo-Australian Anthology of Contemporary Poetry* (2013) and *Voices Across the Ocean* (2014). Nathalie was born in Wales, UK. Her one grandfather was patron of all-time great W.B. Yeats. She shifted to Australia in 1969. Nimbin (NSW) and its vibrant community is her source of inspiration for poetry. Her poems have appeared in many esteemed journals and magazines in different shores. She has been anthologised widely. Recently her poems featured in *Poetic Connections: Poems from Australia and India* centrally edited by Tamaso Lonsdale. Nathalie's poems engage a thinking mind. *Shards & Figments* (Poems by Nathalie Buckland) is a testimony of the poet's astute mastery of the poetic self with a rich feast of varied themes and sweet cadence.

**Keywords:** Nimbin, literary culture, poetry, tradition.

Rob Harle is a champion artist, poet and researcher. His writing work includes poetry, short fiction, stories, academic essays and reviews of scholarly books, journals and papers. His work is published in journals, anthologies, online reviews, books and he has two volumes of his own poetry published—*Scratches & Deeper Wounds* (1996) and *Mechanisms of Desire* (2012). Recent poetry has been published in: *Rupkatha Journal* (Kolkata); *Nimbin Good Times* (Nimbin); *Beyond The Rainbow* (Nimbin); *Poetic Connections Anthology* (2013); *Indo-Australian Anthology of Contemporary Poetry* (2013); *Rhyme with*

# Representation of Women in Literature, Law and Culture

**Bir Singh Yadav**

**Abstract:** Humanity has always attained grace, glory and greatness as and when it paid respect and dignity to women in the society. Even the manifestation of God, the Omnipresence Power of the universe, may visibly be seen in the motherly instincts of a woman. But we have turned into horrible sinners on account of treating women as despicable and gateway to hell. Most reliable and the best thermometer to assess the level of a society is its outlook and treatment towards women. In ancient Greece the notion of perfect equality between man and woman was in force, hence there was absolutely no difference in the social status of man and woman. The Aryans also entertained the idea of freedom of women; therefore, in the Aryan literature women enjoyed the same status as relished by men which is not perceptible in any other ancient literature of the world. The Vedanta also emphasises on the equality of men and women by declaring that one and the same conscious Self is present in all things. But the main predicament that has been with women in the patriarchal social set up is that binding them by hard rules men have turned them into 'things', 'others', or mere manufacturing machines whereas they should have been regarded as the living embodiment of Divine Mother.

**Keywords:** Culture, feminism, law, language, literature, patriarchy.

Since age long woman has been the victim of oppression, suppression and expression in the patriarchal social set up wherein the prevailing gender rules are recognised as preordained, consequently the stereotypical representation depicts her as weak, meek, docile, innocent, seductive, irrational as well as sentimental that imprisons her in inferior and subordinate frames. Her image is the outcome of a specific cultural construct in male-dominated society that treats her as sex object and child-bearing and rearing machine. This ideological construct has become instrumental for her exploitation as all the social inequalities between man and woman is not natural or predestined but created by man in order to retain power in varied forms in the society. The institutions of religion, family, education, arts and knowledge



# **Analysing Class and Gender Issues in Baby Haldar's *Aalo Aandhari* (Translated in English as *A Life Less Ordinary* by Urvashi Butalia)**

**Manjeet Rathee**

**Abstract:** An autobiographical writing is basically an attempt to understand and come to terms with one's own self through the expression and exploration of one's history, one's place and role in the society as an autonomous being. Seen in the context of class and gender, such intimate exploration, many a times, results in a ruthless criticism of the various structures of hierarchy and discrimination which go on to perpetuate endless oppression and suppression of individual's abilities, achievements, dignity and status as an independent human being. Baby Haldar, a poor, abandoned, working class girl, in her memoir, has successfully been able to expose the inhuman element associated with these structures. Haldar's autobiographical work *Aalo Aandhari* (Light and Darkness) (Published in English in 2006 as *A Life Less Ordinary*), is a powerful reflection of the class and gender concerns from the subaltern point of view. This paper attempts to analyse and explore the various issues related to class and gender inequality and exploitation so beautifully described by the writer in her plain and yet so compelling language, as she inches forward from a 'less ordinary' life of a domestic help to a courageous writer, moving from strength to strength as a woman, as a mother and finally as a powerful writer without any trace of self-pity or sentimentality whatsoever.

