

Contribution of Indian Women to Indian English Literature

Shreya Nair, S.Y.B.A.

Writing by women has given a new dimension to Indian literature. In the 20th century, women's writing has been considered a powerful medium of modernism and feminist statements. The last two decades have witnessed phenomenal success in feminist writings of Indian English literature. The novels of Indian English women writers consist of the latest burning issues related to women as well as those issues that have existed in society since long. Indian women writers have been exploring feminine subjectivity and deal with themes that range from childhood to complete womanhood.

Traditionally, the work of Indian women writers has been undervalued due to patriarchal assumptions about the superior worth of male experience. The factors contributing to this prejudice is the fact that most of these women writers have observed no domestic space. The Indian women's perceptions of their aspirations and expectations are within the framework of Indian social and moral commitments. Indian Women Writers in English are

victims of a second prejudice vis-a-vis their regional counterparts. Proficiency in English is available only to writers of the intelligent, affluent and educated classes. Writer's works often therefore, belong to high social strata and cut off from the reality of Indian life.

The image of women in fiction has undergone a change during the last four decades. Female writers have moved away from traditional portrayals of enduring, self-sacrificing women, towards conflicts, female characters searching for identity; no longer characterized and defined simply in terms of their victim status. A major preoccupation in recent Indian women's writing has been a delineation of inner life and subtle interpersonal relationships. In a culture where individualism and protests have often remained alien ideas, marital bliss and the woman's role at home is a central focus. It is interesting to note the emergence of not just an essential Indian sensibility but an expression of cultural displacement. Women's presentation is more asser-

tive, more liberated in their view and more articulate in their expression than the women of the past.

The dawn of the new era of modern Indian literature may be said to ignite in the late nineteenth century. Indian feminism advanced by the stimuli of Western feminism. However, it took a slightly different route from that of the West. All these attitudes were combined to bring about the renaissance in 19th century India. Antonia Navarro holds, "The majority of these novels depict the psychological suffering of the frustrated housewife; this subject matter has often been considered superficial compared to the depiction of repressed and oppressed lives of women of the lower classes" (21). Reformers supported female education in India, believing that social evils could be eliminated through the education of women. Indian women writers gave a new dimension to Indian literature, in that they vented their deep seated feelings by way of art and literature.

Contemporary writers like, Anita De-

sai, Manju Kapur, Shashi Deshpande, Shobha De, Jhumpa Lahiri, Kamla Markandaya, Ruth Pravar Jhabvala, Krishna Udayasankar, Chitra Banerjee Divakaruni, Arundhati Roy etc. have challenged the society for metamorphosis of women's status and are a source of hope for many up and coming girls who might someday be best-selling authors as well.

"That is part of the beauty of all literature. You discover that your longings are universal longings, that you are not lonely and isolated from anyone. You belong."

F. Scott Fitzgerald

The Journey of Indian English Literature

Shifa Quereshi, T.Y.B.A.

The seed of Indian writing in English was sown during the period of the British rule in India. Now, that very seed has blossomed into an evergreen tree, with fragrant flowers and ripe fruits. The fruits are being tasted not only by the native people, but they are also being sought after, by the western world. It happened only after constant caring, pruning and feeding by various gardeners like Tagore, Sri Aurobindo, R.K.Narayan, Raja Rao – to name a few; who looked after the tender plant day and night. In modern times, it is guarded by a number of writers who are getting awards and accolades all over the world. Indian English Literature is an honest enterprise to demonstrate the ever rare gems of Indian writing in English. From being a singular and exceptional, rather gradual native flare – made up of geniuses, Indian writing has turned out to be a new form of Indian culture and voice in which India converses regularly. Indian writers, poets, novelists, essayists, and dramatists have been making momentous and considerable contributions to world literature since pre – Independence era, the past few years have witnessed a gigantic prospering and thriving of Indian English Writing in the global market.

