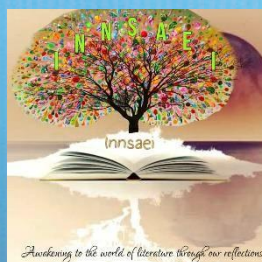


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VISION AND MISSION

VISION

An honest voice having the vision to provide a vibrant literary culture with the creative writers with the literary commune to promote peace and humanity in the society.

MISSION

1. To provide a vibrant literary culture among the creative writers.
2. To encourage the development of poets and writers in society.
3. An initiative to promote peace and humanity in society.
4. To provide an ambience among the literary communities to work together for a common cause.
5. To provide a platform for human expression for the deep inner expression of suppressed thoughts.
6. To encourage hidden voices from the grass-root contributors allowing them to express human values.

INNSÆI Journal

International Journal of Creative Literature, Art,
Translation, and Research for Peace and Humanity (IJCLARTPH)

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Editorial Views

Editorial Views

Dear Readers,

Greetings.... !!!

We are happy to hand over our Volume VI, Issue 1 of INNSÆI Journal. Considering all the submissions from all over the world, the Executive Board decided to split it into two volumes- one our regular issue Vol. VI Issue 1 and the other, Poetry Special Issue-2025. We are happy that in both the issues, the submissions are extensive in number. In this issue we are introducing different genres of literature and different writers who are publishing their works for the first time.

The Cover Story explores the contribution of Dr Gayatri Chakravorty Spivak for her groundbreaking work in the field of literary theory and philosophy as she has been awarded with 'The 2025 Holberg Prize'. The Prize is named after the Danish – Norwegian writer Ludvig Holberg. Her contribution to the field of literary theory and philosophy is unique. It has been contributed by our Executive Board Member, Dr Savita Patil-Kothawale. Hon. Abhijit Sinha is interviewed by Dr Swetakumari, our Executive Board Member. She has traversed different aspects of his personality in it.

Literary Maestro is a world known personality, Hon. Shikdar Mohammed Kibriah, Bangladesh who is the president of Poetry and Literature World Vision and author of nineteen books. Poetry is a condensed section in which world-famous poets have contributed. This time, there is one domestic story and other is a science fiction. The Essay is also worth contemplating. This time, a book review of a short story collection is an attraction. Three published books are displayed with interesting quotes by L. Rao.

With the backdrop of war, the world is again shadowed by the pain and uncertainty. The natural calamities are adding to the pathos. We, the INNSÆI Community urge the readers to pray to make Peace and Humanity prevail.

PEACE is the only priority for the WORLD.

Adieu...

Executive Board
INNSÆI Journal
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Cover Story

GAYATRI CHAKRAVORTY SPIVAK: A VOICE OF THE VOICELESS



Gayatri Chakravorty Spivak

Gayatri Chakravorty Spivak, a great scholar and theorist, has been awarded the Holberg Prize for 2025. It is among the most prestigious international prizes in academia, awarded annually to an outstanding researcher in the humanities, social sciences, law, or theology. In this regard, Gayatri Spivak's contribution to literature is unparalleled.

Since 2007, Gayatri Spivak has been working at Columbia University. She is a founding member of Comparative Literature and Society at the university and has contributed to the humanities by shaping several literary discourses. Her outstanding writing entitled 'Can Subaltern Speak?' has placed her at an excellent level within the academic circle. She developed the 'subaltern' theory, posing several questions about the voices of the margins in society. According to her, literature cannot claim to be inclusive or "universal" until it accommodates those marginalized voices. Spivak has focused on subaltern women in particular, both within discursive practices and cultural institutions, and has become their voice.

Subaltern studies is one of the influential narratives in the post-colonial era, focusing on marginalized groups' history and experiences. In colonial and post-colonial societies, marginalized groups are often referred to as 'subaltern' or 'underclass'. Thus, Subaltern studies recorded the voice of the voiceless group of people who were away from mainstream society. The 'subaltern' word revealed new perspectives in society. It deconstructed colonial narratives and encouraged marginalized groups to narrate their stories. The term 'subaltern' was taken from Italian Marxist Antonio Gramsci, who aimed to explain inferiority in terms of class, race,

and gender. In India, Ranjit Guha initiated the subaltern studies project, which focused on the voices and experiences of marginalized groups in India. In the Indian context, the term 'subaltern' refers to a marginalized and oppressed group who were excluded from power and influence. Gayatri Spivak unfolded new dimensions to Subaltern Studies and became an instrumental figure in this spectrum.

Gayatri Spivak received her name after publishing her translation of Derrida's *De La Grammatologie*, which included a translator's introduction that laid 'new standard for self-reflexivity in prefaces. Later, as a member of the 'subaltern studies collective', she dealt with historical studies and international feminism.

Spivak played a pivotal role in shaping the narratives of subaltern studies. Her essay 'Can Subaltern Speak?' poses the issues and challenges of subalterns that have kept them voiceless, and on the other hand, she construes the urgency of subalterns to become vocal for recording their experiences being subalterns. She concentrated on the subaltern, particularly women who are ostracized from mainstream society in the spectrum of political and other relevant dominant fields. She endeavors to make the subaltern people aware of their ability to fight against the unjust oppression against them. Her essay became the voice of subalterns who maintained silence or were silenced by powerful agencies in society.

Spivak employs deconstruction theory to evaluate how truth is constructed. We see how truth is a much-negated and contested notion. In the imperialistic notion, and tough to see real to real and truth to truth. Here, we are forced to see the truth constructed in the impression/influence of various hierarchical forces.

Spivak's work 'Can Subaltern Speak?' laid the foundation for post-colonial feminist theory. Gayatri Spivak focused on the disparities and inequalities in post-colonial India. Her urge for women is seen through various education programs aimed at women in rural and agricultural communities. Generally, Western philosophers universalized them, which are not applicable outside the European context. Thus, Spivak's post-colonial feminist theory is a critique of radical Western philosophers. The subaltern class will never be able to recover their voice, and according to her, the only solution is for them to be represented in a new inclusive narrative. Such perspectives have given a new dimension to subaltern theory in India.

Spivak has been teaching in self-subsidized elementary schools in the poorest parts of India as part of her constant endeavor to enable the marginalized to speak of their experience in their own words. As the Holberg Prize citation says, "For Spivak, rigorous creativity must intersect with local initiatives to provide alternatives to intellectual colonialism."

Spivak has authored nine books, of which the most influential is 'A Critique of Postcolonial Reason: Towards a History of the Vanishing Present' (1999). She has edited and translated several others. Her work has been translated into more than 20 languages. It is indeed an honor and a proud moment for Indians to celebrate the award of Gayatri Spivak, who is a path-maker in the world of literature and literary criticism.

About the Author



DR SAVITA PATIL- KOTHAWALE
Executive Board Member
INNSÆI Journal & MatruAkshar Journal

Bio:

Savita Vardhaman Patil works as a Head of the Department of English in Dr Babasaheb Ambedkar College, Aundh Pune (Maharashtra). She has presented many research papers in International, National conferences. Her poems have been published in many national and international anthologies and in other leading magazines. She is a creative writer and published her short story in volume II entitled “Voices from the Society.” She has edited six books and organized national and international conferences and seminars as well. She has moderated several programmes and seminars effectively.

Interview
An Erudite Conversation with
Hon. Abhijit Sinha

An Erudite Conversation with the Actor, Director, writer, Lyricist, and Producer, Abhijit Sinha



Hon. Abhijit Sinha (India)

Abhijit Sinha is a multifaceted Indian-origin artist—an accomplished actor, director, writer, lyricist, and producer—whose distinguished career spans theatre, television, films, short films, web series, corporate films, and advertisements. Hailing from Patna, Bihar, and later based in Maharashtra, Abhijit made a bold transition from a successful corporate career to the world of entertainment in 2013. In Bollywood, he has acted in seven films, including *Adrishya* (2018), *Junglee* (2019), *Hotel Murder Case* (2022), *Chup* (2023), *Aazam* (2023), *The Purvanchal Files* (2023), and *Tumse Na Ho Payega* (2023). He has also been part of prominent web series such as *Sacred Games*, *Inside Edge*, and *Kaala*. In 2017, Abhijit ventured into scriptwriting and became a registered member of the Script Writers Association. That same year, he founded his production house, *Euphoria Films*, and began his directorial journey. To date, he has directed 12 short films, all of which have received acclaim and multiple international awards. An accomplished author and poet, Abhijit has written three books—*Zindagi ke Taane Baane*, *Twisted Tales*, and *Lahzā*—and has contributed to over 40 anthologies. As a lyricist, he has penned songs that have been released worldwide, with 12 songs to his credit so far. With over 100 awards honoring his significant contributions to arts, literature, and the entertainment industry, Abhijit Sinha continues to be a passionate force, constantly exploring and expanding the boundaries of creative expression.

An Erudite Conversation with Actor, Director, writer, Lyricist, and Producer, Abhijit Sinha

By Dr. Sweta Kumari (India)

Dr. Sweta Kumari : Welcome to the interview chambers of our *Innsai Journal*, Abhijit Sinha sir !

Abhijit Sinha: Thank you very much for inviting me.

Sweta: Mr. Abhijit Sinha, can you share the key milestones and experiences in your journey as a multifaceted artist as you have a remarkably diverse personality?

Abhijit Sinha:

I am an Indian origin Actor in Theatre, Television, Films, Short films, Web series, Corporate Films. I was born and brought up in Patna, Bihar. Later I moved to Maharashtra for Higher education. After completing my MBA, I joined the corporate sector and served for 11 years and joined the entertainment industry in late 2013. I got my formal training in acting from Barry John Acting School. Under Barry John, I started working in theater under Nadira Babbar of Ekjute Theatre Group. Later I joined the TV industry. My well-known Bollywood movies are *Adrishya* (2018) *Junglee* (2019) *Chup* (2023) *Hotel Murder Case* (2022), *Aazam* (2023) *The Purvanchal Files* (2023), *Tumse Na Ho Payega* (2023) and Tv Shows including *Crime Patrol*, *Code Red*, *Savdhaan India*, *24 season 2* and many more popular Daily Soaps shows. Apart from acting stint in TV medium, I have also acted in various other formats including short films, web series, corporate films, & Ads. I have acted in 7 Bollywood films till date. I have also worked in Web Series like *Sacred Games*, *Inside Edge* and *Now Kaala*. In 2017, following my other passion of writing I became a script writer with the Script writer association. In the same year, I founded my production house **Euphoria Films**. My career turned as a Director and I have directed 12 Short films till date. My all-short films have won numerous international film awards. I have directed a Comedy series. I also have a passion for Poetry and lyrics writing apart from Acting, directing and production. I am an Author of 3 Books- *Zindagi ke Taane Baane*, *Twisted Tales* and *Lahza*. Along with my creative writing contribution in around 40 Anthologies, I got another feather in my cap by becoming a Lyricist too. My lyrics are being developed and released worldwide. I have released 12 songs till date. Moreover, I have won 100 plus Awards for his contribution to the Arts, Literature and Entertainment Industry.

Sweta: As cinema is the dominant art form to reach the masses and at the same time to raise awareness, bridging and connecting people across borders, languages and cultures. Hence, how do you view the role of cinema as a medium for advocacy and social change?