**Keywords:** Autobiographical, expression, exploration, class, gender, subaltern.

Like Indian women's other writings, women's autobiographies too, located as they are in the concrete historical and socio-cultural context of the era, can best be studied as a frank and genuine expression of the innermost desires and feelings of the women writers in relation to their own lives and experiences and in relationship with others in the form of family, community and society at large. An autobiographical writing is basically an attempt to understand and come to terms with

## History and Fiction: Farishta Murzban Dinshaw's *Discovering Ashavan*

Ketan Gedia

**Abstract:** In her first novel, *Discovering Ashavan* (2000), Farishta Murzban Dinshaw deconstructs the quasi-myths and legends making a way for the spellbinding history encapsulated partly in realism and partly surrealism, to present a fascinating fictional account of the early life of the prophet Zarathushtra. The surface reading of the novel, without basic knowledge of Zoroastrian religion and history, might make it a story of two boys—a boy who searched for the Truth and another boy who becomes his friend. Zarathushtra is presented in the novel as a boy who is in search of the eternal Truth and befriends Ashavan, a young boy who is an orphan, lame and a social outcast. But at the end *Discovering Ashavan* turns out to be a story of many layers having universal appeal. It tells a story that is true for all ages—a timeless tale of the battle between good and evil, of coming of age, of friendship and belonging, and of searching for one's own self. *Discovering Ashavan* also vividly portrays the era of superstition and irrationality that pervaded the ancient Iran. The present paper is an attempt to evaluate the novel under review from the point of view of essential aspects of the novel form; namely—thematic concerns, plot construction, art of characterisation, the use of narrative techniques and the use of language.

**Keywords:** Quasi-myth, Zoroastrian religion, superstition, irrationality, plot construction and the use of language.

Farishta Murzban Dinshaw was born in 1963 in Karachi, Pakistan, and has 'teaching in her genes'. Currently she works as a Community Development Worker, Family Violence Initiative at Family and Mental Health Centre, COSTI Immigrant Services, Toronto, Canada. She also served as a Research Assistant at Ryerson University, Toronto, during 2003-2004. She began to volunteer at The Friday School for Little Zarathustis (later The Sunday School) at the age of fifteen, and continued to write stories and organise activities for children till she left for Toronto in 2001. In 1993, she won the Eve Bunting Scholarship awarded by the Highlights Foundation for their Writing for Children

# “The Troubled Waters of the Sundarbans”: The Physical Landscape as the Metaphor of the Human Mind in *The Hungry Tide* by Amitav Ghosh

J. David Livingston &  
Mrs. Sophia Livingston

**Abstract:** *The Hungry Tide* by Amitav Ghosh narrates a very contemporary story of adventure and improbable love, identity and history, set in one of the most beguiling regions on the earth. One of the main goals of this paper is to study how individuals in society behave and react in relation to nature and ecological aspects. Ecocriticism has gained a lot of attention during recent years due to higher social emphasis on environmental destruction and increased technology. The novel forges a prominent concern about the survival of an ecologically balanced labyrinth like the Sundarbans and it also documents the pitiable plight of the impoverished and homeless refugees in their fertile surroundings to ensure their survival.

**Keywords:** Improbable love, identity, history, ecocriticism.

*The Hungry Tide* by Amitav Ghosh narrates a very contemporary story of adventure and improbable love, identity and history, set in one of the most beguiling regions on the earth. Off the easternmost coast of India, in the Bay of Bengal, lies the colossal network of infinitesimal islands known as the Sundarbans. For settlers here, life is awfully hazardous as attacks by deadly tigers are common. Apart from that, turbulence and expulsion are a matter of relentless fear. Without warning, at any time, tidal floods rise and surge over the land, leaving devastation in their wake. In this place of vengeful beauty, the lives of three people from different worlds collide. Piya Roy is a young marine biologist, of Indian descent but stubbornly American, in search of a rare, endangered river dolphin, *Orcaellabrevirostris*. Her journey commences on an ominous note as she is thrown from a boat into crocodile-infested waters. A young, illiterate fisherman, Fokir rescues her in the nick of time. Although they have no language between them for communication, both Piya and Fokir are impressively drawn to each other, sharing a mystifying impulse for the ways of the sea. Piya

## A Critical Reading of Mahesh Dattani's Play *Where There's a Will*

Monali Chatterjee

**Abstract:** Mahesh Dattani's play *Where There's a Will* is a stage play evinces issues about combating repercussions of family members from interfering too much into one's life thereby overshadowing and corroding one's personality, desires, dreams and ambitions and stream of thought. In the play *Where There's a Will* Mahesh Dattani satirizes modern contemporary society and its long prevalent mal-practices like generation gap, disrespect for women, domestic violence, consumption, avarice for wealth, extra-marital relationships and above all living somebody else's life. As a keen observer of the modern society none of these societal ailments have escaped his attention. The basic nature of a human being is brought to light in this play. It focuses upon two conflicting parties who confront each other for the purpose of gaining money. This paper speculates upon some of the critical themes and motifs of the play and attempts to find some profound insights into the chief characters and their subsequent development in the course of the play.