Indian English Literature has attained an independent status in the realm of world literature. Wide ranges of themes are dealt with in Indian Writing in English. While this literature continues to reflect Indian culture, tradition, social values and even Indian history through the depiction of life in India and Indians living elsewhere, recent Indian English fiction has been trying to give expression to the Indian experience of the modern predicaments. There are critics and commentators in England and America who appreciate Indian English novels. Prof. M. K. Naik remarks, "one of the most notable gifts of English education to India is prose fiction for though India was probably a fountain head of story-telling, the novel as we know today was an importation from the west". English is not an alien language to us. It is the language of our intellectual make-up – like Sanskrit or Persian was before – but not of our emotional make-up. We are all instinctively bilingual, many of us in our own language and in English. We cannot write like "the English". We should not. We can only refer to ourselves as Indians. Our method of expression will someday prove to be as distinctive and colorful as the Irish or the Americans.

Rise of Self Help Books

Sharvari Virkar, F.Y.B.A.

When I was young, my favorite part of the week would be when I was led to a local book store and basically just left there for hours on end. The smell of coffee, the smell of new books and, more than anything else, the excitement over the promise of a new adventure.... Back then, I would head over to the young adult section that was saturated by the Enid Blytons, the Roald Dahls and the JK Rowlings of the world. Other than the occasional Panchatantra, Indian authors were rather rare. As I grew up, I moved onto the best-seller section. Other than a random Chetan Bhagat novella, Indian authors were present but not making a splash. Of course, the Meluha series were the outlier, but, as they say, it's the exception that proves the rule, right? It was then that I disappeared from the Indian book stores for about 3 years, only to come back to a revolution that I seemed to have missed. The bestsellers division had a lot more Indian authors and Indian literature section had expanded exponentially. Perhaps the part that stood the most was the rise of self-help books in particular. Chicken Soup for the Soul had been quite

common, but other than something about spirituality, self-help books were not as obvious in their presence. That being said, while I personally am not a big fan of the self-help genre, it is somewhat heartening to see how the section has snow balled. One thing that is universally true is that demand drives supply and the high supply tells me that more and more Indians are getting vested in this section of literature. That to me is a bright sign. Furthermore, Indian authors are delivering rather well. With the proliferation of e-books and the ease of getting books, we have all become proper consumerist in this industry as well. The likes of Deepak Chopra and Robin Sharma particularly emit a bright light with consistent and frequent releases. Classics like Ignited Minds by APJ Abdul Kalam and books by Swami Vivekananda have been constants on the shelves as well. Whether the industry is a fad or a phase or here to stay is a good question to me. The "temperamental" millennials seem to adore the industry right now and the authors seem to be satiating the masses but who's to say that someday all the pundits won't be replaced with the gory horror authors?

Indian Mythological Literature

Pooja Dedhia, T.Y.B.A.

Devdutt Pattanaik is known for his work in mythology and interpretations of ancient Indian scriptures, stories, symbols and rituals. He knows his game well. He plays it subjectively and he plays it safe. In a country like India, where mythology and religion are so inextricably linked and everyone screams bloody murder each time you beg to differ, caution is the only way to go. It is hard to be angry with or throw ink on someone who is merely telling a story the way he understands it, without claiming absolutes. His books and articles are based on Hindu mythology and gods, sages and heroes, but his disclaimers are always loud and clear. He reminds us over and over, about how it is "his truth", which may or may not be the same as other people's truths. He mainly writes on the relevance of mythology (cultural truths) in modern times. He opines that no society can exist without myth as it creates notions of right and wrong, good and bad, heaven and hell, rights and duties. To him, mythology tells people how they should see the world. Different people will

have their own mythology, reframing old ones or creating new ones. He hopes to influence the way society perceives myth, and in turn, itself. Devdutt distinguishes between mythological fiction and mythology. He notes that mythological fiction is very popular as it is fantasy rooted in familiar traditional tales. Mythology itself is about figuring out world views of cultures, essentially how people think in a particular cultural ethos. According to him, if people were allowed to revel in their myth and taught themselves to live with other people's myth, the world would be better. Different people imagine the world differently, and so have different notions of god and life and purpose and death. Culture is essentially domesticated and transformed with nature. These essays, that have been written over ten years, explain various facets of Indian society from rebirth to Gita to Puranas to Rama to Nautanki to plants to planets to temples to crows to sages. As you read the essays, an underlying unity emerges. That is his big idea.