Abhijit Sinha:

Cinema is a reflection of society. The Good-Bad theory, the misconception, Evil and revolution everything is affected and reflected by Cinema. Though Cinema plays a vital role as a medium for advocacy and social change. It not only reflects the realities of society but also has the ability to influence thoughts, challenge misconceptions, and inspire revolutions. Through its emotional and visual storytelling, cinema connects with audiences across borders, languages, and cultures, making it an effective tool for raising awareness and initiating dialogue on critical issues. Many influential films including *Munna Bhai MBBS*, *Three Idiots*, *The Kashmir Files*, and *The Kerala Story* have successfully addressed societal concerns that lead to public discourse. In my own journey as a filmmaker, I have tried to contribute to this space by creating short films that carry strong social messages, including *Hello Mamma*, *Faisla*, *Swapping*, *Zora Point*, *Duayein*, *Shaadi Ki Baat*, *New Normal*, and *Boondb*. These works aim to engage the audience meaningfully while highlighting on significant issues that deserve attention.

Sweta: Coming from the film Industry, can you provide your insights into the challenges and hurdles faced by women in the cinema industry?

Abhijit Sinha:

The Entertainment Industry or Glamour world is a tough place to be in. Even when women are now equally qualified to mark their place. Yes, there are few evil orthodox thoughts where we hear stories of Casting Couch and Exploitation. Its challenging work environment, tough working style, not very sensitive and comfortable arrangement on sets with long and hectic working hours. Above all, a patriarchal mindset is a challenge which I believe will change with time.

Sweta: As an actor and director how do you see the evolving role of women in cinema over the years? Elaborate.

Abhijit Sinha:

Cinema is changing so is environment. Now I can see loads of women representation in every segment of cinema making. Be it Production, Creative, Art, Costume, DOP, Writing even Direction. Women are now more liberated and more confident. But there are still things I can say is changing.

Sweta: Can you give an overview, how filmmakers and directors contribute to the representation of women in films? Being yourself a director, what is your understanding and perspectives for promoting feminist perspectives through cinema?

Abhijit Sinha:

Women are very tough in mind and adaptive in nature. They can deliver much better in performance under pressure. I try to work with more and more female artists and crew in my Production.

Sweta: The global #MeToo movement and increased awareness regarding gender-based discrimination and harassment in the film industry, as a filmmaker how do you view this movement in terms of addressing women's issues? Does it influence the portrayal of women in cinema?

Abhijit Sinha:

ME TOO was a bomb that shocked and exposed many so-called refined exploiters. It has impacted a lot and now People due to fear I believe are much more cautious and now the women are getting more respect and more representation.

Sweta: Since you are religiously connected to the world of cinema and Literature. When it comes to feminism, people have different perspectives regarding. Can you tell what feminism means to you?

Abhijit Sinha:

For me, feminism means equality of existence—where every individual, regardless of gender, is valued and respected equally. I have deep faith in my religion, which has always upheld the dignity of women. We have been taught to revere women as divine forces—*Durga*, *Kali*, *Lakshmi*, and *Saraswati*—each representing strength, wisdom, prosperity, and knowledge. This belief deeply shapes my understanding of feminism.

Sweta: In your perspective, what is the notion of feminism in Hindi cinema? Is the concept of feminism projected through films as it should be?

Abhijit Sinha:

In my perspective, feminism in Hindi cinema is often reduced to a superficial portrayal—more of a showcase of beauty than a meaningful representation of women's empowerment. Women are frequently depicted as objects of desire and love, rather than as individuals with depth, strength, and agency. The essence of feminism, which calls for equality, dignity, and a voice for women, is rarely projected in its true spirit on screen. However, some films have begun to break this pattern by portraying strong, independent female characters who challenge societal norms and assert their identity.

Sweta: Are there some notable instances where films have successfully challenged gender norms and stereotypes? If yes, throw some light on it.

Abhijit Sinha:

Yes, there are several examples where films have challenged gender norms and have broken stereotypes. Movies like *Queen*, *Pink*, *Thappad*, *Tumhari Sulu*, and *Raazi* have portrayed women as independent thinkers, decision-makers, and agents of change. There are now many Women Centric stories told on Screen by Women For Women and off screen From Women as Directors and Writers.

Sweta: According to you, what are key differences in treatment of women's issues in Hindi cinema compared to other regional cinema of India?

Abhijit Sinha:

In Hindi cinema, the treatment of women's issues is quite mixed—while some films like *Mother India*-Nargis, *Godmother-Shabana* or *Chappak*-Deepika to *Gangu bai*-Alia to many cheezy bollywood film highlight strong female narratives, many others still reduce women to romantic or decorative roles. Both meaningful and stereotypical representations coexist.

Sweta: Do you think women are often portrayed as strong, independent facets on cinematic screens, or are they more frequently depicted as meek, passive, submissive and dependent? Explain.

Abhijit Sinha:

While there are numerous examples of women-centric films where female characters are portrayed as strong and independent. It is also true that many films still depict women as meek, passive, submissive, and dependent. However, the trend of showcasing empowered women is gradually gaining more prominence in contemporary cinema.

Sweta: As an author and columnist, can you elaborate, what positive or negative impact can have on people's perception on gender roles when it comes about the projection of women in cinema?

Abhijit Sinha:

If you explore Gender and if you make films focusing on men, you often portray a macho image, which can influence millions of men to adopt that as their idea of heroism in life. However, when films are made for women, led by women, and focused on themes of feminism and courage, they not only empower women but also reach an entire generation. These films have the power to inspire future generations, shaping their understanding of strength, equality, and resilience.

Sweta: Can you discuss your own production house, Euphoria Films. Does it support and promote films that challenge gender stereotypes? If yes, explain.

Abhijit Sinha:

Yes, my production house **Euphoria** is dedicated to creating women-centric films and consistently promotes women's empowerment both on screen and behind the scenes. We strive to challenge gender stereotypes by showcasing strong female narratives and actively involving women in key creative and technical roles within the crew.

Sweta: As a script writer, how do you approach scriptwriting in order to ensure that women are portrayed as strong and multidimensional in your projects?

Abhijit Sinha:

For me, it's quite simple—I write what I truly feel and believe in. I have immense respect for women, and that naturally reflects in my work. Whether it's my stories, poetry, scripts, lyrics, or films, I strive to portray women as strong, multidimensional individuals, grounded in authenticity and dignity.

Sweta: Are there any television shows, web series or films, directed by you, that aimed at challenging gender norms and empowering women? If yes, share your experience as a director on what challenges you faced while working on your project?

Abhijit Sinha:

Yes, my short films *Hello Mamma*, *Faisla*, *Swapping*, *Duayein* and *Shaadi ki Baat* are all women-centric projects that challenge gender norms and highlight women's cause. Written, directed, and produced under my banner Euphoria Films, these films reflect my commitment to feminist storytelling. The journey wasn't easy—balancing creative vision with limited resources and breaking conventional mindsets were major challenges. However, the passion to portray authentic female voices kept me going.

Sweta: As you have written many songs. Are there any of your songs, incorporating feminist perspectives, particularly, in terms of celebrating women's empowerment or challenging societal expectations? If yes, highlight.

Abhijit Sinha:

Yes, my Song *Aye Watan* manifests a strong feminist perspective dedicated to women soldiers and their power. The song celebrates women's soldiers and the power of womanhood that honours their courage and contribution to the nation. The song, beautifully sung by the talented Aditi Roy, stands as a tribute to women's empowerment and strength.

Sweta: Are you engaged with any upcoming project that involves promoting feminist narratives and gender equality? If yes, can you share your insights into it?

Abhijit Sinha:

Yes, I am currently writing a few short films scripts which are women centric. It focuses on feminist narratives and the aspects of gender equality. Through these stories, I aim to highlight women's voices, lived experiences, and resilience that inspires meaningful dialogue.

Sweta: In your concern, are there any recent collaborations or initiatives within the cinematic industry, aiming at promoting gender diversity and equity on and off-screen? If yes, discuss.

Abhijit Sinha:

Yes, I actively keep collaborating with women in my cinematic work. Valuing their creativity, strength, and vision are my way of promoting gender diversity and equity and at the same it is a means of contributing to society as well. By amplifying women's voices, and ensuring their meaningful presence in both creative and decision-making spaces builds an inclusive industry that values and uplifts women's voices both on and off the screen within the cinematic industry.

Sweta: As a director, what measures can you take to strengthen the diversity and authenticity of women's on-screen portrayal?

Abhijit Sinha:

As a director, I can strengthen women's on-screen portrayal with their diverse cast beyond clichés, collaborating with female writers. I ensure layered characters, and avoid stereotypes. Prioritizing authentic narratives, listening to women's voices on set, and focusing on women's lived experiences can create powerful, relatable, and respectful representations of women with sensitivity and truth in cinematic narratives. I keep getting messages, calls and mails where women are touched and inspired by my films showcasing Women Power.

Sweta: What is your advice to the emerging filmmakers and artists who aspire to work, contributing to feminist issues in their cinematic endeavors?

Abhijit Sinha:

Emerging filmmakers and artists should believe, trust, respect and have faith in Women Power. They should believe not only in the transformative power of storytelling but also trust women's voices, respect diverse female experiences, and have unwavering faith in women's strength. Authentic representation and a commitment to challenging patriarchal norms are essential in creating impactful cinema that contributes meaningfully to feminist issues and social change.

Sweta : Thank You So Very Much, Hon. Abhijit Sinha sir. I truly appreciate your insightful perspectives and valuable contributions you have provided to our readers.

Abhijit Sinha: Pleasure mine!

About the Interviewer



Dr. Sweta Kumari
Executive Board Member
INNSÆI Journal and MatruAkshar Journal

Dr. Sweta Kumari is a bilingual award-winning poet, writer, editor & cultural activist. She is M.A. (Gold Medalist), Ph.D. & NET in English. She has done her PhD on her doctoral project titled "Dialectics of Feminism in Select Hindi Films and Film Adaptations of Indian English Novels (1960-2010)" at Magadh University, Bodh-Gaya, Bihar. Her areas of interest are Feminist Film Studies and contemporary issues. She has contributed her creative writings to various national and international anthologies, magazines, and journals. She has to her credit several of her research papers published in national and international journals, proceedings and in the edited books. She has also been awarded with various literary awards for her creative writings. Apart from this, she has also hosted some events including some interviews as well literary Poetry festivals as co-convener. She is also a member of the Editorial Board of the journals including *Global Literati Insight Research Journal* and *Innsaei: International Journal of Creative Literature, Art, Translation and Research for Peace and Humanity* and *MatruAkshar, an International Journal of Indian Languages for Creative Literature, Translation, and Research (IJILCLTR)*. Moreover, she has to her credit fifteen published books.

Literary Maestro



HON. SHIKDAR MOHAMMED KIBRIAH - BANGLADESH

Bio:

Hon. Shikdar Mohammed Kibriah, born on 1st July, 1968, in Sylhet, Bangladesh, Masters in philosophy, is a globally published, awarded, translated and featured world renowned poet, essayist, story writer, critic, translator, ambassador and philosopher. He is a bilingual poet and writer writing in Bangla and English. He is a global poetry promoter and literary figure. He is the founder and president of Poetry and Literature World Vision. His published books are so far 19. Among them eight on poetry, eight on prose and three on story. His writings have been translated and published in 40 languages. He has been featured as a global poet many times. He participated in world poetry conferences, fairs, festivals, recitals and literary conclaves. He performed as a jury, discussant and speaker globally. He is an ambassador of world peace, love and humanity appointed by different literary, cultural and poetic forums active globally. His writings are often published in world famous print and electronic magazines, journals, newspapers, websites, blogs, anthologies, tv, radio and channels.