**Keywords:** Generation gap, domestic violence, extra-marital relationships, human nature.

"You never really know how famous you are until you are dead."  
(Dattani 479)

This is international playwright—Mahesh Dattani's keen observation through the character of Hasmukh, the protagonist and businessman who spends his entire life acquiring wealth but not enjoying it in *Where There's a Will*. Hence Hasmukh did not wish others to use this wealth as well without working hard for it. Even if his family members did inherit it, they could use his money only in their old age. How he introduces this machination is described in the play *Where There's a Will*.

Mahesh Dattani's play *Where There's a Will* is a stage play in two acts. The play evinces issues about combating repercussions of family members from interfering too much into one's life thereby overshadowing and corroding one's personality, desires, dreams and ambitions and

## Portrayal of Woman Characters in Rohinton Mistry's *Such a Long Journey*

Anisha Ghosh (Paul)

**Abstract:** The female characters in Rohinton Mistry's debut novel *Such a Long Journey* are situated in a trebly marginalised position—they are women by gender, in the post-independence post-colonial India and Parsi by ethnicity, which is a minority community in the Indian subcontinent with a history of migration. However, situating them in this position, Mistry does not allow them a voice of subversion as all of them are cast in the stereotypical mould. This paper attempts an analysis of the various major and minor female characters in this novel and tries to find a thematic relevance in their portrayal as the two major female characters—Dilnavaz and Miss Kutputia—contribute a streak of ambiguity central to the design of the narrative of this novel.

**Keywords:** Gender, ethnicity, migration, ambiguity, narrative.

The colonial discourses as well as patriarchal discourses further and perpetuate the binaries of self and other; while in the Eurocentric colonial discourses the White, 'civilised' coloniser takes up the superior image of the self reducing the coloured, barbaric colonial subject to an inferior other, the patriarchal discourses see the male as the dominant subject thus 'other-ing' the female to a submissive object position. Thus, the situation of the post-colonial female is doubly problematised by these two intersecting discourses, relegating her into a doubly colonised position. The situation is further worsened if she belongs to a minority community, as the marginalisation occurs at three levels—the level of nationality, sexuality and ethnicity. It is in this position where the woman characters in Mistry's *Such a Long Journey* are situated, though they show no subversive tendencies to rewrite the master discourses.

Though the title of the novel encapsulates the experiences of the Parsis, a community that had wandered a long way a long time ago, presented through the journey of the protagonist Gustad Noble, a Parsi everyman, we find no other woman character taking active part in that journey. Mistry has given a stereotypical portrayal of the women—they are either an angel of the house, or a 'domestic vulture', an

## Looking through the Windows: Mobility and the Other in Anjum Hasan's Poetry

Mohamed Shafeeq K.

**Abstract:** How does the Indian writer, or a post-colonial writer in general, negotiate his dual existence, of belonging to nation which in the dominant accounts is travelled to rather than the travelling, and of being a writer who is endowed with the cultural legitimacy to record life around him/her? This paper reads selected poems from Anjum Hasan's *Street on the Hill* to investigate how the female Indian subject, an unprivileged position in itself which when qualified with other socio-cultural positionalities can spell greater precariousness, negotiate her own location in terms of mobility and scopic drive. This paper argues that the post-colonial Indian writer has effect within her a doubling, as being the subject of the gaze and of the boundedness resulting in the ironic situation of being the immobile gaze.

**Keywords:** Post-colonialism, travel writing, travelling cultures, poetry, Indian English Literature, North-East.

Travel writing has been a mode of engagement with the other, the racial or cultural alien whose foreignness imbricates with a geography that is outside oneself. Travel thus purportedly involves mobility. But only 'purportedly', because travel writing has been shown more as an exercise in drawing the self and stabilising it through well laid out definitions against what it ought not to be, than an actual discovery of the Other. In this binary of the self and the Other, as it has played out through the exigencies of history characterised as it is by an age of exploration, industrial revolution, colonialism, and nationalism, it has been deemed that travel is a privilege of some while some others are always travelled to. India is one of those places considered exotic enough to be travelled to—it supposedly offers the privileged traveller not just new sights and sounds, but also new spiritual experiences and newer insights on how to live what is remaining of one's life. It is the object of this chapter to lay out the issue of mobility in Indian fiction and how it is resolved. How does the Indian writer, or a post-colonial writer in general, negotiate his dual existence, of belonging to nation

