



RHYVERS BEAT

VOLUME 02 | EDITION 08 | AUGUST 2023 | ₹ 100



FREEDOM

RHYVERS PUBLISHING GROUP®

The Energy that flows

OUR PRINT LINES

RHYVERS



RHYVERS ONE



OUR PUBLICATIONS



Quartely Hindi Magazine

RHYVERS BEAT

Monthly Literary Magazine



Quarterly Punjabi Magazine

OUR PORTALS



ENGLISH



URDU



HINDI

RHYVERS PUBLISHING GROUP®

🏢 CORPORATE HEADQUARTER : 1515 Pataudi House, Daryaganj, New Delhi-110002

✉ mail@rhyvers.com ☎ 91 78300 15300

🌐 rhyvers.com 🌐 rhyvers.press 🌐 rhyvers.media 🌐 rhyvers.in 🌐 rhyvers.net



NEW DELHI • CHANDIGARH • SRINAGAR • BANGALORE

RHYVERS BEAT



A RHYVERS PUBLISHING
GROUP INITIATIVE

VOLUME 02 | EDITION 08
AUGUST 2023 | ₹ 100

EDITOR IN CHIEF

Affan Yesvi

EDITORIAL BOARD

Prof. Manju Jaidka
Prof. Santosh Bakaya
Ms Neena Singh
Prof. Manjit Kaur
Prof. Aparajita Hazra

CONSULTING EDITOR

Rajni Shaleen Chopra

FEATURES EDITOR

Preeti S. Manaktala

REGIONAL EDITOR - CANADA

Anuradha Grover Tejpal

OWNED, PRINTED AND PUBLISHING BY

Rhyvers Publishing Group


PUBLISHED AND PRINTED FROM


Rhyvers Press, 1515 Pataudi House,
Daryaganj, New Delhi-110002


ADDRESS FOR ALL CORRESPONDENCE

Rhyvers Press, 1515 Pataudi House,
Daryaganj, New Delhi-110002
Email: rhyverspress@gmail.com

RHYVERS PUBLISHING GROUP

 rhyvers.com, rhyvers.in
rhyvers.net, rhyvers.press
http:// रिवर्स.भारत

 editor@rhyvers.com


 91 78300 15300
91 120 3640160

 @therhyvers

All Rights Reserved

Reproduction in whole or in
part without written permission
is prohibited

All Advertising enquiries, comments
and feedback are welcome at

 mail@rhyvers.com

Periodicity: **Monthly**

Language: **English**

Price: ₹ 100

The information contained in this magazine
has been reviewed for accuracy and is
deemed reliable but is not necessarily
complete or guaranteed by the Editor. The
views expressed in this digest are solely that
of the writers and do not necessarily reflect
the views of Rhyvers Press.



FROM THE DESK OF GROUP EDITOR

The work of art is a scream of freedom.

– Bulgarian Artist Christo

We all cherish freedom, whether it is of expression or making choices or doing things as one would want to. Freedom is definitely an important cog in our life's wheel but it also comes with responsibility, as it is vital for development. It helps us to discover who we are and encourages creativity and innovation. Without freedom, our world would lack diversity and progress.

So, as we take another step forward in our long journey, we set forth to embrace new genres. From book and movie reviews to art and culture, we shall widen our repertoire of writings that allows us to express freely and creatively and brings forth a gamut of authors under our umbrella.

Former US President Herbert Hoover once said: "Freedom is the open window through which pours the sunlight of the human spirit and human dignity."

And it is this spirit that we want to celebrate. The spirit of creativity that enables a person to unleash their imagination, invent and develop original ideas that leads to a work of art.

As we begin a new journey, let us embrace and celebrate our creative spirit with the freedom that gives us the scope to explore ourselves and express ourselves. We shall be delighted to get your contributions on art and culture, reviews of books and movies as we add these sections to expand our horizons of freedom.

Affan Yesvi

Affan Yesvi





RHYVERS BEAT

Inviting contributions for the next Edition of our Magazine,
slated to be published in September 2023.

Theme :

FRIENDSHIP

Send your original contributions in the form of
Short Story (550 words max)

Essay (750 words max)

Poems (20 lines max)

Flash fiction, Artwork, Photo Essays

Book / Movie Reviews

Graffiti etc

Last date to send entries : 18 August, 2023

Please email your contributions to :

rhyversdesk@gmail.com

For further details please visit :

rhyvers.com/beat

 **78300 15300**



CONTENTS

Let Us Claim The Sky! <i>by Prof. Santosh bakaya</i>	4
Freedom's Embrace <i>by Nishant K Shrivastav</i>	5
Freedom to be me <i>by Prof. Manjit Kaur</i>	6
Oxygen of the Soul <i>by Dr. Jyoti Raj</i>	7
Devadasis of India <i>by Monolina Dutta Gupta</i>	8
The Song of Liberty <i>by Shesh Singh</i>	12
A Wing and A Prayer <i>by Karan Raghuvanshi</i>	13
Interview: Jeeva Raghunath	14
I Soar High <i>by Dharamdeep</i>	17
At The Stroke of Midnight <i>by Randeep Mand</i>	18
Here's the thing about cliché openings <i>by Sonia Chauhan</i>	20
Born Free <i>by Dr. Shalini Yadav</i>	23



Let Us Claim **The Sky!**

Long years back, Maya Angelou told us the reason behind the caged bird's song. The caged bird desperately yearned for an end to oppression, and hence sang of freedom.