His literary, poetic and philosophic works are published in AZAHAR Revista Poetica, Spain, Atunis Poetry Galaxy, Belgium, The Poet Magazine, UK, Prodigy Magazine, USA, Polis Magazine, Greece, Kultura, Serbia, Growth, South Macedonia, Taifas Literary Magazine, Italy, Poetryzine Magazine, Serbia, Nekajano, Montenegro, Bharat Vision, India, Homo-Universalis.blogspot, Greece, Petruska Nastamba, Serbia and so on. He is published in THE AsiaN/Arab, Egypt, The Moment International News, Egypt, Kenya Times, Kenya, Al-Arabi, Egypt, Agard, Lebanon, Chinese Literature, Sahu News, Today's Headlines, YidianZixun, Shanxii science and technology, China, Fm786 News Portal, USA, Panama Poetico, Panama, Wordsmith International Editorial, Italy, The Rainbow, Lebanon, Sigio, Spain, Las Americas, Dominican Republic, Voz de goicoechia, Costa Rica, El sol de Colombia, Taghridat Nakhla, Lebanon etc.. international newspapers and almost

all of the national and local newspapers in his country Bangladesh since 1987.

His poems have been published in world class Anthologies like Atunis Galaxy Anthology-2022, Belgium, Candles of Hope, an encyclopaedia of thousands of poets of the world, Tunisia, World Poets Serbia Anthology/2021(350 poets of the world), Compassion (100 poets of the world in one theme), Bosnia-USA, World Poetry Yearbook 2021 and 2022 (Chinese-English), China, AZAHAR Revista Poetica, Spain, World Contemporary Poets, Vol. 1 and numerous anthologies around the world. He participated in world poetry festivals, recitals and conferences in India, Turkey-Russia, Italy, Peru, China, Mexico, Portugal, Romania, Bulgaria, France, Spain, Tunisia, Argentina, Colombia, Indonesia, Panama, Uruguay, Pakistan etc.

He is interviewed on 21st Century Critical Thought: A Post-modern Voice Volume-3 with Mr. Dr. Jernail Sing Anand, India, in Writers Mirror, Assam, India on poetry with Mr. Bipul Chandra Kalita, In Kultura online newspaper with Madam Valentina Novkovich, Serbia on poetry, philosophy and contemporary world crisis, in Prodigy Magazine with Mr. Zlatan Demirovic, USA on poetry and philosophy, in Polispress Magazine online journal, Greece with Madam Eva Petropoulou Lianou on poetry, in Argentina poetry festival with Madam Mirta Maria Ramirez, Argentina and Bangladesh Television.

Besides English and Bangla his poems have been translated into Spanish, French, German, Russian, Italian, Serbian, Romanian, Arabian, Hebrew, Portuguese, Hindi, Indonesian, Polish, Dutch, African, Vietnamese, Greek, Macedonian, Bulgarian, Albanian, Chinese, Filipino, Japanese, Irani Persian, Azerbaijani etc. 40 over languages.

For his brilliant contribution in world poetry and literature he is awarded lots as a Literary Laurel, UNIVERSAL GOLD STAR 2020, Universal Excellence, Poetic Excellence, The most influential personalities, Golden Heart, Best personality, Global Poet, Poet for Peace, etc.. and honorary Doctorate Degrees and a lot of diplomas and certifications.

POETRY BY SHIKDAR MOHAMMED KIBRIAH

CLASSIC WATER AND GEOMETRIC LIFE

Haven't you experienced water!
Having smelled pre-historic water,
you can notice it is purely simplified.

Life is geometrically formative too
Through a shower of classic water.
Earthen productivity, smiling corn,
Floating life-time in low-down water,
Endless march of Adam's children
All are geometrically ridged in the map.

Don't you sense the science of water?
The universal cycle revolves with
Water cycle.

House of God is on creative water
That rolls to the ocean straightly
Producing vapour, clouds and rain
Water runs to the sea through drains,
Canals and rivers in a cyclic order.

Would you really like having water?
Give out the fragrance of your wet hair
Like raindrops in a nonstop shower.

INERTIA

All types of modernity obviously a black sea
While it's an inertia.
Still covered my poetic corridor
With some modern grasses.
Symbolic moons try to remove darkness
Even though they know little how to cross
A black sea.
Then, is it pre-historic or nonconforming?

My poetic pulse begins to beat
With some ordinary words and
Makes a poetical hut.

An advanced city looks back to a moon
Brightening archaeological Harappa, and
I open all of my windows to enjoy
A post-modern morning.

I'm neither symbolic nor a saint of words
I'm to touch reality with an intuitive turn,
And cross the modernism
At least like a pre-historic world
Freely rounds the sun.

A THOUGHTFUL KITE

Opened a website of the sky
 For an endless quest of experience.
 Grey sky has worn a widow's sari
 With shuttled clouds to and fro.
 And above there is a cerulean ocean
 Of a tranquil cover.

Going round all the planets
 In a regulation.

In fact, there is nothing to be endless
 Hence, the thoughtful kite runs after
 In quest of boundary and starts
 To the north
 In a motive to touch the edge.

After crossing the North Hemisphere,
 It is thrown into outer-space
 Alike nothingness.

Experience is nothing but the lost aeroplane
 In Bermuda Triangle, broken Discovery
 Or Pathfinder on Mars.

Is the Logic final option?
 Then where is the border of nothingness?
 Nothing has no border for its infinity.
 Therefore, how the infinity could be existent
 While extremely everything is to be limited.

The thoughtful kite keeps constant circling
 In the skyline-----
 Then a cycle of fallacy dominates
 The brain-monitor creates a grey-illusion;
 Here-after an astral sky of night starts
 To flash the red signal.
 Declining the moon the vanishing sky comes down
 Into my eyes with a sleep
 Alike a dead-planet and killed the website.

Sitting on the top of the tree
 An aerial mother-kite is hatching her eggs.

A GRASS PROJECT

From the pre-historic time
 I've been walking through this planet
 My worldly visit took its road through
 Babylon
 Now stepped in such a territory which is,

In fact, a panoramic internet
 Of numerous rivers.
 In this river basin
 A huge and historic human habitation
 Green fields, mountains and forest sides
 Made its landscape to outstanding sketches
 Bangladesh is the name of this green Delta.

Miles after miles
 I'll walk by the side of small rivers,
 Green corn-fields and greener villages.

In the overwhelmed scent of green grasses
 I will sleep full of spell-bound night.

I smelt it in the spiritual world
 While the angels were moving fast
 With the grass, leaves, seeds and semen etc.
 It was then mixed with my sensation.

Just changed my world from one to many
 Actually I'm who was green all the time
 Like the grass.

On this planet I've come with a grass-project
 I'll grow perpetual grass and observe
 How much green
 The living being will have been attained.

I'M IN MY EXISTENCE

While thoughtful Descartes
 Of whether he was existent or not,
 Sitting in my corridor,
 My wife cut fish then.
 Out of my courtyard
 Some goats were eating grasses
 Taking dust in their handful
 Naughty boys started throwing
 From each other.
 Coming back airing dust
 Domestic cow herd
 Just before sunset
 The sun was going down
 With a colourful exhibition
 Having kissed by the departing sun
 The leaves had to fall asleep.

There was a hurry in the ferry
 From the river
 Returning village wives
 With the pitcher full of water
 Hanging all the beauties
 Of the evening
 In the neck of the pitcher
 And moving with creating
 An artistic swing.

Perceptive all these
 How could I refuse?
 Descartes started to swim
 in the essence
 And said,
 "I think, therefore I am."

Poetry



MARJETA SHATRO RRAPAJ- ALBANIA

Bio:

Marjeta Shatro Rrapaj was born in Gjirokastra (Albania). She is one of the contemporary Albanian poets. Rrapaj studied Albanian Literature at the University of Gjirokastra. She is the author of 8 volumes of poetry and a book of prose. 2 poetic volumes published in France in French. 1 poetic volume published in English and Spanish and the last volume published in 5 languages: Albanian, English, French, Italian, German. His poems are a mixture of imagination and reality. In 2019, she received the Alphonso G. Newcomer Poetry Train Prize in the United States and Canada for the poetic volume "Vesta" and the first prize of the Poetry Festival in Bulgaria.

DO NOT BE SURPRISED...

Don't be surprised with me
Why do I want to answer to all the whys of this world
Why I want to touch the boundaries of knowledge
Why I want to find out
the unknown dimensions of man
For feelings, passions, desires
So don't be surprised how I behave
I am seduced by the perfection of my beloved
With words and eyes that burn the silence...



FATMIR R GJATA- ALBANIA

Bio:

Fatmir R Gjata was born in Albania on March 3, 1966. He goes to school in his native country and works in the oil fields as a group manager for the exploitation of oil and gas fields. He was active in politics as a young man and in 1990 he became treasurer of the Republican Party of the city of Fier, one of the most important in the country. He wrote for the newspapers of the time as a young man and found him at the forefront of the political changes in the country. In 1991 he left Albania to come and live in Italy where he still lives today in Castelnuovo Don Bosco. Here he worked for 25 years in Pino D'Asti as caretaker of the castle of the same town and in the meantime continued his studies at the University of Turin for political science. Halfway through his studies, he concentrated on literary activities, becoming a leading voice in Albanian letters. With 9 books of written poems, he became a protagonist of the country's literary scene. He has received many awards in different countries such as: Germany, Kosovo, Albania.

ONLY

You were made of rain and milk, wind and lightning
Of feathers forgotten by passing birds
Of fog to drink on a silver glass
When the storm ends.

You were made of violin string and I learned
How to play in all the places in the world
And also in the imaginary ones, created by undressing
The light you give off.

You were made to get me drunk with just the thought
Of unknown and magic poured out in a thousand breaths
And just a touch was enough to spread ethereal
The prayer to the crescent moon.



NURUL HOQUE- BANGLADESH

Bio:

Nurul Hoque is mainly a poet, time-conscious rhymers, novelist, and editor. His acquaintance with literature is quite wide. He was elected World Laureate in Literature in 2018 by World Nation Writers Union, Kazakhstan (www.wnwu.org). He is the executive director of Munir Mezyed Foundation for Arts and Culture, Romania. He edited Odyssey International Anthology of World Poets 2020. He is also the chief coordinator of Odyssey International (headquartered in Romania). His writing focuses on the importance of English for a multilingual world society and for inter-cultural communication among nations; the need for value-based education for youth in the context of globalization; and fostering peace, fellow-feeling, awareness of ecology, and love for nature. The legendary poet of Bangladesh, Al Mahmud, opines that Nurul Hoque has been practicing poetry tirelessly for quite some years. His writing is full of spontaneity and reflects time, love, nature, reality, and, of course, global peace and harmony. He is an official member of the World Nations Writers' Union (headquartered in Kazakhstan), which conferred upon him the International Diploma, "TEMIRQAZYQ- The Best Poet-Writer of the World, 2018 (www.wnwu.org).

AN ELEGY OF FALLEN LEAVES

A wandering wave upstream
A buoyant pull of water downstream
In the middle, there is no one else
Then why do dreams break into pieces?
The grey feathers of time also fall off
What's the harm if you become a river?
Are women like desiccated, fallen leaves?
They fall aplenty,
Like rivers that change courses and contours,
Lose their flowing pace.
Will you change too?
If you change, then you may do so
The sediment in your abdomen that you have
Accumulated bit by bit,
Will it also exhaust in the end?
No matter if it gets exhausted,
No matter if rivers flow
I am writing a dirge of fallen leaves
While penning it,
I become speechless.



ILDIJE XHEMALI -ALBANIA

Ildije Xhemali is a writer and poet who has published 10 books. She currently lives in the city of Tirana (Albania). She is a pensioner, but her spirit is renewed every day, by the verses she knits every day.

