

## Message from Advisory Board Member



Reading CONSORTIUM Volume 2, Issue 1 (open issue) I realize a sense of running, crossing boundaries and inhabiting a space for return. I gaze in awe! I return to myself as a richer human being. Fresh ideas refresh and renew the language to which I have become inhabited. It allows for imaginative leaps and associations to a great measure.

As I whisk from one article to another, I am absorbed into a precious sea of thoughts, depthless wisdom. Nature is an important character in literature. How is nature represented in discourse? Nature in the eco-critical standpoint is not an aesthetic element only. It should be seen as “protagonist not scenery”. The ideas are extremely illuminating.

The uncanny can be defined as the uneasy/ disturbing feeling, distinguished from horror. One of the articles explores the sources of uncanny in Satyajit Ray’s “Fritz” and “Anukul”.

This issue has a wide spectrum of thoughts. One of the articles investigates how the body politic elaborates in the texts, as a site of lineage and identity, which is eventually dismantled as a site of socio-political and legal victimization. One very topical article focuses on the dynamics of territorialism in the present-day nation-state governmentality across the world.

“Rassundari Devi and Dayamadhav: The Mimicry and Self Fashioning” is a fascinating home of thoughts.

One extremely well researched article in this treasury looks into the composite CoA model. It adds a new dimension to this varied mosaic of issues and thoughts.

Another wonderful engagement is the ecological implications of *Ulgulaan* as found in Devi's immortal novel *Aranyer Adhikar* (Right to Forest). The range is wide and fair.

In this issue new worlds are born, dreams touched. One needs language that is *familiar*, not unfamiliar. The articles are laudable in their intentions of preserving such familiarity. Here, the journal preserves literary outputs as a place for intellectual and creative freedom and also for the outcome of this unlimited freedom to be automatically ethical. History is filled with examples of excellent artists who subscribed to odious systems of thought. To be ethical is pure innovative thinking.

Through this volume I can experience the journey of artistic and critical sunshine through a beautiful fabric of mindset(s), the confidence of Indian scholars and writers in this great Asian Century where 'endless crow noises' determine critical scholarship in general. The world listens. My journey knows this is a volume that will last.

Let me conclude this message with a poem from my latest collection, *letters in lower case* (June 2022):

Over my shoulders a desire  
is called for, again and again

Talking to you is my desire  
dancing near this canal at Kalighat

Where I celebrate my daughter's feats  
taking a special *biryani* for home

As the summer rain sails over me  
my daily return makes me of its own

The silent waters of the Ganges  
carrying the light of my eyes

Delayed is my mind's moon  
someone calls me to a deep dark

Darkness has a voice, mysterious whispers  
you call, my desire has an evening, our moods match

Prayer in temples my mother offers  
Priests chant for all good things

Long day signs off waiting for your  
mood to return and celebrate the best in the world

Unbound from cultural images  
her free spirit with a trident and a sword

Bright blue, standing on Shiva she  
keeps time, the dark deep mother

As she moves toward the deep mysteries  
life meets with the undefined wisdom

Thanking you,  
*Dr. Jaydeep Sarangi*

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