# Essence of Marginality in the Works of Rohinton Mistry: A Critical Study

Nikhil Pratap Singh

**Abstract:** Diasporic writing since two decades has developed a vast platform for the expression of their thoughts, advices in the form of social and political structure/ themes. Among them were emergences of Parsi writers who are narrating their religion for getting their identity in the multicultural milieu. Parsi writers like Firdaus Kanga, Rohinton Mistry, Farrukh Dhondy, Bapsi Sidhwa have emerged into global platform to respect their community from marginalised perspective. Rohinton Mistry has become a specific space in the writings of Parsi. His novels are related to marginal displacement mingled with conscious/unconscious cultural perspective of Parsis. He does not choose classical writing/theme but focuses on realism. He alters narrative perspective and introduces a multiplicity/multiculturalism within a realist atmosphere of the society. Mistry also portrays the human condition. Part I of the paper focuses on the marginality in Mistry's novel with some related points. Part II deals with the overall structure and features of Parsi writing keeping the conclusion of Mistry's novel in part.

**Keywords:** Multicultural, marginalised, displacement, conscious/unconscious.

## I

One of the most illustrious and prominent fiction writers from Indo-Canadian diaspora, Rohinton Mistry was born on July 3, 1952 in Bombay. He was brought up and educated in Bombay from where he migrated to Canada in 1975 at the age of twenty-three. Being a Parsi Zoroastrian and having grown up in Parsi ambience, Mistry came to know all kinds of Parsi traditions and customs which he depicted in his all four books, *Tales from Firozshah Baagh* (1987), *Such a Long Journey* (1991), *A Fine Balance* (1995), *Family Matters* (2002). Inserting the Parsi backdrop, he portrays the marginalised conditions of his community and their social existence in India.

His works mostly deal with discourse pertaining to margin and subaltern. This is the mode through which his writings touch the

## Short Stories

### “Reghu in Rajnandgaon”

Stephen Gill

*When Kalpna's enigma hit the literary nerve of Reghu's creativity, he began to think of going into his basement once again to listen to the night's calmness and the rumbling of its furnace. In his latest visit to India, he centred his hope on untangling this enigma of Kalpna, a college professor, who took two steps forward and one step back for no apparent reason and kept their affairs secret as much as it was possible. Reghu assessed her with the theory of detachment that led her to the freedom from the drama of the intensity in love relations. Reghu began to believe that India's serious issues had strong links to the practice of detachment, expressed also as non-attachment, and had loose links to the vague theory of reincarnation. These theories or ideologies weaved a net to enslave citizens to an empty vision. He believed that an infant comes into this world with the feelings of attachment and to curb the natural font of attachment develop disorders. He had read a research that had demonstrated that lack of attachment promoted the growth of depressive dislocations until there was some kind of intervention.*

After Kalpna left Raipur for her home in Indore, Reghu thought also of the days when he was madly in love with her without seeing or even hearing her voice over the phone. The exchange of their e-mails had heightened their love that started waning when Reghu began to realise that she was generous in making promises and miser in honouring them. He further thought she could be one of those who expected fabulous letters or were attracted to the exoticism of poets, or one of those who had been under the impression that poets in the West are famous and prosperous, not knowing that most creative artists in the East as well as in the West had cheerless marital lives.

No matter what the reasons had been, Reghu was now certain that the birds of laughers in the summer of his happiness had lost their way. He had begun to sense the approach of the evening in the orchard of his love. He began to prepare himself to retire to the hermitage of writing without a woman's love. Their relationship could have grown



## “Appa” (A daughter’s tribute)

Indira Nityanandam

A stern patriarch, a disciplinarian, the boss who is always right, the rod-wielding parent, the ogre whose arrival put to end all joy at home, the boogey-man used to hush kids to sleep—my Dad was never all these!

A scientist by education, a bureaucrat by profession, a dilettante by interest, a liberal at heart, a Catholic in views—that is my father at the age of 85. To him *Vanaprastha* does not mean shifting to the forest, but instead detaching oneself from the world around you, not interfering in the lives of your children and theirs: but yet being there for them always.

Left fatherless at the age of 6, with 2 younger brothers he became Anna (elder brother) right then. He was never a strict parent and when asked the reason, he quipped in full seriousness, “I never want my children to say ‘My father was lucky, his father died young.’” An ordinary everyday upbringing, with no money made him a non-materialistic, non-judgemental introvert. When the great sitar-player Ravi Shankar married a lady half his age, and everyone joined the band-wagon in criticising him, the only response we got was, “What does it matter, as long as it does not affect his music?” And yet, when he was left a widower at the age of 51, and well-meaning friends advised him to get married again, his rejoinder was “If I had died, would your advice to my wife have been the same?”