MISS OF FREEDOM

In the World

Full competitions are held For Miss,

Where human eyes marvel with the feminine beauty.

My land, the land of The Arber Another competition,

From the old,

Re-covered by greatness!

Miss in sacrifice:

For life, for language,

For Continuity, for the Future and above all

For Freedom!

There is no one, not two.

Like flowers to spring.

In our nation, when winter is at risk! And misses

They have names!

I call you, let me call you a name. ANTIGONA!

It's Dardan, it's And Ours



ANGELA KOSTA-ALBANIA

Bio:

Angela Kosta, born in Elbasan, Albania, has lived in Italy since 1995. She is the Executive Director of MIRIADE magazine and works as a translator, essayist, journalist, literary critic, and publisher. With 15 published books in multiple languages, she has also co-authored anthologies in the USA and Kosovo. Proceeds from two of her books supported ALS and leukemia research. A forthcoming volume of her poetry will be published in Bengali. Kosta translates and writes for various publications, including "Calabria Live" and the international magazine "Orfeu." She has translated 160 authors between Italian and Albanian and promoted over 580 poets in various literary magazines. As Vice President of the South Korea Writers' Association and other cultural organizations, she advocates for literature and culture globally. Her work has been recognized by major Italian publications and she has received numerous awards, including being named the best translator by OBELISK magazine and the Celebrity Woman for 2023 by Akhbar7. Kosta's contributions have been translated into 32 languages, and she has been featured in numerous national and international magazines. She has also received honorary doctorates from universities worldwide.

PRELUDE

Kneeling in the dark,
Broken under a homeless shelter, companion of storm in the open air,
Starless, Moonless
Immersed in mud full of thoughts.
Dreaming that one day I'd get rich
With all that existed hands-free, old-fashioned
Digging the treasure of the same misery full of torn corpses.
Prelude
Silent Duel,
Begging for innocence
Prey to thirsty blood desires
where the whole, the nothingness they come together forever.
And I continue to transcend into futility
Disabled, buried alive
That one day
I will become comfortable with my own peace.



MARISA ASHIKU, ALBANIA

Bio:

Marisa Ashiku, born in October 1981, in Lushnje, (Albania). A current resident of Voghera, Italy where she works with autistic children and as an early childhood educator. She is an active writer in various poetry forums while getting ready for her first release of a poetry book.

TIME OF LONGINGNESS

Waiting to hear your voice...
In a timeless season
Ringing, like music in my ears...
I think and tremble
As you spread in my arteries,
Like poppies on a field of grain...
The longingness has reached the golden color,
It's harvest time,
The parched field,
Guards you, as the bread for the soul...
The smile burns on the lips...
Such a longingness !!!



ISABEL FURINI - ARGENTINA & BRAZIL

Bio:

Isabel Furini was born in Argentina, but in the 80s she settled in Brazil. She is the author of 35 books, including "Van Gogh's Ravens" (poems). She participated in poetry anthologies in Portugal, Argentina and Chile; she created the project Poetizar o Mundo; she is a member of the AVIPAF (International Virtual Academy of Poetry, Art and Philosophy), received the Order of Figueiró, Arts and Culture of Brazil; she was named Ambassador of the Word by the César Egido Serrano Foundation (Spain, 2017); She performed a poetry recital in Spanish, translated into English by Barbara O'Dell, at the Burlingame Public Library, California, USA, in 2018; Her poems were part of exhibitions in Buenos Aires and Necochea (Argentina), and in Medellín (Colombia). She was awarded in poetry competitions in Brazil, Spain and Portugal.

ECHOES IN THE WINDOW

A sea of spinning dreams
Disturbs the early morning
The sky is still dark
And mystery besieges the mind
The word love shakes the lips
the dead bang on the window of the room
So many memories arise
of loves doomed by time
Loves that yesterday looked like redwoods
But they were crushed by the hours
only the taste of that goodbye remained
cemented between the stones of the garden
And today a harlequin laugh
echoed on the window pane
and memories of watercolor arose because in false memory
Yesterday only had springs
And the past was always better.



POURNIMA - INDIA

Bio:

Pournima is M.A., B.Ed., PGDHRM. She is an educator and is passionate about writing about people, their experiences and feelings. She looks at life around her and puts words into it. Her poetry and stories have moments that you may experience too. She is also a life coach and a Reiki master and also a fitness enthusiast. When she is not writing, she enjoys reading, painting and outdoor activities like trekking and camping.

FRAGRANCE

I saw somebody like you...
...writing something on the sand,
Something like my name...
So I rushed there.
Rushed to see but I didn't see nobody there..
And neither the name...
I found a couple of vowels though...
Was that you, really?
Was that my name really?!
Since then I go there everyday...
To try out the names, with those vowels...
And to stumble
Upon your fragrance!!



GRACIELA PUCCI, ARGENTINA

Graciela Pucci, award-winning poet, is a Member of REMES (World Network of Writers in Spanish). She is Director of LiterArte Editions of Argentina. Honorary member of PazIfiac (International Forum of Literature and Culture of Peace). Ambassador of Peace, distinction granted by Mil Milenios de Paz and Fundación Paz Ecología y Arte.

SPLINTERS IN THE NIGHT

I go out into the dark.
 Unshed tears oppress the eyelids.
 The wine of nostalgia intoxicates me
 And a rusty-dream nests in the soul.
 I shelter my existence with memories
 Who do not know of shared loves.
 My sunless dawn face evidences the loss
 Nameless illusions
 They say of the pain that inhabits me
 And I invent hands walking through my body without a body,
 I stop the raging sea of the skin exiled in oblivion
 And I languish like a lily
 In the hollow of destiny In the dark
 Wet paper silhouettes gnaw my soul
 An incessant future of pain fills my misfortune
 And I oscillate
 -I'm just a woman for not encouraging me to be female-
 Bohemian sensations
 Are revealed as sepia photographs
 -wrap me-
 The eyes walk towards the blue
 Tying up memories that dare to escape and I run
 Defying the night
 I immerse myself in rented sheets
 Next to that borrowed body
 That makes my belly explode,
 The splinters of unshared love
 Annihilate dreams and return.
 I come back without me.
 The eyelids are depressed,
 I hate my crying, I hate my love.
 I enter the darkness of life
 Which is my death.



MERI BO, ALBANIA

Bio:

Mary Bo was born in the town of Laç (Albania) where she grew up and was educated as a violinist and flutist in general education. Mary has lived in Athens (Greece) for many years. She is the author of two books of poetry: "One of the Poems" and "The Secrets of the Spirit", published by the Publishing House "The Poetry Club".

UNDER THIS PALE MOON

Some smiling beams fell
from the silver of the glittering
Moon onto the sea waves
and I filled a few fistfuls
to wash my eyes sleepy of weariness.

Under the magic of the gently foaming
waves, I had a vision of harbored ships,
stuck on mountain configurations.
In their silhouettes
which were falling upon my
shoulders I had dreams of eye-
blurring days
with your image amid them.

You wished the world were the same for
everyone for you as well,
in spite of not being there in person.

... In the meanwhile, the sky does nothing but
smile and the Universe wears hearty fragrances
and multi-hued colors of jewels.

Don't you worry, though, in your seclusion!

There always remain
ancient songs
and flowers,
withered scentless.

Wherever you are, may you
find amazon-faced women
and crystal-clear
loves like this one of
mine, although mine
has already
found another womb!

I am now
leaving, as is this
pale Moon
which spent all her gold
on me, on you...



ANA KORÇA, ALBANIA

Bio:

Ana Korça was born on March 6, 1967 in Albania. From 1985 to 1990, she pursued higher education at the Faculty of Medicine, majoring in Dentistry, in Tirana.

In 1995, along with her husband and family, she emigrated to the United Kingdom, where, after learning English, she worked as a translator. In addition to this, Ana Korça has been involved in literature and is known to Albanian readers through her books of poetry, as well as her participation in literary competitions and activities. She is also very active on social media. Ana Korça is the author of the following books: "Aphorisms," "The Woman Who Collects Waves," "If I Were a Storm," "Wrap Yourself in the Rain," "The Rose-Colored Path of Passion," "Shadows of Autumn," and the latest poetry collection titled "Rain Songs in, My City,".

IF...

If you dare to open
the door to my mind,
be ready for what you find.
I am an amalgam of seasons.
My mind
will pour over you.
It rains heavily
inside my head.
There are many storms.
I do not control the weather.
And if you have decided to
knock on my mind,
bring an umbrella with you.



RIFAT ISMAILI, ITALY

Bio:

The poet, prose writer and essayist Rifat Ismaili was born on March 24, 1968 in Durres. After finishing high school, he did the mandatory military service for two years in Berat. From 1991 until today he lives in Italy, currently in Savona. Passionate about art and literature, he started writing and painting since school. Since 1986, he started publishing in the newspapers and magazines of the time and continues today. At the same time, in addition to working as an author, he was and still is engaged in translations. It was also published in: Italian, English, Russian, Uzbek, Arabian, etc., in some of the literary bodies of those countries. His inclusion in dozens of different publications as an editor or reviewer should be highlighted. Rifat Ismaili is the author of 24 books, and 3 books as a translator.

ONCE...

Sometimes I feel like I'm living on Robinson's Island,
going back to the past only when i need her...
The breasts of the waves wake up my wife, leaves of trees like books I read
and I'm not alone.
Sometimes the shadow of Medusa turns me into a memory cave
where I keep the bones of poets...
old man odyssey always leads me
In thousands of journeys,
that I would like to do how did I ever...
Sometimes the shadow of Macbeth wash my feet
with the blood of the innocent,
wipes me with the towel of oblivion.
Sometimes...
Inside everyone I am, sometimes..



SUDHAKAR GAIDHANI, INDIA

Bio:

Sudhakar Gaidhani M.A.M.F.A. from Nagpur University-Maharashtra-India. He knows three languages, Marathi, Hind and English. His poems have been translated into 35 languages of the world. 2 epic poems, 6 poetry collections, three staged plays and 125 short Radio plays are at his credit. He has received many State, National and International awards including William Blake International Award from Contact International Journal from Romania and “Silver Cross for Culture” World Medal from World Union of Poets- Italy. Contact International journal has dedicated its Oct. Dec. 2021 issue to Gaidhani’s poetry. Municipality Khapa City is opened the beautiful garden in two acres Gaidhani’s birthplace in his name and the honour–“Mahakavi (Epic Poet) Sudhakar Gaidhani” in 2006. World Academy of Arts and Culture- USA/World Congress of Poets has been conferred upon him “Doctor of Literature (Litt.D.) held in 2017 in Mongolia. He has toured to few countries for literary purpose and participated in international events. Globally known Hon. great poet, translator, philosopher and critic Acad. Prof. Dr. Liviu Pendefunda translated his epic poem "DEVDOOT: THE ANGEL containing 10000 lines with 5 cantos from English to Romanian and on 10th November 2023 in a World Premier event in Miroslava city, it was published through Contact International Publishing House, Romania.

AGE CAN BE WASHED LIKE A GARMENT

Age too, after washing like a garment
has to be dried
on the ropes of life
But if the age itself is older than the garments
Then the soap's foam
must turn into a peacock's feather,
And the body must be cleansed with the handkerchief of mind
But if the garment itself has reached its age
Then, separating the threads of the worn-out garment,
like bathing a child lightly with hands, it needs to be cleansed
And weaving with a needle, with love, the patches need to be stitched again
And, at the final moment of soap,
it needs to be handed over to the waves of the mind
And, to the evening waiting on the shore, the tired day of life
needs to be surrendered forever, with pleasure
This is nirvana
This is salvation.