Ruskin Bond-The Eternal Writer

Harshita Nair, F.Y.B.A.

I am an avid reader but am saddened to see that these days authors such as Chetan Bhagat and Durjoy Dutta are read more. For some reason, the present generation believes that only authors from Western countries can write well. And, in the process, tend to neglect and overlook other equally brilliant writers from our country. I was introduced to the works of Ruskin Bond only a year ago and I regret not having read his books earlier. Not many people born at the end of the previous century or even in this very century know about Ruskin Bond and his contribution to Indian English literature. This in itself is a sad fact. To realise that not many people of the present generation are aware about the existence of one of India's most acclaimed writers, is a shameful thing. Ruskin Bond was born in Kasauli, Punjab State Agency, British India, to Edith Clarke and Aubrey Alexander Bond. His father taught English to the princesses of Jamnagar palace and Ruskin and his sister Ellen lived there till he was six. Later, Ruskin's father joined the Royal Air Force in 1939 and Ruskin along with his mother and sister went to live at his maternal home in Dehradun. Shortly after, a lot of changes took place in his life; he was sent to a boarding school in Mussourie, his parents separation. It was during this period that his father arranged for Ruskin to be brought to Delhi where he was posted. Ruskin was very close to his father & has been quoted describing this period with his father as one of the happiest times of his life. It was at the age of 10, when Ruskin was at his boarding school in Shimla, that he was informed of his father's death due to malaria. Later, he was raised by his mother and stepfather who lived in Dehradun. He did his schooling

from Bishop Cotton School in Shimla, from where he graduated in 1950.

Talking about his writing style, one can easily observe & conclude that most of his works are influenced by life in the hill stations at the foothills of the Himalayas. He wrote one of his first short stories, "Untouchable" at the age of sixteen in 1951. He wrote his first novel *The Room on the Roof* when he was seventeen and it was published when he was twenty one. It is said to have been partly based on his experiences in Dehradun, in his small rented room on the roof, and his friends. His earlier works were written without it being meant for the readership of any particular age group. On writing for children, he said, "I had a pretty lonely childhood and it helps me understand a child better." It is not very hard to see and tell that Bond's work reflect his Anglo-Indian experiences and the changing political, social and cultural aspects of India. Bond said that while his autobiographical work, *Rain in the Mountains* was about his years spent in Mussoorie, scenes from *A Writer's Life* described his first twenty one years. The latter is said to focus on Bond's trip to England, his struggle to find a publisher for his first book, and his yearning to come back to India, particularly to Dehradun. "It also tells a lot about my parents", said Bond. "The book ends with the publication of my first novel and my decision to make writing my livelihood", Bond said, adding: "Basically, it describes how I became a writer".

Being a writer for over 50 years, Bond experimented with different genres; early works include fiction, short stories, novella with some being autobiographical. Later, he tried his hand at non-fiction, romance and books for children. His favorite genres are essays and short stories. He considers

The Literary Realm of Tagore

Neha Shaikh, S.Y.B.A.

In the long list of India's revolutionaries, Rabindranath Tagore stands tall. Especially due to his literary works during the Indian freedom struggle. Son of Debendranath Tagore, the founder of Brahmoism, Rabindranath (nicknamed Rabi) was roll call fourteen, the youngest in the family. After the death of his mother in his early childhood, he was mostly raised by his servants as his father travelled extensively. Belonging to the Thakur lineage of Bengal, luxury was effortless, yet, he was not so attached to the comforts it brought. A strong dissenter of formal education, he was home-schooled by several of his siblings who were coached by the best tutors of every discipline owing to their aristocracy. Tagore modernised Bengali art by spurning rigid classical forms and resisting linguistic structures. His writings, though thought provoking were simple to understand as the use of formal Sanskrit or Bengali were minimal and focus on colloquialism was more, so that the oppressed could relate to the sentiments and feel united in the uprising against the British regime. He wrote his first verse when he was eight. Like a poet born to compose, verses subsequently poured out naturally from his pen. With the publications of "Sandhya Sangit" (Evening Songs) in 1882 and