Gurudev Rabindranath Tagore dreamt of the birth of a 'heaven of freedom,'

*"Where the mind is without fear
and the head is held high;*

Where knowledge is free;

*Where the world has not been broken up
into fragments by narrow domestic walls;*

★★★★★

*Into that heaven of freedom,
my Father, let my country awake."*

Alas, even so many years after independence, we are still in a comatose stupor, groping our way in the dark, absolutely clueless about where we are heading.

*'Bol key lab azaaad hain terey
bol zubaan ab tak teri hai,
bol ki sach zinda hai ab tak
bol jo kuch kehna hai keh lay'* was Faiz Ahmed Faiz's heart- felt plea.

Bapu famously said,
*"You can chain me, you can torture me,
you can even destroy this body,
but you will never imprison my mind."*

It is high time, that we unclogged our ears

and heard the chorus of these combined voices- the dream, the exhortation, the prayer- all boil down to fair play and justice, and above all – LOVE.

The need of the hour is freedom from hatred, divisiveness, discrimination, narcissism, self-aggrandizement, falsehoods, and megalomania.

I remember a teenager asking me in a workshop on Peace and Nonviolence,

"Madam, from where does this hatred come?"

For a moment, I was tongue-tied- yes, tongue-tied at the complexity of this simple question. From where indeed?

So, let us raise our voices against the assault on our freedom, let us remove the rust from our tongues, and speak up! High time.

Let there be no more '*clipped wings*', no more '*nightmare screams*'. Let us all strive to become free birds and claim the sky.

Let us hope that the frail bodies of the balloon seller, the hungry rag-picker, and the emaciated girl at the red light, selling peanuts, no longer shiver with '*nightmare screams*.'

May all of them step into that '*heaven of freedom*',

*"Where the mind is without fear
and the head is held high;"*

Let us not trill fearful songs like the caged bird, but let us all strive to become free birds and claim the sky, which is waiting to be claimed.



PROF. SANTOSH BAKAYA

is a Noted Poet,
Novelist, TED X
Speaker, Biographer.

Freedom's Embrace

In a world of vast horizons wide,
Where dreams can soar and fears subside,
A symphony of liberty sings,
As Freedom's anthem takes to wings.

With open hearts, we claim our right,
To seek the beauty in every sight,
To breathe the air of untamed lands,
And wander freely, hand in hand.

Boundless thoughts, like birds in flight,
With minds unburdened, shining bright,
Oh, sweet Freedom, bless our days,
Ignite the path in countless ways.

The shackles fall, as chains release,
And hope abounds, a gentle peace,
Through shadowed valleys, we shall tread,
With courage blooming, fears long dead.

With every step, we march ahead,
Eager to follow the path we tread,
With open minds and open hearts,
We journey towards where Freedom starts.

No borders bind, no walls divide,
Optimism flows like a joyous tide,
For in this world, so vast and wide,
Our spirits soar, with Freedom as our guide.

So let us rejoice, in Freedom's embrace,
A symphony of possibilities to chase,
May liberty forever be our song,
A bright future, where we all belong.



**NISHANT K
SHRIVASTAVA**

is a retired engineer
settled in Chandigarh
and dabbles in poetry,
prose, sketching and
much more.



Freedom to be me

As a scholar of feminism, I have often come across people who are possessed by a natural fear of the words 'feminism' and 'feminist'. It is as though these words indicate some blood sucking demon ready to pounce upon others, especially men and their state of freedom.

I was once invited to be part of an interview panel to select assistant professors for a college. Chairing the interview panel was the president of the managing committee of that colleges.

He was a well-versed, sagacious looking octogenarian. Feminism and justice are pertinent concepts in English literary theories and the texts these days, so I began asking questions regarding the subject to the aspirant before us.

Mr. President seemed intolerant of the term itself. He raspily raised an objection by posing a flurry of questions to me. "What is women empowerment? Doesn't it mean disempowering the men folks?"

The discouraging tone of that wise, experienced man was not out of nature. We often tend to wrap ourselves after such encounters with our own beliefs of the truth. My eyes hovered on the only other woman member. She was smiling sheepishly and said nothing.

This reflected either her helplessness in front of her senior, or a complete ignorance of the gravity of the issue affecting one half of the society. Without a tinge of malice, I attempted to correct the misconception and ward him off from his enveloping sense of insecurity at the very mention of the freedom for women which

by no means, cancels the freedom of the other half. There is a famous quote that goes that by liberating women you liberate men simultaneously and I firmly believe in this.

The fear of losing one's power torments the tyrant who has no desire to share the resources life offers to all beings. Feminism reminds the society to treat women, including LGBTQ, as equal humans. The healthy side effect of this kind of attempt ultimately is not to grab power from men (if power implies dominance in the limited sense) but to free them from hatred, biases, exploitative and divisory thought patterns.

Feminists talk about the freedom of body and mind for women. The patriarchal society is reluctant to concede for fear of losing their hold on women. Freedom of one section by no means mean imprisonment of the other. Rather, it breaks the chains that impede the growth of all as real human beings. Make space and give space are not paradoxical.



PROF. MANJIT KAUR

is a former professor of English from Chandigarh. An author of two collections of poems and a book of non fiction.