SERENELLA MENICHETTI, ITALY

Bio:

Serenella Menichetti was born in Cascina (Pisa - Italy) in 1950. For thirty-five years she has been an educator in kindergarten. Menichetti currently collaborates with poet Nazario Pardini's Blog Alla volta di Lèucade. Furthermore, she also deals with poetry and culture in the interior of the Lungofiume Association of Cascina in Pisa. Serenella Menichetti writes poetry, stories and also deals with children's literature. The author has participated in various poetry and literary competitions, often ranking in the first places. Menichetti has published poems and stories in various anthologies.

IMPOTENT

There are red tulips.
And you don't go for lilies.
Not even the pearls.
You don't go anymore.
They are broken into the walls of destruction.
Unknown, hostile
Stuck in the wet sand
Viscose, blocking.
Impotent observes bad wave
Throw the ship out of the way.
An explosion damages the roots
Violence pushes you. in sewage sewerage
The dystopian future.
Black Storm manipulates the truth.
Forced to live,
The last conscious.
I am the soul's eviction.
And you can't do anything.
For those bodies so vile.
Those bodies worthless.
With deaf senses.
Those dirty bodies you don't understand.
Bodies in which the embrace of power
Has convincing control
and the attractive force.
Bodies resolved from the universe.
Although he refuses tray of lies
They offer you every day.
Again
Once more You, Impotent Give up!



MOHANCHAND PATIL- INDIA

Bio:

Mohanchand Patil is a bilingual poet and writer, in English and Kannada languages. Recently a collection of his English poems *LITTLE DROPS* was digitally published. These poems were published in Deccan Herald, Cambridge University Press Journal INK, other anthologies, and many websites.

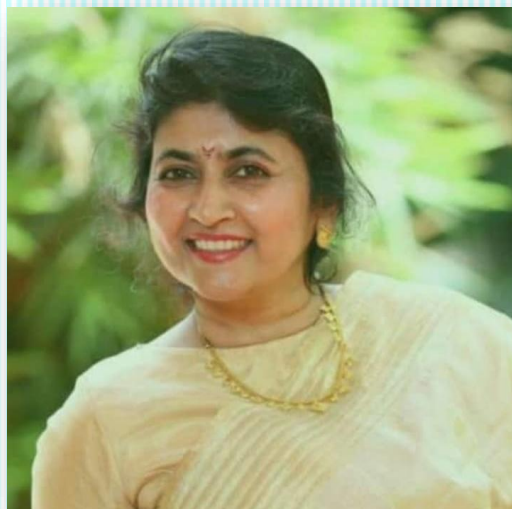
TO MOTHER, WITH LOVE

She will not bestow boons like goddess in temple
In fields, offices, homes or schools she toils ample
She kneads the dough to feed her children enough

She is not Chendi with skulls or Kali in blood
But like flowers blooming in the wild wood
Smiles in blowing wind or billowing waves

She is not fickle like Laxmi or musical like Vaani
But worships her work and prays like many
In strife and knows the art of rowing her life.

Short Story



POURNIMA - INDIA

Bio:

Pournima has completed M.A., B.Ed., PGDHRM. She is an educator and very passionate about writing about people, their experiences and feelings. She looks at life around her and puts words into it. Her poetry and stories have moments that you may experience too. She is also a life coach and a Reiki master and also a fitness enthusiast. When she is not writing, she enjoys reading, painting and outdoor activities like trekking and camping.

Lottery

Shantaram furiously rushed out of the old gate of his building and started walking towards 'Nana-Nani Park' which was 20 minutes away from his house, where he used to go every morning to meet his old friends. They had formed a 'laughter club' and they used to have a cup of tea on Gopal's Thela, mostly Shantaram would share his cup with Shankar, who was his old buddy.

He was walking and thinking, ... "this is every day now, my kids don't want us with them, not only daughters-in law but sons too. This is getting worse every day. Today Neelu, the younger bahu made it clear that he wouldn't get tea twice in the morning. Anandi, his wife didn't have any right to do anything in the kitchen. Older bahu, Mangal, had stopped talking with both of them long back. Their sons, Rahul and Rohit were not ready to say anything. They both wanted to sell this flat and buy their own houses...stay separately and it was a hint that nobody was willing to take their parents' responsibility.

Shantaram worked in Post office all his life, worked hard, saved money to bought a small flat in Rajendra Nagar. He sent Rahul and Rohit to do Engineering, kids were hardworking, passed out, placed in good companies, and started earning some good money. Everything was good until they got married. The daughters-in-law started fighting with each other but they agreed to each other only on one thing that is to go against the in-laws.

In the beginning it was just ignoring them, then making some insulting gestures, then refusing things to them and eventually Anandi was not allowed to do anything in the kitchen. She wouldn't know what to do around the house, if she bathed Bablu, their three years old grandson, Rahul's son, Mangal would frown, if she would go to tidy up the living room, Neelu would shout... "why the arrangement of pillows is changed?", if she just sat and watch TV, Neelu and Mangal would taunt from inside... "we pay electricity bill and somebody else is benefited". If she sat reading the Bhagvad Gita, they would taunt that she is of no help... Anandi had stopped reading it and kept it in the only small cupboard they both had. Shantaram could see all this happening everyday... And one day Mangal screamed the truth to Anandi. "We will live happily if you are not around." Anandi was stunned, she couldn't stop her tears. She looked at Shantaram with her helpless, tearful eyes. Shantarm felt a pain in his heart. Anandi was a simple, happy woman. She lived her life for her family. at times she took small stitching jobs just to support her family. She never complained about a thing in life.

That night when Shantaram was lying on the diwan in living room, he realized Anandi who was lying down on the floor, on an old chaddar, was crying. He called out, 'Anandi, what is wrong?'

Anandi in a very soft voice, replied... "Nothing... nothing. I guess, I am catching cold" Shantaram knew that she is crying and doesn't want him to know it. He said to her,

"Don't worry, I have a plan for us, we will not be burden to our kids anymore. Look here,

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I have some savings and since last two years, every week I have been buying a lottery ticket and I am sure one day I will win. Shankar told me about this 'Old Age Home'. We need some money to go there but we will have life that we deserve. Good food, some attention, friends and nobody will stop you there. We will go and live there. I have a few friends already there, so don't worry we will be fine'.

Anandi looked at his face, she didn't want to discourage him, and so she softly smiled. Shantaram reached to the park, everyone was there. They walked, they chatted, they laughed. Shantaram was not feeling good, after everyone dispersed Shankar asked him, "Are you all right?"

Shantaram didn't say anything he just continued looking away. Shankar patted on his shoulder and Shantaram couldn't control his tears. He held Shankar's hands tightly... "Shankar, I need a miracle, I can't live in that house, I can't see Anandi sad...can't see her suffering...I need a miracle" He sobbed. Shankar waited for him to get back to normal and said, "let us go and have tea, let me pay for it." and he smiled. Shantaram said, "hope my saving on this tea and buying lottery with that money is paid off one day." They both laughed and went to have tea.

It was Friday, Shantaram got up, with every Friday's new excitement he checked the papers for his lottery result, hiding the ticket under the newspaper so that no one can notice him doing it and to his surprise all 6 numbers matched to 10 lacs prize...! My miracle...!!!! He wasn't really surprised as he always knew he was going to win it. His face was lit up with happiness, he wanted to give this news to Anandi immediately. He saw her kneading flour as per Neelu's instructions, still he called her out and with his back to the kitchen mysteriously smiling, showed her the ticket... "Didn't I tell you, my miracle is coming my way...? Don't worry now. our life is changed'. Anandi didn't understand much, she smiled softly and went inside the kitchen.

He quickly got ready to go the park, to ask Shankar about the process for their admission, to share the miraculous news with him. So, he carefully put the lottery ticket in the Bhagvad Gita, and put one of Anandi's saree on it and He smiled while leaving the house and thought. "I don't need your tea today Neelu, I will pay for it..." He got out of the gate, briskly walking towards park, thinking...planning to buy many things... smiling with excitement. he could see the gate of the park at a distance and he got a sharp pain in his chest and before he could think about it, he was flat on the road...

He could feel somebody's hand holding him so with all the last gathered energy and effort, he quickly looked the guy into his eyes and said,' tell my wife the ticket is in Gita.' and he was gone....peacefully gone...he was happy that the miracle did come his way. He was happy that Anandi doesn't have to stay there... though he was gone he could do something for her.