When he looked at the internet and its possibilities, he wondered at the age of 75, “If I have an e-mail id in my computer at your place in Ahmedabad, how will I use it at Madras?” And yet, in a couple of years, he taught himself enough computers to put an MCA to shame. An ever-active curiosity propels him even today to spend hours at the net—surfing, reading, downloading, forwarding *et al.* With the ability to read a dozen languages—both Indian and foreign—he can appreciate the knowledge of the world. Physics excites him as much as Vedanta, rock and rap are as appreciable as the most classical of music; a Govinda movie or a Shyam Benegal one, *Khiladi* and *Raincoat*—he

## “You Came Too Late”

Lopamudra Banerjee

“I just want to say I was in a cheerful mood to talk to you as it was Friday, you might have got wrong notion of me. I will not call you any more as you are 10 times busier than me. I cannot do anything apart from stupidly thinking of you. I too have gone through bad phase in life.”

“I don’t find faults in you. I don’t compare anybody with you...may be I am the most irritating girl you have ever met...but there is no point arguing in these silly matters. I know you are short tempered. You find the easiest way to pacify a verbal brawl by a word sorry! Sometimes you forget that my only demand is to spend some quality time with you while you run after success. How much you know about my feelings? It’s easy to blame someone but it’s hard to accept someone with flaws; it’s human nature to search for everything perfect. I have learnt one big lesson; to be a professional like you. I really don’t want to be a machine. If you feel like calling me you can call me anytime because I have no time restraint for you. One thing more I want to tell you that always try to remain happy in life as it’s too short.” My inbox was filled with her messages and I was reading one of them. My work pressure was tremendous those days; I could hardly give her time on weekdays so she would wait for weekend to chit-chat. But target oriented life style created an unseen barrier between us. She never wanted me to move out abroad without her. “Surabhi, I am getting late, please stop crying. Look at me. I will call you, I promise please say bye with a smiling face.” “Aditya, will you really have time for me once you reach distant place with your dream job of investment banking?” Surabhi was right, I completely forgot my personal responsibilities once my flight took off to New York. After I reached there I used to call her after few days; tears rolled down when she heard my voice over the phone.

Standing at the window, Aditya looked at Surabhi’s cherry red car. Just like her choice of colours reflected vibrancy and poise. They were in a relationship for more than eight years and got intimate whenever they had the chance to meet each other. Aditya’s apartment in Mumbai

## Poems

### For a Postman

Jaydeep Sarangi

How can I write to others without a postman  
Serving for seasons  
Carrying my smiles and sorrows  
In both hands.  
I smell your garden in spring  
When you cannot visit me.  
I taste your cooked food  
And swallow thoughts  
As desert  
Sweet as Rasogolla  
Sweet curd of Kolkata  
My taste buds leak.  
I write more,  
Add more to my wordy self.

The postman goes with a bang  
A character,  
An unsung hero  
A link between the continents of the mind;  
For me.

## Book Review

*A Door-Somewhere*. Sarangi, Jaydeep. Allahabad: Cyberwit.net, 2014: pp. 69. Rs. 160/- (Paperback), ISBN- 978-8182534902.

Book Review: S. Radhamani, Vadapalani, Chennai - 600 026

I had the Thrice Blessed Boon and privilege of writing an article on Poet Sarangi's 'Silent Days'. If 'Silent Days' forays me into the salient Chanting of pundits of Calcutta's Temples and Rivers of India to make us meditate and take us into the ancient soil's Pride and delectable vestige, *A Door Somewhere?*, a combination of individual and Interesting Generalised contents, leading him into spiritual quest, and us as well.

"Life's ember

Sparks with a flash,

A tender journey within,

With a magic rod

To enlighten each rock

Speaking to another."

("Sleep")

Now as far as the book *A Door Somewhere?* is concerned it reveals a mystical probe, just as the magnificently designed cover, also at the close inspection reveals that a multidimensional approach is vital, as the illustration gives, multiple meanings, significant insights: A Door/periphery/ may be a Shiva engraved in dancing posture, a small serpent downwards slithering, stone sculptures augmenting. Such enchanting is the cover design itself, with greenery, stone sculptures and Door is an image, theme, metaphor and eye-opener and opening to a vista of a new world.

Warped in door magic symbol, the book encapsulates vast themes covering, augmenting upon topics such as globalised manners, sleep and The Wheel of Justice and Hunger. Hunger and also red roses blossom. Spring land's mystery.

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