"Prabhat Sangit" (Morning Songs) in 1883, Rabindranath secured his place among the most distinguished poets of his era. His interest in the observation of ordinary people's lives in ordinary situations found expression in poems published under the title "Chhabi O Gan" (Pictures and Songs). The death of Kadambari Devi, his sister-in-law and a dear friend, after a series of deaths of his wife, son, daughter and loving father moved him so deeply that he penned the immortal 'Gitanjali', prayers in the form of song offerings, for which he received the Nobel Prize for Literature. In his works, one can see the combination of personal sorrow and commentary on social and political upheavals in colonial Bengal keeping in mind the revolution of the day. Rabindranath Tagore was also a great educationist and founded a unique university called Shantiniketan (Abode of Peace). He never sought God in the privacy of a cave, ashram or temple but in the people and humanity at large. He once said, "Deliverance is not for me in renunciation, I feel the embrace of freedom in thousand bonds of delight." A great son of India, a great bard and lover of nature, he took his last breath years before independence. Nevertheless, every inch of earth that his genius touched, is immortal in the spirit of this nation.

Why You Know JK Rowling But Not Sudha Murthy

Jeena Sam, F.Y.B.A.

People who have never laid hands on a book know the name, JK Rowling. Whether it is the old and gold Shakespeare or the newer favorites like John Green, these authors have a huge fan base. But, say the name Sudha Murthy and people have such confused faces. We have such treasures but nobody to hunt it! India's population is the second highest in the world, then why are our writers not so well known? Michael Madhusudan Dutt, R. K. Narayan, Mulk Raj Anand and Raja Rao were one of the first few Indian writers to contribute to Indian English Literature. We have such a rich literary history, that is relatively recent but the beauty of it is not known to most. Speeches about culture include facts about languages and the many dance forms that India gave birth to, but our writers are just not given enough credit.

himself a "visual writer" because for short stories, he first imagines it like a film and then notes it down. For an essay or travelogue, such planning is not required. He feels the unexpected there makes it more exciting. Some of his famous works are include *The Blue Umbrella*, *The Room on the Roof*, *Tales & Legends from India*, *The Adventures of Rusty and Funny Side Up*.

Since 1963 he has lived as a freelance writer in Mussoorie, a town in the Himalayan foothills in Uttarakhand, where he lives with his adopted family in Landour, Mussoorie's Ivy Cottage,

Malgudi Days, known mostly for its rendition into the television series, was originally a collection of short stories by R. K. Narayan. Why is it that a literary creation has to be turned into visual entertainment to be known and loved? In book stores, we are quick to pass by the 'Indian' section and into the international one. We are quick to think that maybe they are not interesting enough. The reason for this could be the stereotype we hold towards all things Indian. The assumption that 'foreign' is better than our own Indian. Maybe it is, in fact, a larger political issue. Or maybe we just don't read enough. Whatever the reason may be to our unfavorable attitude towards Indian authors and their works, ultimately, we are the ones at a loss. We are losing an important aspect of our culture. We are missing out the richness and beauty of our people!

which has been his home since 1980. Asked what he likes the most about his life, he said, "That I have been able to write for so long. I started at the age of 17 or 18 and I am still writing. If I were not a professional writer who was getting published I would still write." In his essay, "On being an Indian", he explains his Indian identity, "Race did not make me one. Religion did not make me one. But history did. And in the long run, it's history that counts." His autobiography, *Lone Fox Dancing* was published in 2017.