Oxygen of the Soul

*...a word under understood
a word over glorified extra hyped !*

*a spirit difficult to handle
a wand heavy to hold and keep stable
a mischief shrouds its existence!*

*It behaves differently with different peoples
It now means this to this, that to that
It changes hives, contours and colours!*

*A child cries for it vehemently
A parent sways it with authority
It justifies itself to both alike !*

*It makes one vulnerable to act
even without will, unimpulsively
to act becomes binding on account of it !*

*Sometimes one feels a sigh of relief
when there is no freedom
to take decisions !*

*Freedom is a responsibility
a delicate will to cherish
the absence of bondage !!!*



DR. JYOTI RAJ

is an Associate Professor of English, and is based at Sonipat. She has published two books of poetry.



Devadasis of India

Unraveling the
Tradition and
Its Impact on

Indian Classical Dances



Indian classical dances are renowned for their rich cultural heritage and have been passed down through generations, preserving the essence of India's diverse history and mythology.

While Indian classical dances encompass various styles and forms, one common thread unites them - the prominent role of women. Women have been at the forefront of Indian classical dances, not only as dancers but also as custodians of the art, carrying forward its traditions with grace and dedication. They were the primary guardians of these art forms, passing down the intricate nuances and techniques from one generation to another.

Revered As Embodiments Of Divine Grace

In ancient times, temple dancers, known as Devadasis, played a crucial role in keeping the dance forms alive. These women dedicated their lives to the service of temples and were revered as embodiments of divine grace. Devadasis were not merely dancers but also accomplished musicians, poets, and scholars, embodying the holistic nature of Indian classical arts.

The Devadasi tradition of India has a long and intricate history that is deeply interwoven with the country's cultural and religious heritage. Often shrouded in controversy and misconceptions, the practice of Devadasis evolved over the centuries, leaving behind a legacy that continues to influence the world of Indian classical dances and spark discussions on gender, art, and social norms.

The term “Devadasi” is derived from Sanskrit, where “deva” means “deity” and “dasi” means “servant” or “female slave.” Devadasis were women who dedicated their lives to serving deities in Hindu temples through music, dance, and other performing arts. Their primary role was to perform sacred dances as offerings to the deities during temple rituals and festivals. The practice of dedicating women to temples has ancient origins, with historical



evidence dating back to the early centuries CE. These women were initially considered sacred servants of temples and were trained in various performing arts, including dance, music, and poetry. They played a crucial role in temple rituals and ceremonies, using their artistic skills to invoke spiritual connections between devotees and deities. Dance and music were believed to have the power to connect the material world with the divine realm, and the artistry of Devadasis facilitated this connection.

Primary Custodians And Practitioners Of Early Forms Of Indian Classical Dances

Devadasis were the primary custodians and practitioners of early forms of Indian classical dances. Their dance styles eventually evolved

Often shrouded in controversy and misconceptions, the practice of Devadasis evolved over the centuries, leaving behind a legacy that continues to influence the world of Indian classical dances and spark discussions on gender, art, and social norms



into distinct classical dance forms we know today as Bharatanatyam, Odissi, and Kuchipudi. Devadasis kept these art forms alive through generations by passing down the knowledge and techniques to their disciples, often within their own families.

Devadasis were deeply rooted in the spiritual and religious aspects of their roles. Their performances were considered sacred offerings to the deities, and their dedication to temple service was viewed as a form of devotion. During ancient times, Devadasis enjoyed high social status and were well respected in society. They were considered the embodiment of divine grace and were held in esteem for their artistic talents. They received significant patronage from kings, nobles, and wealthy individuals who supported their artistic endeavors. Their talents and accomplishments were cherished as a form of spiritual devotion. This patronage allowed them to focus on their art and contributed to the preservation and propagation of classical dance forms.

Over time, the Devadasi tradition underwent changes, and its association with the temple service became more complex. During the medieval period, the practice expanded beyond the temples, and some Devadasis became courtesans in the courts of kings. This shift led

to a transformation in the social perception of Devadasis, with some sections of society viewing them as mere entertainers, which eventually led to their marginalization.

With the decline of feudal systems and the advent of colonial rule in India, the status and role of Devadasis underwent significant changes and the tradition faced severe challenges. The colonial authorities and Christian missionaries perceived the tradition as immoral and sought to eradicate it, leading to a decline in their social standing and patronage. This negative perception led to the fall of the Devadasi system and contributed to the erosion of their reputation and dignity.

In the 20th century, several reform movements sought to address the issues associated with the Devadasi tradition. Visionary artists and social reformers, such as Rukmini Devi Arundale and E. Krishna Iyer, played a crucial role in redefining

By understanding their historical context and legacy, we can better appreciate the cultural tapestry of India and the enduring impact of the Devadasi tradition. While the practice of Devadasis has undergone considerable changes over the centuries, realizing their role provides valuable insights into the cultural and social context of Indian classical dances



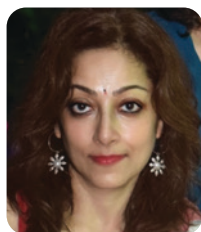
the practice and dissociating it from ‘immoral’ associations. They worked towards reviving classical dance forms and promoting their acceptance in modern society. Efforts were made to dissociate classical dances from the Devadasi system, as the negative connotations associated with the tradition hindered the acceptance of these art forms in modern society.