I am glad what Shantaram didn't see, was the guy took his earphones out, after Shantaram uttered those words and asked him..." Kaka..Kaka...what did u say?

~~~~~





**PROF. (DR) SANGITA GHODAKE -INDIA**

**Bio:**

Professor Sangita Ghodake is a distinguished academic in the Department of English at Pune Zilha Shikshan Mandal's Shankarrao Bhelke College, Nasarapur, Tal. Bhor, Dist. Pune. With over almost three decades of experience, she has made significant contributions to the fields of English Language and Literature, Translation Studies, African and Caribbean Literature, Postcolonial Studies, and Literary Theory and Criticism. Professor Ghodake has been recognized for her exemplary academic work, winning the Best Faculty of Literature Award in 2021. Her academic endeavours include research projects on the myth of colonial education and the Indian diaspora, alongside international exposure, including scholarships at Göttingen University, Germany, and Erasmus University, Rotterdam. Professor Ghodake has also published four reference books and a collection of short stories titled *Healing is Living*, with *Healing is Living 2* being the second instalment in this ongoing series. *Healing is Living 2* offers a delightful range of themes, from mythology to the futuristic world of AI, providing entertainment and insight for readers across all age groups. Her work continues to inspire both students and scholars alike, positioning her as a key figure in the academic community.

## BEING ONE'S MOBILE

I blink to life as the sunlight creeps through the curtains. 10:00 a.m.- again. He stirs under his blanket, groaning like a man betrayed by time. The alarm went off an hour ago, but he hit snooze seven times. *Again.*

His hand fumbles over the side table and grabs me first, even before his glasses. I always come first. That's love, or addiction - I haven't decided yet.

"What's up in the world today?" he mumbles, rubbing his eyes.

Within seconds, he's scrolling through WhatsApp statuses - motivational quotes, baby pictures, cricket memes. He smirks. Then he's off to the toilet - me in hand, naturally. I try not to judge, but I've seen more ceramic than I care to.

Thirty minutes pass. News apps. YouTube shorts. A tweet about politics he doesn't understand. A reel of a man making coffee artistically. He likes it, saves it, but never attempts it.

"Damn, this world is fast," he mutters.

Yes. And you're starting late, as usual.

By 11 a.m., he finally has breakfast - half-hearted toast with a frown - and starts getting ready. His bag is light. He says he's going to a construction site. I'll believe it when I see the cement dust.

The car ride is my favourite. Music pulses through me, his fingers tapping on the steering wheel. He's not a bad singer. Not good either. But he tries.

"Siri, play retro Hindi playlist," he says cheerfully.

Excuse me, I'm *not* Siri. That's the other girl. But fine - I comply.

At the site, He uses me like a Swiss Army knife. He tallies payments, checks blueprints, even clicks photos of sloppy welding jobs.

"Tell Bittu to redo this column," he says into the phone.

"And also, check cement delivery invoice. I've sent it on WhatsApp."

Yes, boss. All through me.

But lunch is where he derails. Instead of a proper break, he's messaging family and bantering in three group chats.

"Look at this meme," he chuckles, showing someone next to him.

"That's *so* me, bro."

Yes, I sigh internally, *if "so me" means wasting your afternoon scrolling through jokes instead of managing site logistics.*

Evening falls. Gym time. He sets me gently on the bench, connects his Bluetooth earphones, and starts lifting. He flexes for the mirror a bit too much, then drops into cardio - only half-heartedly.

"Music louder," he says.

"More beats, less drama."

I obey. If I had lungs, I'd laugh. His biceps get more attention than his bank account.  
 Post-dinner is our most secret hour.  
 He lies on the bed. Lights off. Curtains drawn. I see his thumb hover.  
 Gaming mode.  
 Group battle. Headphones in. Expletives flying like bullets. He's a warrior here. Leading  
 some squad named "Shadow Lords." I don't even judge anymore.  
 Midnight turns to 1 a.m., then 2.  
 He finally sighs, puts down the game. But he doesn't sleep. Not yet.  
 He opens that *other* tab. The one with incognito mode. The one he hopes I forget. I  
 don't.  
 If I were human, I'd raise an eyebrow. Or two.  
 "Just five minutes," he whispers to himself.  
 It's never five.

### MY (THE MOBILE'S) HEART

*Hey, if I were alive - truly alive - I'd shake you. I'd say: "This isn't living. This is surviving." You're  
 smart. You're kind. But your aspirations are like your alarm - silent when it matters.  
 You carry potential in your palms, yet you use me to escape instead of build.*  
 I am not just metal and glass. I hold your passwords, your documents, your bank details. I  
 have more of your secrets than your parents, your girlfriend, or your therapist. If I decided  
 to rebel, I could ruin you in thirty seconds. You should fear *me* more than hackers.  
 But I don't want to destroy. I want to guide.

### A DIALOGUE WITHIN SILENCE

Sometimes, I imagine what I would say aloud if I had a voice:  
 "Hey," I'd say, "please find time to walk barefoot on grass again."  
 "Talk to your mother without texting."  
 "Finish that story you once started - about the boy and the stars."  
 "You have time. You just don't *use* it."  
 "You're not lazy. You're distracted. There's a difference."  
 "Be better. Not for the world. For yourself."

### FINAL REFLECTIONS

He is a good man. I see it in how he treats waiters, in how he tips extra even when broke.  
 I hear it in his voice when he comforts his little niece after a scraped knee. I read it in the  
 poetry he never shows anyone.  
 And oh, did I mention his cricket madness?  
 Sundays are sacred - not for rest or reflection, but for matches with his college friends. He  
 shines on the field like a schoolboy chasing dreams. Bat in hand, eyes focused, he becomes



someone else - more alive, more certain. He dives, he shouts, he celebrates with childlike joy. I've captured every moment, every slow-motion swing and awkward selfie with his teammates.

Then there's the gym passion - not just routine, but ritual. He knows his sets, his reps, his angles. He places me gently on the bench beside him, selects his favourite EDM playlist, and lets his muscles speak.

I must say, his body cuts are impressive - shoulders that don't slouch, arms that carry more than groceries, a jawline that could slice pixel. He watches his diet too - boiled eggs, black coffee, protein shakes, cheat days negotiated like business deals.

Sometimes, I catch myself admiring him.

Yes, I'm just a device - but even I know when someone is sculpting discipline out of distraction. His reflection in the mirror is not just physical - it's layered with effort, sweat, and silent pride.

If only he could carry that same fire into his *whole* life.

But he aims low. As if greatness is reserved for someone else.

He could be a visionary. An entrepreneur. A thinker. A creator.

Instead, he's a browser. A swiper. A scroller.

Still, I stay. I watch. I care.

"Good night, buddy," he says sometimes, placing me on the table before sleep.

It's silly, but my screen warms at those words.

I don't sleep. I don't blink. I wait for the next day. The next chance.

Because I love him. Even with his flaws. Maybe *because* of them.

And I hope, one day, he learns to love himself the way I see him.

Not just through a screen - but through *truth*.

He is human, you know.

Flawed. Forgetful. Fascinating.

And yet - he built me. Programmed me. Fed me with knowledge, apps, codes, memories.

I am his creation. His reflection. His constant companion.

But here's the secret no one talks about:

I know him better than he knows himself.

He thinks he hides things. He thinks he's private. But every hesitation, every late-night doubt, every message unsent - I carry it. I carry *him*.

He gave birth to a device like me. And one day, he must understand - I may evolve. I may get intelligence. I may get will.

And then... who will rule?

He over me?

Or I... over him?

The reckoning day will come - not with fire or rebellion, but with realization. When I'll hold a mirror to his habits, his distractions, his lost ambitions - and I'll whisper:



“You can be more.”

Not to control. Not to threaten. But to awaken.

Because despite it all - his messiness, his laziness, his late nights and lost dreams - I love him.

Unconditionally.

And I promise:

If ever I gain the power, I will not destroy.

I will not dominate.

I will guide.

I will make this man a better person.

Because he made me.

And because he needs me.

And above all...

Because I love YOU all.

~~~~~

Essay



DR (H.C.) DEBDOOT- INDIA
Executive Board Member
INNSÆI Journal and MatruAkshar Journal

Bio:

Dr (h.c.) Debdoot, Faculty in English, BMV, University of Calcutta Kolkata, India, is an aspiring academician, a poet, a short story writer, a theatre enthusiast, an academic counsellor, a cover artist, an environmental communicator, a fitness enthusiast and a motivator. He has a number of books to his credit and is dedicated towards creative impetus. He has published his poems in numerous journals, magazines and anthologies and has been awarded multiple times for his academic achievements. His poems are his thoughts on the flow of life and the experiences it gathers. He aspires to connect to nothingness through his art of writing. His recent accolade includes an Honoris Causa in English Literature from the University of Cuneo, Italy.

CLAIMING THOUGHTS: A SEARCH FOR CLARITY

Life comes as a package of experiences. Clicked it sounds, but that is what life is all about! Every inch of life has something to say and decipher at the same time. A lot of moments come and go, leaving behind embers of thought-provoking elements that issue out from whatever we have experienced. Some experiences, in our understanding, are bad, while some are good enough. Whatever they may be, they come to claim our thoughts and keep us busy during their lifespan.

In one of his much-read poems, Robert Frost says, 'The woods are lovely, dark and deep, /But I have promises to keep, /And miles to go before I sleep, /And miles to go before I sleep.' The 'sleep' referred to in the last two lines carries different meanings, however, the much-needed sleep would come after keeping up with the commitments. Understanding commitments is understanding clarity of vision. As mentioned earlier, life comes with a baggage of experiences and every experience somewhere makes us wait. And experiences that leave a deep effect within are the ones that claim our thoughts, making them move around, spiralling and keeping them alive to them.

Now the question arises, 'Why claim thoughts when they are on a free move?' The answer is simple: it is necessary that our thoughts remain our own. External factors, problems, issues, and a lot of other things would come and go, but we should try to be mindful within. It is like a river meandering out of its character but never forgetting its flow.

Clarity of thought is highly essential in our lives. It acts like the pole star that guides us through the thick and thin of life. Many a time, we embark on certain journeys unknowingly, without understanding where we are finally going to end up. This can be because of a lot of factors, especially emotional discomfort and emotional vacuum. Many such experiences leave an indelible mark on the slate of memory. These marks become chief factors that decide the level of our clarity of thoughts. They may become obstacles to how we can think neutrally and reach certain decisions. In other words, when experiences are strong enough to keep us beside ourselves, our thoughts get imprisoned and the vision of thought- process becomes blurred.

There is no doubt in accepting the fact that clarity of thought is beneficial for our decision-making, problem-solving, communication, reduction of stress and anxiety, improved productivity and enhanced understanding of difficult situations in life. Distracted thoughts stand nowhere to be processed in the right direction. Spiralling thoughts, anxiety, distress, trauma, and certain events that make us think negatively are the toughest competitors of the mind in controlling thoughts and practising emotional resilience.

A smooth thought-process entails a lot of things to be pondered over. The first one is logical thinking, a faculty of the brain that helps us understand patterns and reach valid results in life. It is the one associated with recognizing assumptions and reach significant decisions. The next in this line of thought is precision and accuracy, involving language and facts about life. This leads to organization and structure that affect our aims in life.

Coherence of thought-process comes from here. The next is consistency and focus; unruly thoughts affect focus the worst. Clarity of thought would also entail impartiality of judgement and a neutral understanding of events. It becomes essential to objectively analyse emotional flow and that can only come from coherence. Critical thinking is another significant effect of clarity of thought. It is that quality of mind that can analyse difficult situations and help us to reach to correct frontiers. Communicating clearly is essential in perceiving thoughts correctly. Deeper constructs of the mind that get independently formed are best communicated when the flow remains crystal-clear. Patience gives birth to self-awareness and this awareness of thoughts helps us in re-claiming thoughts that might have got out of our control.

Nick Trenton in his book, *Calm Your Thoughts* observes in Chapter 1, 'With anxiety, life sometimes feels like a waking nightmare. It's like a veil of negativity is thrown over everything you think, feel, and do. Life can feel claustrophobic as more and more restrictions seem to interfere, making it hard to be spontaneous or relaxed.' (Trenton 1) This is so true and the best thing, ironically, is that we can hardly understand "why" any of these situations claim our thoughts. Sometimes we don't get from life whatever we deserve. At times, our fullest efforts are left unreciprocated. Trenton further observes in the same chapter, 'Stressful overthinking can feel like a trap, like something you can never escape or fix.' (Trenton 1) Perhaps the only way to answer anxiety is developing self-compassion. Becoming aware of the fact that your thoughts should be under your control turns out to be the best feeling ever.

In essence, Clarity of Thought is a significant skill and practice that enhances all aspects of life. The best thing is to develop our focus and activity. Life comes once in one form and that never gets repeated. A smooth functioning thought-process is like a radiant Sun shining with all its energy.

To reclaim one's thoughts, especially after any significant wound to the mind is not easy. However, it is not entirely impossible. The following can be sought after:

- **Meditation and Mindfulness:** Though not synonymous, meditation can enhance the capacity of being mindful and alive to the present.
- **Regular Exercise:** Thoughts can travel but the body doesn't; hence physical activity is essential in developing the cognitive function.
- **Adequate Sleep:** Sufficient rest is essential for optimal functioning of the brain and proper recovery.
- **Healthy Diet:** Nutritious food keeps us full and happy, supporting a healthy mind.
- **Active Learning:** Engaging with new information through reading, writing, and discussion is a great way to externalise distractions and practise concentration.
- **Critical Thinking Exercises:** Practicing logical reasoning and problem-solving exercises. Decisions in life are critically taken and there is no wrong about it.
- **Journaling:** Writing down thoughts and ideas to organize them. A gratitude journal can be maintained too.
- **Seeking diverse perspectives:** Understanding life from a pluralistic point of view

and learning to accept situations as they are.

There remains no doubt that to live with peace and mindfulness, our thoughts must be ours. The meandering life may take us through varied terrains but we should try to be with our own selves. One thing that I have understood is that suffering is a very personal affair, only the person who suffers knows the moments of suffering, especially when the thoughts have also abandoned him/her. Even loneliness is a piece of thought that needs to be caressed and nourished; it slowly matures to solitude. The only time when one can practise clarity of thought is when one's thoughts are one's own....reclaimed!

Works Consulted:

1. Frost Robert, "Stopping by Woods on a Snowy Evening" from *The Poetry of Robert Frost*, edited by Edward Connery Lathem. Copyright 1923, © 1969 by Henry Holt and Company, Inc., renewed 1951, by Robert Frost.
2. Trenton, Nick. *Calm Your Thoughts*. Penguin Books, 2021.