BETWEEN THE COVERS

A Visual Lyrical Melancholy: *The God of Small Things*

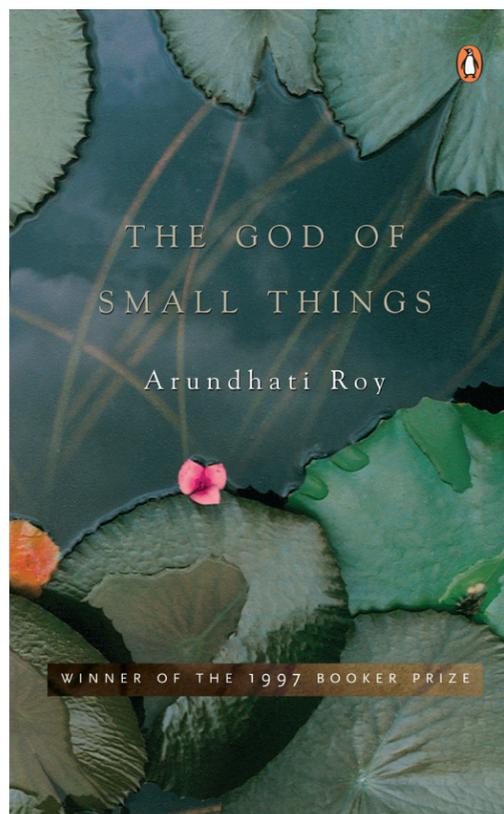
Shifa Qureshi – T.Y. B.A.

A journey through the pages of Indian history, intense political drama, understanding the basics of the Indian Class system, social obligations to love, discrimination and betrayal seen by the eyes of the disabled family based in Kerala is the shortest explanation one can give for *The God of Small Things* by Arundhati Roy. The book won the Man Booker Prize in 1997 and has been considered as the face of Indian Cultural Society in the South Indian State of Kerala by many critics. *The God of Small Things* is a painful story about seven year old Estha and Rahel, two-egg twins born to Ammu (mother) who live in their maternal grandparents' house in Ayemenem (Kerala) following Ammu's divorce.

Ammu works in the family's pickle factory in spite of which she and her kids are denied any rights, let alone love by her Oxford returned brother Chacko who considers them nothing less than dogs to be fed. The story goes further when Chacko's ex-wife Margaret brings their daughter Sophie to Ayemenem on a visit from London. The ill-fated visit ends in the demise of Sophie for which Estha and Rahel have to pay a heavy price. The kids are the biggest victims as they are snatched of their childhood, their happiness sought in small things. The story reveals history's cruel way of taking revenge at people who break the Love laws. "The laws that lay down who it should be loved and how much". Arundhati Roy is known for her unique

writing style crafting words to appeal to her readers. The book has its own

exceptional language with lyrical parallels to every condition that is a completely lyrical experience till the last page. She has a skill of dragging you to the place and time as she imagines. The transit between places and times is seamless and delightful to say the least. The story grips you with an aching desperation to know the unknown till the end which very few writers are capable of invoking. Her characters touch your soul and melancholy washes over as you cry even when the kids laugh. It might come off as a slight task to amateur readers. They could perhaps read it once they are more comfortable with the language. For proficient readers, it is 340 pages of pure indulgence! Meant for serious readers who give a thought to the content and issue of the book, Roy deserves the required time and brains for her work. Her debutant novel, it laid down the road to many more.



Dr. Chhaya Goswami

Department of History

Q. *How does it feel being an educator who has the power to inculcate so much discipline and knowledge in today's young minds?*

A. The feeling is bliss, honestly! To be able to impart the knowledge that I've acquired throughout my journey, to the young budding minds, brings me great satisfaction and content. I believe, being able to give children not only theoretical but also practical knowledge and helping them in learning to apply the same in real life, is a very crucial contribution that I am able to make through this passion of mine.

Q. *Why did you choose to be a History Professor? Have you always been fascinated by History?*

A. Yes, absolutely! Right from the very beginning i.e. from my school days, I've had this great interest in History as a Social Science. I had this passion for History, always curious to know more. Basically, it was the subject that got me so hooked but with perfect guidance from my teachers, the liking turned more towards a passion for the same.

Q. *You are the author of two amazing books. Can you tell us something about it?*

A. Yes, I've authored two books. First one is *The Call of the Sea: The Kachchhi Traders in Muscat and Zanzibar* published by Orient Black Swan in the year 2011 and the second one is *Globalization Before It's Time: The Gujarati Merchants from Kachchh* published by Penguin. The books are about maritime history, the western Indian Ocean and here

I've made a study on the triangular trading networks between South Asia, Arabia and Africa. The focus in the book is more on trade, trading communities, trading commodities and the networks. They're also about how Indians have always had an upper hand in the trading markets, despite Indian traders being frequently referred to as having been suppressed by the British Raj in India. I'm trying to debunk the stereotype.