Despite the decline of the traditional Devadasi system, their contributions remain invaluable and have left a lasting impact on Indian classical dances. Many of the dance styles, techniques and repertoire developed by Devadasis have been preserved and integrated into contemporary classical dance training. Today, classical dancers pay homage to the Devadasi tradition by acknowledging their historical significance and contributions to the art form, ensuring that the legacy of the Devadasi system lives on.

The Devadasi tradition of India stands as a complex and

multifaceted phenomenon, encompassing elements of devotion, art, and social norms. While its historical significance cannot be denied, the practice has also faced challenges and criticisms. The journey of the Devadasis highlights the ever-evolving nature of Indian society and the intrinsic link between cultural traditions and societal transformations. As we continue to appreciate the beauty of

Indian classical dances, it is essential to remember the women who contributed immensely to these art forms through their devotion and artistic excellence as Devadasis. By understanding their historical context and legacy, we can better appreciate the cultural tapestry of India and the enduring impact of the Devadasi tradition. While the practice of Devadasis has undergone considerable changes over the centuries, realizing their role provides valuable insights into the cultural and social context of Indian classical dances.



MONOLINA DUTTA GUPTA

is an avid reader and finds solace in the written words. She also translates literary works from Bengali to English.



The Song of Liberty

*In lands afar and nations wide, where dreams of freedom coincide,
A tapestry of hope unfurls, embracing all the boys and girls.*

*From snowy peaks to desert sands, through crowded streets and fertile lands,
The chains of sorrow cease to bind, as unity becomes mankind.*

*In Africa, the lion roars, and liberty opens countless doors.
In Asia's gardens, blossoms bloom, as hearts break free from ancient gloom.*

*In Europe's castles, flags unfurl, as history dances with a whirl.
In Americas, from sea to sea, the joy of freedom sets us free.*

*In Oceania's azure skies, the song of liberty now flies,
Through cultures rich and islands rare, we find our bonds of love and care.*

*From Arctic chill to tropic heat, all souls united, love complete.
A symphony of voices rise, in harmonies that touch the skies.*

*No prejudice, no chains to bind, in every heart, compassion finds.
No walls to separate or divide, the world stands tall with love and pride.*

*No tyrants reign with iron hand, no shackles hold, no harsh command.
In unity, our strength is found, as freedom's anthem does resound.*

*For every race and creed to see, a tapestry of liberty.
In every corner of this earth, freedom's legacy finds its birth.*

*Now joy and peace forever dwell, in hearts and souls, a wondrous spell.
In this world, forevermore, freedom reigns from shore to shore.*



Saesha Singh

is 11 years old
and studying in
Greenwoods High
International school,
Bangalore.

A Wing and A Prayer

*In realms where life's diverse tapestry unfurls,
A symphony of beings, with freedom's pearls.
From soaring birds to creatures that crawl,
Each yearning to escape their captor's thrall.*

*In cages confined, birds dream of the skies,
Their wings clipped, their flight a distant prize.
As free brethren glide through boundless air,
They yearn to join them, escape the snare.*

*But when freedom calls, will they remember how?
To spread their wings, to soar and take their bow?
Or will they hesitantly cling to their cage,
Invisible walls, remnants of bygone age?*

*For captivity can leave scars deep and wide,
Dimming their spirit, their natural stride.
Yet hope whispers softly, a glimmer of light,
That freedom can heal, restore their flight.*

*So let us strive to break the chains that bind,
To grant all creatures the freedom they find.*

*In the symphony of life, let freedom resound,
Through valleys and mountains, the world around.*



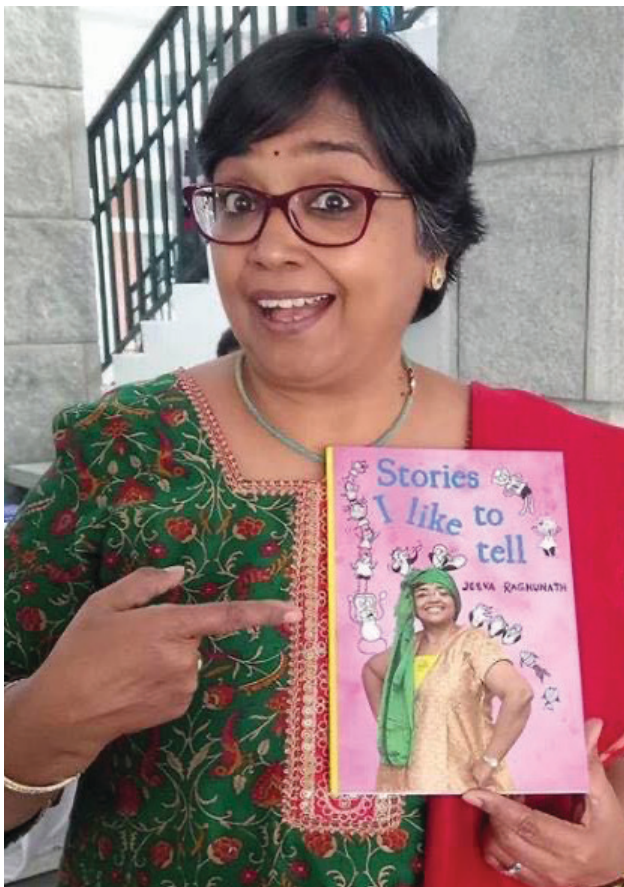
Karan Raghuvanshi

resides in Ambala,
Haryana. Karan has
recently completed his
MA English.