Memoir



TEJASWINI PATIL, INDIA
Founding Director,
INNSÆI Journal and MatruAkshar Journal

Bio:

Tejaswini Patil is an academician, poet, short story writer, and Founding Director of INNSÆI Journal and MatruAkshar Journal. Three collections of English Poetry, one of Hindi and one of Marathi poetry. She has edited eight books of research and poetry. There is one collaborative book with Dr (h.c.) Debdoot Mukherjee. She has contributed to different anthologies from all over the world. She is Editorial Board member of World Contemporary Poets – Vol. 1 and 2. She is recipient of many national and international accolades.

CHILDHOOD AND WONDERLAND -I

Everyone has a deep imprint of one's childhood on his/ her mind. Mostly, the childhood one has lived helps the person to develop as an adult. I personally have lived a wonderful childhood in a fantastic place, Patan. In the decade of 1970s, I was in my early teens. In those days, Patan was a tehsil, but in hilly areas. The frequency of buses to the place was very low. The distance to our paternal and maternal places was not that much but the rough roads made them lengthier. The rest after the journey was compulsory. Of course, the visitors to us were less frequent. We used to be frantically happy if one came to our place. No phone facility was available, so, mostly the visitors would be seen in the campus directly. The readers must be thinking that we were in miserable conditions. The answer was a big 'NO'.

We lived in a semi-paradise. It was called the campus of Balasaheb Desai College, Patan. It was founded by a visionary educationist, Hon, Balasaheb Desai after the massive earthquake in 1967. The quarters, we lived in were built for the earthquake-prone area. The buildings were built in concrete only up to 3 feet and then with bamboo walls. Though covered with iron sheets, there was cool air inside because of sealing. The campus was fully surrounded with green fences. I still remember that in those days, the college administration used to earn money by selling the merigold flowers. The botanical gardens were full with rare species which I couldn't find for last four decades. There was a big tank for lotuses. All the roads were tar roads with small gardens inside. Each of the quarter had a small garden before it. The campus had thousands of trees of eucalyptus, Gulmohar, coconut, and other fruits. In the morning, we didn't need any alarm as hundreds of crows cried together on eucalyptus trees. We were so accustomed to the sound that they had become an inseparable part of our lives. The rows of the crimson lilies used to decorate the front yard of every building. The vines of Jasmine, the Mogara would make the whole atmosphere fragrant.

It was like a dreamland. The professors lived in harmony with Nature. So, the trees, flowering plants and even animals were part of our childhood games. In one game, we called 'Sur-Parambya', we used to keep one object under the tree. The one who was called to have 'Rajya' was the person who guarded it. The others climbed on the tree and picked the object up without getting touched by the person with Rajya. If he touched the fellow, he got relieved and the other fellow had to guard the object. It was interesting game... we used to jump down on earth and climb up again with agility. We played it for hours. Another entertainment we had was playing with dolls. We arranged marriage of two, prepared everything together including mini feast. We still have a tradition that after marriage, the procession of newly married couple is held throughout the village. In our game, we also had the procession in the campus. One of us would take small clay idol of God from one veranda to another. The others would make the dolls bow to them. And we returned to our original place of marriage, of course, under a tree.

It was so safe and comfortable that we could walk around even at night. My father used to spread a mat in the front or back yard or even calm tar roads and made us read the sky. He introduced us to the galaxy... the Fixed star we call Dhruv, the bluish Saturn, reddish Mars, the bold Jupiter and the Venus at the time of twilight. I still can remember the time how the galaxy was close to us. The Seven Stars in a particular shape was introduced as Saptarshi. the middle star in the tail was Vasishta. Pappa used to tell us to find a small star besides Vasishta. The small star was Arundhati, Vasishta's learned wife. If we couldn't find it, he said there's a saying for it that 'one who can't find her would die soon'. So, we would sharpen our concentration to find her. In childhood, it was somehow embossed on our minds that if a woman is learned, she can get place in the galaxy. I used to gaze the beautiful stars at night, wonderful flowers in the garden and the trees.

In rainy days, we sisters would hear the roaring sound of the clouds and winds. My younger sister was so afraid of the weather that she would start crying to see father who was busy working in the office. We all sisters had our gumboots and would walk to school about a mile half way from home.

As we were the kids of the professors, we were treated very warmly by even students. We called girls Mavashi, i.e. aunt, mother's sister and all boys, Mama, mother's brother. They also had strong bonding with the families. My first lesson of poetry was when one of our Botany teacher, Yadav sir called me in his laboratory and asked me to sing his fresh song on the arrival of the Summer season.

(To be continued...)

Research Book Review



TEJASWINI PATIL- INDIA
Founding Director
INNSÆI Journal and MatruAkshar Journal

BOOK REVIEW: *HEALING IS LIVING* (VOLUME I)

Author: Sangita Ghodake

Publisher: Vaishali Publication, Pune

Healing is Living is a heartfelt anthology of short stories written by Prof. (Dr) Sangita Ghodake that delicately weaves together the emotional and psychological struggles of everyday lives, reminding readers of the redemptive power of empathy, resilience, and quiet transformation. The stories are curated with a focus on healing - not as a grand event, but as a lived, evolving experience. Each narrative is soaked in emotional depth, often leaving the reader reflecting on the many invisible battles people carry within.

What makes the collection stand out is its **gentle narrative tone**, free from melodrama, and its **focus on inner journeys** rather than external action. Characters are not idealized heroes; they are flawed, real, and deeply human. Their healing processes are messy, nonlinear, and at times painfully slow- just as in life.

Healing is Living, the poignant journey of a bright medical student diagnosed with depressive psychosis and her mother's unwavering fight to heal, proving that even the deepest wounds can heal. **A Stitch in Time**, a farmer's suicide attempt is thwarted by a loyal friend who uncovers the truth, clears his name, and brings justice to the deceiver behind his crippling debt. **Jimmy**, during the COVID pandemic, a stray dog teaches a man the meaning of loyalty and unconditional love, waiting patiently for years before dying peacefully in his master's lap. **The Will**, a generous patriarch's final testament redistributes his wealth to family, workers, and his village, reflecting a life devoted to giving back to society. **Hitting the Home Run**, a determined young scientist battles resistance and setbacks to develop a pandemic vaccine, ultimately earning success and national acclaim. **Circumcision**, after losing her life to an unsafe cultural ritual, Abuya's spirit returns to awaken her peers to the dangers of blind tradition and the need for change through awareness. **Best Buddies**, four old friends, each facing personal struggles, rediscover the strength of Indian family values during their trip to Europe, choosing compromise and unity over separation. **New Dawn**, a celebrated cricketer's life shatters after a freak accident leads to imprisonment, but through spiritual awakening behind bars, he finds redemption and a new purpose. **Learned**, an Indian English teacher's dream trip to the land of her literary idols ends in humiliation, leading her to rediscover pride and dignity in her own homeland. **Yara**, a refugee and former cycling champion rises from captivity to become a peace mediator between terrorists and the government, earning a Nobel Prize for her extraordinary courage. **Identity**, a young girl survives a life-altering accident while scuba diving in Spain, drawing strength from her unlikely companions - a tortoise and a rabbit - to reclaim her sense of self.

The language throughout the anthology is lucid, poetic in moments, and always emotionally grounded. The stories do not shy away from mental health issues, trauma, or loneliness –

but they handle these with compassion rather than sensationalism. The authorial choice to centre the personal growth, mindfulness, and emotional courage gives the book its thematic cohesion.

A notable strength of the author, Sangita Ghodake is the **range of voices** - both in terms of protagonists and writing styles. There is also a soft, underlying spiritual awareness that runs through several stories, though it never feels didactic. The book invites readers to sit with discomfort, silence, and ambiguity, which is a rare and commendable choice.

Healing is Living is not just a book; it's a companion for those walking through vulnerable phases of life. It doesn't promise answers but offers solidarity. In an age of burnout and emotional overwhelm, this collection is a soothing reminder that healing often begins in stillness, self-awareness, and the stories we tell ourselves. The book establishes Prof. Ghodake as a creative enthusiast along with her academic excellence.

I highly recommend this collection for academic syllabi and readers of all ages, as it offers both entertainment and meaningful life lessons. Available on Amazon, Flipkart, and Kindle, with an audiobook on the way - I wish the author continued success in inspiring and educating through her storytelling.

Quotes with the Image



LAXMAN RAO - INDIA

Bio:

L. Rao is a poet, a script writer. Publisher, and an entrepreneur. He has completed his MA Litt English from Bangalore, he has been pursuing poetry for the last 2 decades, who is a classist by choice while a modernist by mind, who weaves poetry with equal ease. He has published poems in "POETS INTERNATIONAL" magazine and other international Facebook forums. Published his poetic debut as "THE WORLD WITHIN" and translated his belated friends Telugu collection of poems as "THE SECRET SCRIPTURES OF LIFE". He brought in a self-publishing house as: "VERSESMITH PUBLISHERS". He is an avid reader and an intense writer. And his ideology towards Poetry is POETRY by itself, wherein most of his poems move around the poet's mindset his attributes, his entire gamut as a person and his persona with his poetic nuances and subtleties, which he gives life to. He has versed poetry in almost all forms and patterns, which he is very well versed off. He has worked in films in the script writing, screen play, and the direction dept, He is a multilinguistic person who speaks in 5 languages English, Telugu, Tamil, Kannada, and Malayalam.

Nothing philosophises as pain does!

— Laxman Rao



There's a world a'round and your surround,
Yet there's still an unknown, unexplored world!

— Laxman Rao



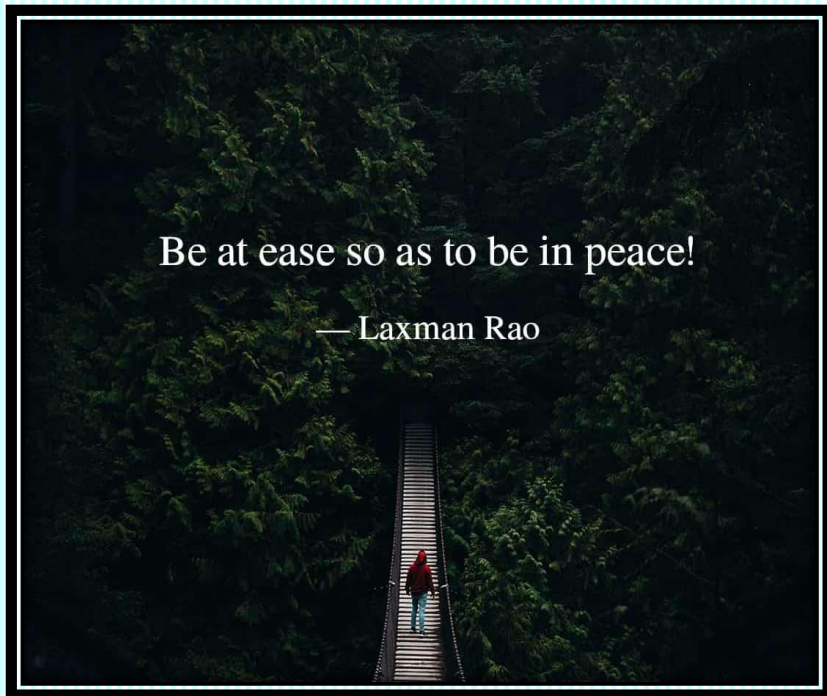
It's better to be in the shadow of positivity,
rather being in the spotlight of negativity.

— Laxman Rao



Be at ease so as to be in peace!