Q. *When did you first realize that you wanted to become an author?*

A. I never really realized it, to be honest. But yes, when I won my first Best Paper Prize, I wrote one paper on slave trade at Zanzibar and the role of Kachchhi's. Honestly reading and analyzing my own paper, made me realize that I had immense potential to write, professionally. Winning the Best Paper Prize just gave me the required encouragement for me to take on this path.

Q. *What is the one single thing on your mind while you write?*

A. While writing the one thing that's always on my mind is the outcome of it, which is very rewarding and satisfactory and at the end of the day when it comes out in black and white, and when it leads to a wider circulation of knowledge, which gives me immense pleasure. The outcome is the one that reaches out to people so whatever I've researched by now, if I do not go ahead with publication then it stays with me and now that I publish it I'm able to impart my knowledge through the circulation of the same. So, the outcome of my writing is the one thing that's always on my mind.

Q. *Was there any particular book or person that inspired you to become an author?*

A. Not really, but there was Romila Thapar whose books I used to read. I remember I was in TYBA at that time and she had a book which was published by Penguin Publications and it occurred to me like "Oh! Penguin Publications! When am I going to have that?". So, yeah! That was there and the good thing was it finally happened and I didn't know it would happen, but I'm glad it did!

Q. *How would you describe your writing process?*

A. It is quite tedious and it's an uphill journey, not easy at all if you ask me. But if you have focus, concentration and a constant link then the work flows by itself. So, even if I don't have time to sit and write, I'll just take a few minutes to just write 2-3 lines, just so the link wouldn't break and every free minute of mine I used to think about what to write and how to write. So, I used to work on the books usually late in the night, but it was my work ethic that kept me going.

Q. *What is the most surprising thing you learned while writing your books?*

A. Oh, the grammatical errors! The full stops, the commas, the hyphens, the semicolons, the articles, everything really! The editors are so particular about this stuff, one mistake and I was under questioning for the same. And if by fluke I used some work thinking it is really high sounding and stuff and then I am out under questioning as to what it means, why I used it etc. We always have to be pretty careful as to what we write and how we write.

Q. *How do you manage to find a balance between your job as a professor and your work as an author?*

A. The writing part is always in the background no matter how busy or scheduled I am with my college work. The writing is always at the back of my mind. No matter what, I know that I'll always go back to writing at the end of the day. So, it gets managed very easily. Writing always remains on the cards; it's never a question at all. Writing is one thing I won't ever keep off me; it'll always be with me.

Q. *How do you strike a middle path between what you want to write and what people want to read?*

A. Well, this is a very good and very difficult question to answer. At times, what your heart tells you is a different thing and what the demand is a different thing. But what I believe in my case that is beautiful and attractive is that I know I'm writing something that has not been written about ever before. I'm bringing something completely new to the table. So, that keeps the curiosity among the readers, creates a different kind of demand and cravings among them. Because, in the end I know that my subject and my research is going to interest people.

Q. *What will be your message for all the upcoming budding writers?*

A. My very important message for the authors, writers, people who are thinking to write, people looking for publications, is that stay focused at any cost, do not deviate from your subject and your path of writing. There are going to be many deterrents along the way but instead of being distracted by them we need to learn to look past them and concentrate on our work.

CALIBRE CORNER

Shreya Nair, S.Y.B.A.

Jil Doshi, S.Y.B.A.

ARTISTIC RHYTHMS

POISON

Kunal Patel, F.Y.B.A.

An enticing vial of poison-
I gulped it down
The light on the horizon
made her eyes shine brown
A carousel of amusement
made my world go round
Drowning in dark waters
a scintilla of hope I found

Her hand in mine,
our minds dripped in wine
We had our first kiss
with our souls intertwined
An explosion of emotions
made my heart beat wild
That's when I woke up
I dreamt of you again tonight.

CHANGE

Kunal Patel, F.Y.B.A.

Words that we say
Are like guns and grenades
Because they disturb and disgrace
Causing hurt and disgrace

So why don't we use them instead
To unroot all the hate
To soothe all the pain
To be human again.

SILENCE

Neha Shaikh, S.Y.B.A.