She Weaves and Wraps Magic

Jeeva Raghunath in conversation with our Features Editor Preeti S. Manaktala

Jeeva Raghunath smells, tastes, sees, hears stories. Jeeva is the founder of Kathai Kalatta, India's pioneering storytelling organization – an integrated brand that brings the traditional art of storytelling back into the spotlight.



When and how did your journey into story-telling begin?

It started as a child when I heard stories from my grandmother and mother mostly at meal time and re-told them to my friends. As a professional storyteller I started 25 years ago when I did the book launch of 'Priya's Day' written by Cathy Spagnoli, and there has been no turning back.

You wear many hats – translator, author, renowned story teller. Which one of these roles is most endearing to you?

The closest to my heart is storytelling, but I'm equally happy to be an author and a translator.

What makes a good story, and what kind of stories hold children's attention more these days?

A good storyteller can make any story look good. Children don't know the difference between modern and ancient. It is all in the hands of the teller to hold the attention of children and make the story unforgettable.

You are the founder of the 'Kathai Kalatta' – India's pioneering storytelling organization. How did this come about?

My partners Kausalya Padmanaban and Kanchana Manavalan were my juniors in school. They were fascinated by storytelling,

and wanted to showcase it globally. Being in the corporate world, they put the art on the business front and that is how Kathai-Kalatta was born.

Are stories and the concept of story-telling dwindling from families now? What do you think is the impact of stories on children?

Storytelling is not dwindling. It has taken other routes through technology. In a traditional or a live storytelling session, the bonding with the audience is like an umbilical cord. In technology, it is the internet and the cable cords that connect the story teller, the story and the listener. The power of stories is so enriching that every individual young and old gets connected. After all we are made up of stories and all of us are born storytellers.

This being your 25th year as a story teller, how have you evolved as a story teller and as a person?



Storyteller Par Excellence

- * One of the directors of Federation of Asian Story Tellers (FEAST)
- * Winner of the best entrepreneur award in the field of storytelling
- * Has represented India at 17 global storytelling festivals
- * With over 500 performances, has trained over 25,000 children and adults globally

My passion for storytelling made me a story teller. I don't lead the story; it is the story that leads me. I trust the story and vice versa – it is mutual.

My profession has taught me valuable lessons. Story telling is a life skill that we all need to master to make the coming generations fall in love with stories.

You have published 12 children's books and translated over 65 books from English to Tamil. Is this a conscious effort to revive the language for the coming generations?

Once again love for my mother tongue made me do this. I wouldn't say my Tamil is perfect but simple and communicative. I've grown to be a better translator now. The more you practice, the better you get. In the process I am glad I was able to revive Tamil amongst the younger generation.

What do you feel is the future of story-telling in India?

It is brilliant. The numbers and passion of our tribe is growing worldwide.

Your workshops are held for varied groups and ages. Can story telling be learnt? Tell us more about these workshops, the process, their frequency and demand.

We are all storytellers, we just



“My profession has taught me valuable lessons. Story telling is a life skill that we all need to master to make the coming generations fall in love with stories”



need to identify our strengths and share our wonderful stories with the world. Learning should never stop and our workshops help hone the art of storytelling. I am happy to see the demand to polish this art rapidly grow.

What do you feel is the biggest challenge for most story tellers?

The biggest challenge is to keep the attention of the listener. My secret is to keep it simple, short and sweet. Also, never tell a story to please the listener. Tell the story to please yourself. One should enjoy the process and eventually spread the joy. Storytelling should be a pleasure not a pressure.

I Soar High

In the realm of dreams, freedom gleams,
Through open skies, its light streams.
Birds take flight, a symphony in motion,
Unfettered by borders, embracing devotion.
From the majestic lion to the humble deer,
Freedom's touch brings solace near.
Humans yearn to break their chains,
To soar with purpose, as freedom sustains.
Within freedom's grasp, hopes arise,
Fears dissolve, as courage flies.
Voices diverse, yet hearts unite,
In the pursuit of freedom's radiant light.
A treasured gem, beyond all wealth,
Freedom's essence enriches our health.
In boundless expanse, spirits unfold,
Within its embrace, stories untold.
No walls can hold its expansive grace,
Freedom's spirit dances in every place.
Let us come together, hand in hand,
Preserving freedom, across every land.



DHARAMDEEP
is an aspiring poet
residing in the serene
city of Ambala,
Haryana.



At The Stroke of Midnight

Often in summer vacations during the school days, I would accompany my Grandmother for a brief sojourn to our native village, Dhilwan.

At bedtime, as we would lay on cots under the dazzling canopy of stars, a sense of calm would descend on Maanji and she would narrate stories, of not only kings and queens but also from her past.

It was on one of these nights that the echo of a bygone era resounded through her memory, a poignant tale of Partition. In her words, "Our village had been fortunately devoid of violence that had shaken up the country, but we did witness bus loads of fleeing Muslim families that passed through. What could we offer them? They were headed to a distant land, carrying whatever they could of their lives, in tiny bundles. All we could do for them was offer

some water in the searing heat. The 'Bibiyan' claspings their children in their laps wouldn't de-board the buses, fearing the buses might move on without them. Instead they lowered their dupattas from the bused into the pots, soaking the edges and made the children suck them, as the buses moved on....."