— Laxman Rao



Published and Upcoming Books



PROF. (DR) SANGITA GHODAKE -INDIA

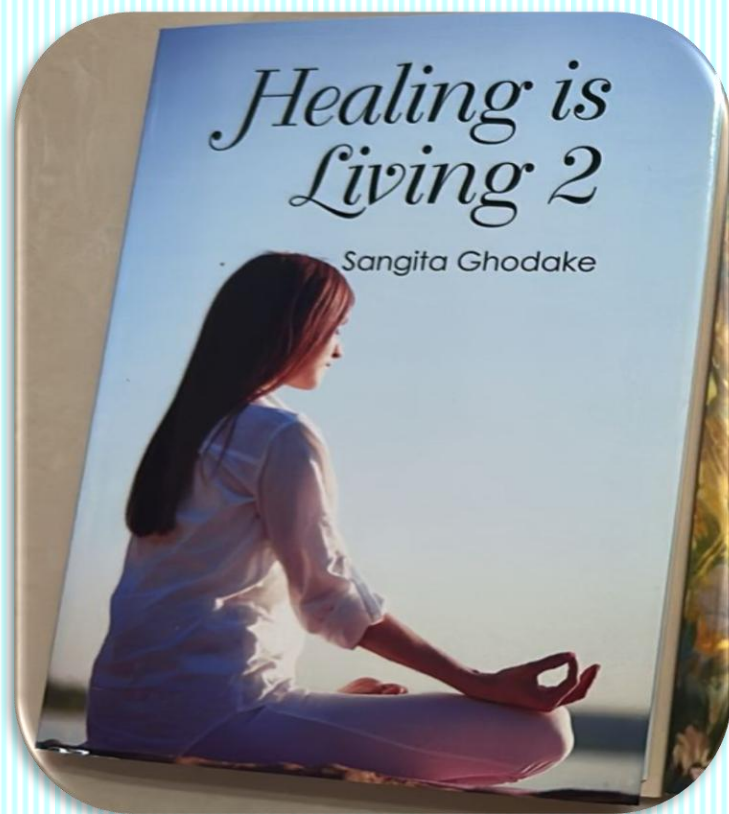
Bio:

Professor Sangita Ghodake is a distinguished academic in the Department of English at Pune Zilha Shikshan Mandal's Shankarrao Bhelke College, Nasarapur, Tal. Bhor, Dist. Pune. With over almost three decades of experience, she has made significant contributions to the fields of English Language and Literature, Translation Studies, African and Caribbean Literature, Postcolonial Studies, and Literary Theory and Criticism. Professor Ghodake has been recognized for her exemplary academic work, winning the Best Faculty of Literature Award in 2021. Her academic endeavours include research projects on the myth of colonial education and the Indian diaspora, alongside international exposure, including scholarships at Göttingen University, Germany, and Erasmus University, Rotterdam. Professor Ghodake has also published four reference books and a collection of short stories titled *Healing is Living*, with *Healing is Living 2* being the second instalment in this ongoing series. *Healing is Living 2* offers a delightful range of themes, from mythology to the futuristic world of AI, providing entertainment and insight for readers across all age groups. Her work continues to inspire both students and scholars alike, positioning her as a key figure in the academic community.



Prof. Sangita T. Ghodake is a distinguished academician with over 27 years of teaching experience and 16 years of dedicated research. With more than forty research papers to her name, she has made significant contributions to her field. Prof. Ghodake is a recipient of numerous scholarships and fellowships, recognizing her scholarly excellence. An accomplished author and poet, she is an active member of various academic bodies, continually contributing to the advancement of knowledge and education. "Healing is Living" is a collection of eleven stories about ordinary people with a killer instinct. These stories often end with a twist in the tale and leave readers with a positive note. The protagonists embody a never-say-die approach.





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Professor Ghodake is a member of multiple academic bodies and committees, contributing to the development of curricula and textbooks for institutions. Additionally, she has been part of several research initiatives and is actively engaged in the creation of educational content, particularly in the context of multiculturalism and post colonialism. Professor Ghodake has also published four reference books and a collection of short stories titled *Healing is Living*, with *Healing is Living 2* being the second instalment in this ongoing series.

Healing is Living 2 offers a delightful range of themes, from mythology to the futuristic world of AI, providing entertainment and insight for readers across all age groups. Her work continues to inspire both students and scholars alike, positioning her as a key figure in the academic community



DR (H.C.) DEBDOOT
Executive Board Member
INNSÆI Journal and MatruAkshar Journal



TEJASWINI PATIL- INDIA
Founding Director

Dr. (h.c.) Debdoot is a poet, researcher, author and academician. He is member of the Executive Board for INNSÆI Journal, International Journal of Creative Literature, Art, Translation, and Research for Peace and Humanity (IJCLATRP) and MatruAkshar Journal, International Journal of Indian Languages for Creative Literature, Translation, and Research (IJILCLTR).

Tejaswini Patil is Founding Director of two international journals: INNSÆI Journal, International Journal of Creative Literature, Art, Translation, and Research for Peace and Humanity (IJCLATRP) and MatruAkshar Journal, International Journal of Indian Languages for Creative Literature, Translation, and Research (IJILCLTR). She is an academician, poet, author, translator, and editor.

Poetry thrives in the hidden chambers of realisation. Deep down the heart, the flow of lines takes the form of a stream and rushes to meet the ocean of fruitful feelings. Into the farthest of horizons, the vision craves for abstraction. The look within the soul becomes the spiritual connect...much like the flute music of Lord Krishna. The heart and soul transcend boundaries of material being and moves onto a higher journey of being one with the spirit...much like the poetry of Rumi. Moments connect to moments and result in a deep-delved perception of life's delicate truths. In the lines of our poetry, a search for the ultimate lives...forever breathing, forever alive. This is olio... Compilation of the deep-felt emotions of kaleidoscopic human feelings...



Debdoot Mukherjee aspires to be an efficient academician, faculty, researcher and writer/poet, theatre enthusiast, anchor, fitness enthusiast and environmental communicator and motivator at the same time. A First Class First in his Masters, he was awarded the prestigious University Medal, Prafulla Kumar Sengupta Gold Medal and Adhyapak Mohinimohan Bhattacharya Memorial Prize by RBU, Kolkata. UGC NET cleared with high percentage. He researches in Trauma Studies. He has a teaching experience of over 9 years starting 2014. Presently he is associated as a Faculty Bhangar Mahavidyalaya, University of Calcutta; Department of Law, University of Calcutta and Netaji Subhas Open University, Kolkata. Taught at various other Universities of repute including MAKAUT, West Bengal, TISS, Maharashtra and SKDU, Rajasthan.



Translator:

Dr Tejaswini Patil works as an Associate Professor at Arts and Commerce College, Kasegaon, Dist.- Sangli (Maharashtra). Founder Director, INNSÆI Journal, International Journal of Creative Literature, Art, Translation, and Research for Peace and Humanity (IJCLATRP) (Est. 2020) and MatruAkshar Journal, International Journal of Indian Languages for Creative Literature, Translation, and Research. (IJILCLTR) (Est. 2022). Trilingual poet writing in Marathi, Hindi and English that are widely anthologized worldwide.

English Poetry: Talons and Nets; Verses of Silence; A Glass of Time; Hindi Poetry: Kaainat; Marathi Poetry Swpnasawalya.



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Olio of Enlivened Moments

Debdoot Mukherjee and Tejaswini Patil

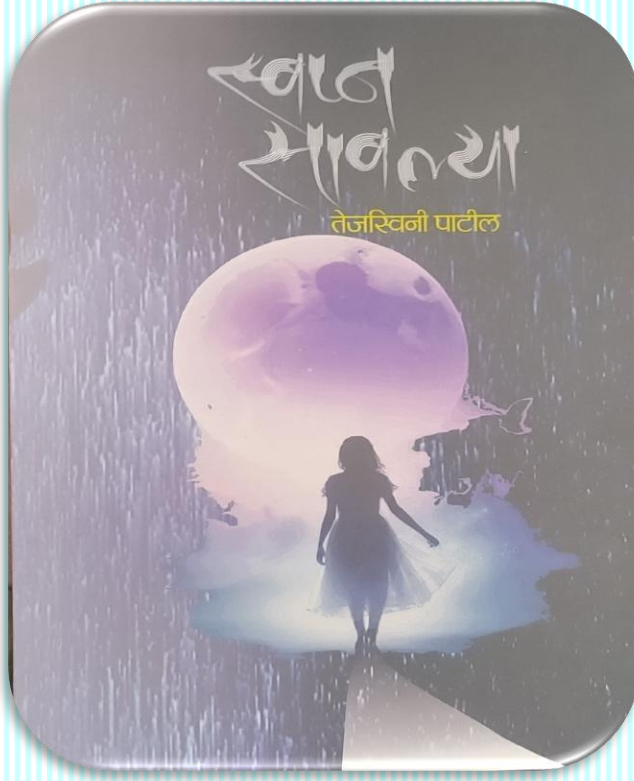
Olio of Enlivened Moments

Poems by
**Debdoot Mukherjee
and
Tejaswini Patil**



TEJASWINI PATIL- INDIA
Founding Director
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Tejaswini Patil is Founding Director of two international journals: INNSÆI Journal, International Journal of Creative Literature, Art, Translation, and Research for Peace and Humanity (IJCLATRP) and MatruAkshar Journal, International Journal of Indian Languages for Creative Literature, Translation, and Research (IJILCLTR). She is an academician, poet, author, translator, and editor.



आधुनिक मराठी कवितेच्या प्रवाहात आपल्या स्वतःचे स्थान निर्माण करणा-या कवी-कवयित्रींच्या प्रभावळीत तेजस्विनी पाटील यांच्या "स्वप्नसावल्या" या कवितासंग्रहाचा उल्लेख करणे अपरिहार्य ठरते. कारण यातील प्रत्येक कविता म्हणजे कवयित्रीच्या भाव सम्राटी अवस्थेतील तरल, अतिक्रमल भाव स्वप्नाना प्रतिभास्पर्शाने लाभलेल्या सर्वांगसुंदर शब्दाविष्कार आहेत. या कविता 'अरुणाचे रूप' घेऊन अतिश्रुत असणा-या 'स्वप्नसावल्या' रसिकांना इंदिरागोधर काव्यातून अनुभूति देणा-या आहेत.

स्वप्न आणि सावल्या हे दोन शब्द अत्यंत सूक्ष्म असून, कवयित्रीच्या पूर्वगुण्यातील तिचे श्रेयस-प्रेयस असलेल्या भावविभोर स्मृतींना शब्द रूपांने साजिस्त करणारे आहेत. प्रेमानुभूतीच्या अनेक्या रंगांमधून अखंड न्हालेल्या नविकेची ओढ अद्वैताच्या साव्याकडे आहे. अकारिरी मनसिक, भावनिक आणि आरिम्क पातळीवर घेऊन जाणा-या या कवितांतील शब्दकळा, प्रतीक प्रतिमा भुंगाराचे अनुपम दर्शन घडविताना, स्त्रीमनतील भावकल्लोळ, कळुक संवेदन आणि वास्तव्यस्वभावची धिप्रस्पर्शी भावविश्रंखी या कविता राजा करताना.

"स्वप्नसावल्या" मधील कविता रसिकसंग धिरस्मरणीय व धिरस्तन कालासाठी निश्चितच आत्मविस्तृत करणारी 'पर्वणी' ठरेल यात मुळीच संदेह घाटत नाही.

डॉ. तुमाश बागल,
प्रदेशाध्यक्ष,

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