I write of silence
It has a lot to say.
The breath between words,
At times a whisper, at times a scream.
Its simplicity is heavier than,
The complexity of creativity
There you find answers,
There you question.

Silence is deafening,
It muffles your cries,
There you war,
There you are at peace.
Enamoured in contradiction,
The road to the soul,
Discovery of the self!
As pure as it is
Sheltering the worst monsters,
Reveals the truest of man.

JUMPS & FALLS

Kunal Patel, F.Y.B.A.

They say happiness will find you
But sadness finds you too And
I'm starting to think it's a better athlete
By the way it sprints towards you.
Because one day
I see you play with the clouds
And the next few weeks
slow dancing with gloom
And all your good days spent with joy
vaporized in a minute or two.
You told me to plan your funeral
If I ever took you cliff-diving
I smacked your head & laughed about it
Just like I always do.
But now I see you atop a cliff and it's not adventure sport.
It's only A cliff Diving And you.
And what's worse is
You've made me a bystander
A miserable one too,
Who watches you plummet towards a sea of despair and sorrow
In one continuous loop.
But I will stand here and try,
Over and over again
Until you're ready to talk it through
Because every new day is different
Even though you think your life has one monotonous tone
And every day you'll hear me say
You're my number one
And I'm always gonna be here for you
Even when you yourself aren't.

WHAT IS LOVE?

Kunal Patel, F.Y.B.A.

What the hell is love? We all want something that's raging
Cellphones ain't got us connected but rather caged in
Don't want to risk our heart so we chase flings
So when we fall apart, we just break things

We abuse our heart till it becomes numb
Then we speak ill of love with our zealous tongue
I'm tired of dealing with omitted feelings and filtered emotions
I'm tired of being an old romantic in this rebound generation

We feign to be bold but we're meek to the bone
We creep to the door and then peep thru the hole
We seek a hand to hold, someone who takes us home
When we meet them though, we let them go

We want the perks of love, we want it to work out for us
But when the going gets tough, we rush to pull the plug
I'm tired of dealing with omitted feelings and filtered emotions
I'm tired of being an old romantic in this rebound generation.

MONSTER

Jeena Sam, F.Y.B.A.

I lose a piece of me,
At every knock on the door.
A hundred times a week,
I'm thrown to the floor.

I had dreams and I had great hopes,
To climb huge mountains only with ropes.
But today,
I'm empty and I'm lost,
I will never forget the monster,
That sold me for a mere cost!

Am I a human? I no longer know,
My future, no fortune teller can show.
I've begun and ended long ago,
I'm crushed between this cruel world
and the monster's ego.

SIN & I

Neha Shaikh, S.Y.B.A.

Is it a sin mother?
That I look through these windows of desire,
That my passion blinds me,
And it resembles no other.

Is it a sin to dream mother?
For you love me when I see it,
But hate when I try to touch.

I've been bad, mother,
I tried to touch my dreams again.

Will you love me mother?
Now that I stand out from the crowd,
Don't scream and shout.

Oh you are mad at me mother,
For I carved a path of my own,
And now I'm at a place unknown.

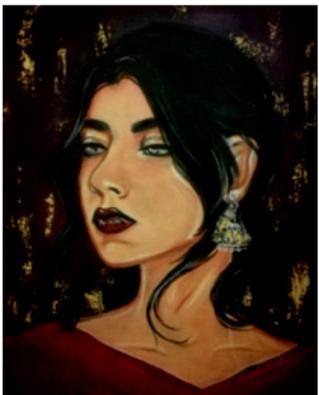
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Who are you?
What's your name?
What defines you?
Are you just here
for the fame?

The sunlit sky and
the scholar mind will always
have respect for the arsty kind.



I look back
To what's made me, me.
What do I lack?
Who should I believe?
Is it the culture?
Is it the hate?
Is it the memories?
Or is it the fate?

Long journey ahead
But don't you worry
This light will
take you home
Home that will help
in recovery.



Walk through the forest Towards
the blinding light Dare not take rest,
Still a lot of demons left to fight.
Long journey ahead But don't you
worry This light will take you home
Home that will help in recovery.
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