This moving account pales in comparison to the horrors that people went through. The bloody legacy of the carnage has left deep-rooted marks on the collective conscious of the people of the subcontinent just as Holocaust is regarded as central to the identity of the Jews.

My Nanaji was among the the millions who became a part of the largest and involuntary migration, that continues to scar the psyche of the populace. When I was in XIIth Grade, I got curious about his experiences, but sadly,



the ravages of time and Alzheimer had blurred the details. His children, my mother and uncles proffered accounts of how his life in Pakistan was and how he adapted to life on this side of border but very little about the grave journey he had taken, probably because Nanaji was guarded about it all.

Perhaps, as one Stanford researcher talking on the subject had said, "Trauma like this has a lasting consequence. It affects what is shared with and what is concealed with the future generations".

In his twilight years, though enveloped with love and attention of the extended family, he was often seen drawing solace by re-reading letters from his a friend from his days in Pakistan with whom he had reconnected long after moving in to this side. The letters that he carried in the pocket of his kurta or inside books were perhaps the only tangible link to his past, housing memories of his Sialkot days which were more comforting than the present world that was increasingly getting more

alien for him. Before the British began to stoke communal fires, Punjab was a state where traditions, languages and cultures cut across religious categories. People of Punjab did not draw their identity through their religious faith. They thrived on a shared culture of common language, literature and music and deeply intertwined economies.

One can't help but think would the communities have evolved differently had the British not attached political representation to religious identities. However, beyond the

leaders, wasn't it the population that willingly began to fit itself into the boxes created by the British. The common man on the streets who picked up a weapon and used it against his neighbour?

Why did the age-old tradition of co-existence crumble so easily?

The history needs to be revisited, to examine the unacknowledged facets. We need to delve deep into the Indian psyche that quickly descends into mob violence and allows temporary madness to take over.



RANDEEP MAND

is a Jalandhar based writer of short stories and articles. Her venture 'The Fable Garden' involves storytelling and literary activities for children.

Here's the thing about cliché openings

They need to be done right

Writing groups are terrified of cliché beginnings. This is one reason why writers often procrastinate starting a story. They want to write something out of the world. But the element of awesome needs to be in the writing style rather than a clever twist of events to begin with.

Today, I'm analysing opening sentences from my book shelf.

Let's go.



1. DREAM SEQUENCES

Dreams are infamous for being the most cliché beginnings.

Here's the opening scene from *A Half Forgotten Song* by bestseller British novelist, Katherine Webb.

'The wind was so strong that she felt herself pulled between two worlds; caught in a waking dream so vivid that the edges blurred, and then vanished. The gale tore around the corners of

the cottage. But louder than any of that was the sea, beating against the stony shore, breaking over the rocks at the bottom of the cliff.

She'd been dozing in her chair by the remnants of the fire.'

Webb's description of a character caught between a storm — inside and outside — makes for such a compelling opening that you have to read on.

Use dream sequences to set moods.

2. TRAIN RIDES / JOURNEYS

Journeys are another cliché yet we see a lot of great movies and books that still open with journeys. Even the master Leo Tolstoy did it.

Here's the opening to Kreutzer Sonata:

'This took place in early spring. It was the second uninterrupted day of our journey. Every so often passengers who were only going short distances would enter the railway carriage and leave it again, but there were three people who, like myself, had boarded the train at the point of its origin and were still traveling: a plain, elderly lady with an exhausted-looking face, who was smoking cigarettes and was dressed in a hat and coat that might have been those of a man, a talkative man of about forty, with trim, new luggage; and another man who was rather small of stature....'

The narrator describes the characters in such a cutting, intimate way that we're transported into the carriage.



3. LETTER / DIARY ENTRY

Apparently, it's cliché to start a story with characters writing letters.

Take Sunjeev Sahota's award-winning novel, *Ours Are The Streets*.

'At last the page is stained. Feels like a relief, truth be told. Sitting here hovering over the paper with my pen and waiting for the perfect words weren't getting me nowhere faster. And already the light's coming. A dark blue morning mist spread thick across the window. The time's seemt to have flown by and I've spent so much of it worrying about how to kick this thing off that I'm not going to have a chance to say all the things I wanted to in this my first entry.'

Sahota's voice is so real, so disappointed and done with life. And that is what keeps you reading. We don't care if he's writing a letter; all we absorb is the dull pain of his words.

4. WEATHER

Everyone knows it's taboo to start a novel with the weather. Let me show you how Lauren Groff starts off her novel, *Fates and Furies*:

'A thick drizzle fell from the sky, like a curtain's sudden sweeping. The seabirds stopped their tuning, the ocean went mute. Houselights over the water dimmed to gray.'

Weather, when used right, can set great milieu. In this scene, for instance, rain kills clarity and makes everything mysterious. That is what the story is about — clouded perspectives.

5. CRISIS / GORE

Literary clubs often suggest to not open novels with accidents, dead bodies, and disasters. Crisis openings have also been overused and they're afraid it will bore the reader.



Well, here's how Arun Joshi's starts *The Foreigner*:

'They uncovered his face and I turned inspire of myself.

"Will you please look at the body, Mr. Oberoi?"

A dark, bottomless hole gaped in place of the right eye. The sensual upper lip was gone, leaving behind a horrible grin that showed no sign of ending.

Notice the sparse but scathing description. Joshi is a master of saying it all in the least number of words. His scenes are so impactful no matter if they are ordinary lives or cliché crises.

CONCLUSION

There are no cliché openings; only cliché writing styles.

As a writer, I constantly work on honing my inner voice. It comes from removing all the judgment, fear, and conditioning that stop me

from reaching within. Because that inner voice is gold — it's the one real thing that separates me from other writers and it is what I owe my readers.

I'll leave you with the opening scene of one of my stories. The theme is super cliché — **first love**.

'After dinner, they talk about first loves — who, how, when. I suppress a smile and type on my phone. My colleagues, like most people, perceive love as an incident, an entertaining narration to accompany a meal. It was time to leave the table.

Outside, the frosty wind whooshed through my hair. I began walking across downtown, gazing at the winter night sky.

The most profound losses lay the quietest of blows, as if nothing really happened. The silent evaporation of trust in a marriage, the slow withering of one's essence. The raw arrogance of beauty, or the sweet naivety of inexperience.'



SONIA CHAUHAN

is the author of award winning novella, *This Maze of Mirrors*. She regularly conducts creative writing workshops where she talks about the art of writing stories.

Born Free

Freedom is the state of being free. This word originated from the German word 'frei' – it means 'to love'.

Freedom evokes feelings of liberation, empowerment, independence, self-love, self-realization and self-determination. Philosophers have spoken about freedom differently. In *The Social Contract*, Rousseau said that it could be “*achieved when individuals can let of amour propre (the love of oneself) and instead become possessed by amour de soi (the desire for self-preservation and self-mastery)*”.

Isaiah Berlin writes in *Four Essays on Liberty*, that an individual wishes to “*be a subject, not an object.*”

The exuberance of a young girl and the feeling of being oneself is seen when Kajol sings the song ‘Zara Sa Jhoom Lu Main ...Main Chali Banke Hawa’ in the movie *Dilwale Dulhaniya Le Jayenge*. Manisha Koirala croons of freedom in the movie *Khamoshi* when she sings, ‘Aaj Main Upar Aasamaa Neeche...’

Achieving freedom often requires a dogged determination. Mahatma Gandhi, Martin Luther King Jr., Nelson Mandela and various other world leaders comprehended that freedom is only possible if people are willing to stand up for it and fight for it.

Freedom is not an absolute right. A balance must be struck between individual freedom and social responsibility. People's experiences of freedom are contextual, and they are often shaped by their particular socio-economic, cultural, and political context. Meghna Pant's book *Boys Don't Cry* and Meena Kandasamy's *When I Hit You* are perfect examples to express what freedom means for a woman and how she exerts to attain it beyond all suppression and sufferings.

In Hindu and Buddhist philosophies, saints and bodhisattvas talked about *Nirvana* and *Moksha*, which mean liberation from the cycle of birth, life and death and attainment of enlightenment.

True freedom also means having the ability to express oneself emotionally without the fear of ridicule or judgment. It encompasses the freedom to express love, happiness, sadness, anger, and other emotions without any fear of social or cultural backlash. It is said that by establishing a dialogue with *Swatva*, we achieve *Swatantrata* – that enables us to attain *Swarajya*.



**DR. SHALINI
YADAV**

is an author, poet and
editor based at Jaipur.



ਤਿਮਾਹੀ ਪੰਜਾਬੀ ਮੈਗਜ਼ੀਨ

ਲਫਜ਼ਨਾਮਾ

ਅਕਤੂਬਰ, 2023 ਵਿੱਚ ਪ੍ਰਕਾਸ਼ਿਤ ਹੋਣ ਵਾਲੇ ਸਾਡੇ ਸਾਹਿਤਕ ਰਸਾਲੇ ਦੇ ਅਗਲੇ ਅੰਕ ਲਈ ਰਚਨਾਵਾਂ ਦੀ ਮੰਗ

ਵਿਸ਼ਾ ਵਸਤੂ: ਪੰਜਾਬ ਵਿੱਚ ਸੂਫੀ ਮੱਤ

ਆਪਣੀਆਂ ਅਸਲ ਰਚਨਾਵਾਂ ਨਿਮਨਲਿਖਿਤ ਰੂਪ ਵਿੱਚ ਭੇਜੀਆਂ ਜਾਣ

1. ਲਘੂ ਕਥਾ (800 ਸ਼ਬਦ)।
2. ਪੰਜਾਬ ਦੇ ਸੂਫੀ ਸੰਤਾਂ ਤੇ ਸਮਾਜ ਨੂੰ ਉਨ੍ਹਾਂ ਦੀ ਦੇਣ ਬਾਰੇ (600 ਸ਼ਬਦ)।
3. ਮਸ਼ਹੂਰ ਸੂਫੀ ਸੰਤਾਂ ਦੀਆਂ ਜੀਵਨੀਆਂ।
4. ਕਵਿਤਾਵਾਂ (ਵੱਧ ਤੋਂ ਵੱਧ 20 ਸੱਤਰਾਂ)।
5. ਬੁੱਕ ਵਰਲਡ - ਆਗਾਮੀ ਪੁਸਤਕਾਂ ਬਾਰੇ।
6. ਪੁਸਤਕ ਸਮੀਖਿਆ - ਸਾਹਿਤ ਜਗਤ ਵਿੱਚ ਚਰਚਾ ਦਾ ਵਿਸ਼ਾ ਬਣੀਆਂ ਪੁਸਤਕਾਂ ਬਾਰੇ।

ਰਚਨਾਵਾਂ ਭੇਜਣ ਦੀ ਆਖਰੀ ਮਿਤੀ : **30 September 2023**

ਹੋਰ ਵੇਰਵਿਆਂ ਲਈ ਲਾਗੂਆਨ ਕਰੋ rhyvers.in/lafznama

ਕਿਰਪਾ ਕਰਕੇ ਆਪਣੀਆਂ ਰਚਨਾਵਾਂ lafznamadesk@gmail.com

10TH
YEAR
ANNIVERSARY
21 YEARS OF ACADEMIC
EXCELLENCE



SGT UNIVERSITY

2023-24
ADMISSIONS
OPEN

NURTURING FUTURE LEADERS

- 70+ ACRE POLLUTION FREE, SELF-SUSTAINED CAMPUS
- 1500+ MENTORED AS ENTREPRENEURS
- 18 FACULTIES
- 9200+ STUDENTS
- 360° HOLISTIC DEVELOPMENT
- EXPRESSWAY CONNECTIVITY FROM AIRPORT
- UPTO 100% SCHOLARSHIP

UNDERGRADUATE, POSTGRADUATE & Ph.D. COURSES OFFERED

Engineering and Technology | Law | Mass Comm. & Media Technology | Science
Hotel & Tourism Management | Commerce & Management | Agricultural Sciences
Education | Fashion & Design | Nursing | Physiotherapy | Allied Health Sciences
Pharmacy | Behavioural Sciences | Dental Sciences | Medicine and Health Sciences
Indian Medical System | Naturopathy & Yogic Sciences

To interact and know more type "SGTU" and Whatsapp to  9205894938

 www.sgtuniversity.ac.in |  1800 102 5661 |  admissions@sgtuniversity.org



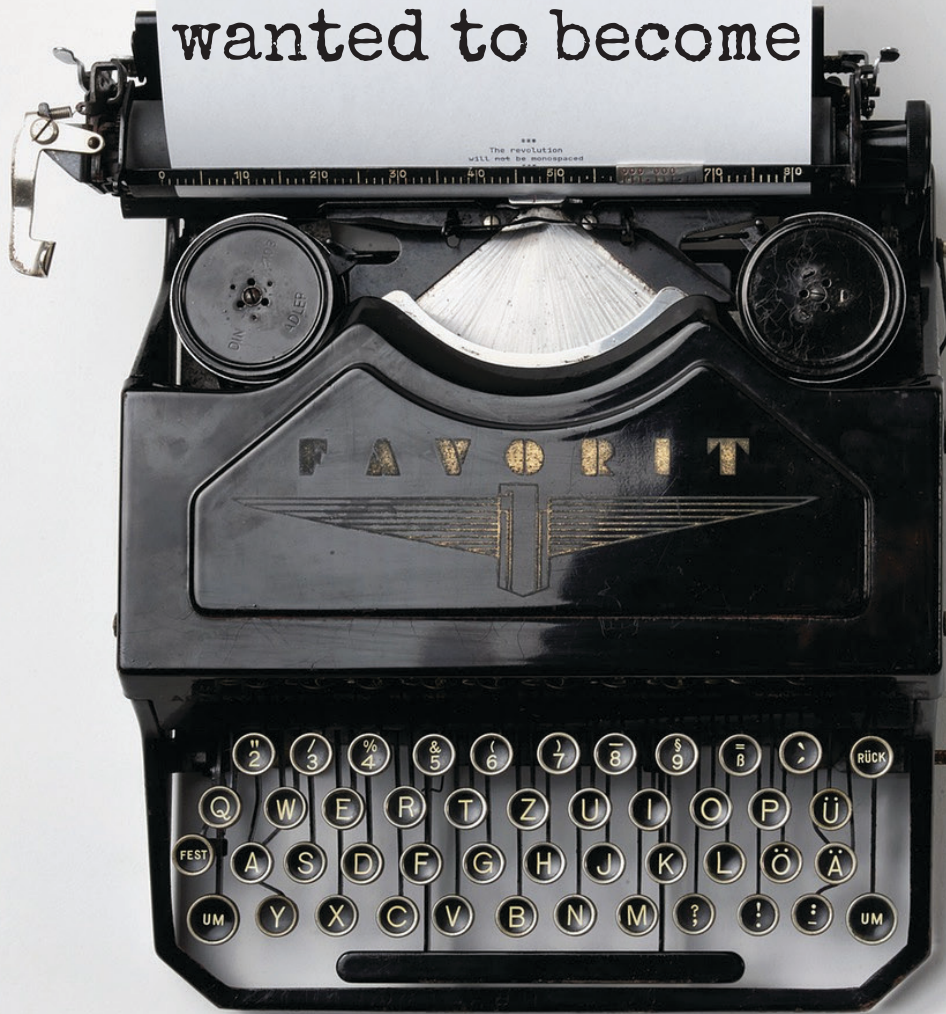
Budhera, Gurugram-Badli Road, Gurugram (Haryana)-122505

Scan to Apply Now



RHYVERS
PRESS

BE THE AUTHOR
you have always
wanted to become



WORLDWIDE
DISTRIBUTION

Get started on publishing your
dream book

 **91 78300 15300**



rhyvers.press