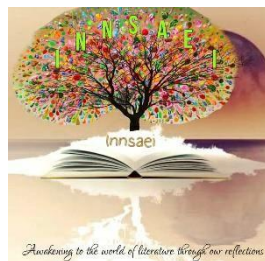


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(IJCLATRPH)

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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,
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Table of Content

Disclaimer	2
Vision and Mission	4
1. Editorial Views	9
2. INNSÆI Journal Pays Tribute to Our Mentors	11
3. Cover Story The Contribution of Contemporary Nobel Laureate Women Writers to World Literature by Dr Savita Patil Kothawale	15
4. An Erudite Conversation with Denis Mair (U.S.A.) by Dr Sanjeev Kumari Paul (India)	20
5. Literary Maestro: DR R. S. BHASKAR (INDIA).	29
6. Poetry	37
➤ The Pearl of the Night by Antonio Bernard Ma-at (Philippines)	38
➤ Between Fire and Snow by Antonietta Micali (Italy).....	40
➤ Do the Bell Toll Children by Arslan Bayir (Albania- Italy)	42
➤ Home I Never Knew I Sought by Benny Moens (Belgium)	44
➤ Writing Poetry by Billal Maliqi (South Africa)	46
➤ Rain, The Moon Doesn't Give a Damn Tonight by Celia Moscariello (Naples).....	48
➤ Tears Like Sad River by Danijela Cuk (Croatia)	50
➤ The First Sign of Life by Elisa Mascia (Italy)	53
➤ You only Love Once by Enrique Antonio Sanchez Liranzo (Dominican Republic)	55
➤ I am Not Begging You by Flora Peci (Kosovo)	57
➤ The Poet's Words by Giuliana Donzello (Italy)	59
➤ And the Eyes Shelter by Giada Giordano (Italy) ..	61
➤ The Diarrhoea of War Will Be the End by Daniel De Culla (Spain) ..	63
➤ The Cliff by Song Jaihak (South Korea)	66
➤ A Mother in the Labyrinth of Hunger by Nitusmita Saikia(India)	68
➤ The World Full of Love by Orlando Simiele (Italy)	70

➤ Today ...!!! by S. Afrose (Bangladesh)	72
➤ It's January Once More by Misna Chanu (India)	74
➤ The Influence of Words by Saadatu Uzaine (Nigeria)	76
➤ How Kind Is My Lord by Shivkumar Agrawal (India)	78
➤ You and I by Sudipta Mishra (India)	80
➤ Happy Account by Yang Geum- Hee (Korea)	82
➤ A Distinguished Woman by Yasmine Harmoush (Labanon)	84
➤ The Doomsday by Zhang Zhi (China)	86
7. Travelogue	87
Mumbai to Ahmedabad by Anandvalli Chandran (India).....	89
8. Essay	93
INNSÆIAN'S VOICE	
Awake at Night by Tejaswini Patil (India)	94
9. Quotes with Images	96
1. S. Afrose (Bangladesh)	97
2. Laxman Rao (India)	103
10. INNSÆI Call for Submissions	106

*Happy New Year... !!!
Welcome 2025*



Editorial Views

Dear Readers...

Greetings...!!!!

The Journey of INNSÆI Journal had some halts unexpectedly... Still, the dedication is unfettered. We are moving forward towards a new year... 2025 into Volume Number VI. Next year will be the Sixth Milestone in the journey.

This time, we had certain obstacles in the literary journey. We are encouraged with the consistent support of our contributors. We are aware that our contribution to the bulk of World Literature is very tiny... but, it exists.

During the year, many significant literary activities have taken place. The globally coveted awards have been announced. The ultimate accolade of Nobel Prize has been awarded to South Korean author Han Kang for her poetic prose that confronts historical traumas. The Booker Prize has been awarded to British writer Samantha Harvey for her Science fiction novel, another International Booker Prize has been awarded to Jenny Erpenbeck, translated by Michael Hofman. Different awards like Sahitya Akademi Awards, Yuva Puraskar etc. have been announced in India as well. The Cover Story of this Issue is going to take a dive into the works of women award winners. The Literary Maestro is Sahitya Akademi Awardee write from Kerala (India), Dr R. S. Bhaskar sir. The Erudite Conversation with the eminent writer, Denis Mair (U.S.A.) has been performed by Dr Sanjeev Kumari Paul.

And again, on the global platform, there are WARS going on seriously affecting the lives of children, women and all humankind. The everyday canvas of the news is filled with bloodshed. Through this Journal, our attempt is to light the lamps of Humanity and Peace in the hearts of our readers. If we come together, we can STOP WARS. For it, it is necessary to reach different corners of the world with the hope to sow the seeds of LOVE. What is in our hands is to spread Love, Compassion and Humanity.

We hope, more and more travellers join the journey together... towards the WELFARE OF ALL. Our Journal is working hand-in-hand with other organizations, leaders, and individuals to achieve the goal.

INNSÆI Journal is in the continuous pursuit to light the path of the readers. In the last quarter of the New Year, we are having aspirations to march farther with more enthusiasm.

Again, we pray...

Let all the strings of human hearts be joined to create Harmony in the world...

Let all the music orchestrate itself for Peace in the world ...

Let the world be a beautiful and heavenly abode forever ...

Adieu...

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INNSÆI Journal

pays

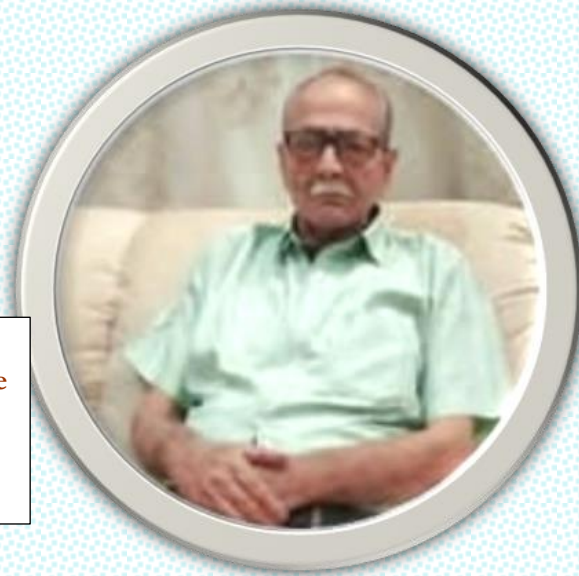
Tribute to Our Mentors





Sincere
Tribute to
Late Hon.
Bapsi Sidwa
Our Mentor

Bapsi Sidhwa (Urdu: 11 August 1938 – 25 December 2024) was a Pakistani novelist who wrote in English and was resident in the United States. She was best known for her collaborative work with Indo-Canadian filmmaker Deepa Mehta: Sidhwa wrote both the 1991 novel *Ice Candy Man* which served as the basis for Mehta's 1998 film *Earth* as well as the 2006 novel *Water: A Novel*, on which Mehta's 2005 film *Water* is based. A documentary about Sidhwa's life called "Bapsi: Silences of My Life" was released on the official YouTube channel of "The Citizens Archive of Pakistan" on 28 October 2022 with the title "First Generation -Stories of partition: Bapsi Sidhwa". Sidhwa was born to Parsi Zoroastrian parents Peshotan and Tehmina Bhandara in Karachi, Bombay Presidency.



**Sincere
Tribute to Late
Hon. S. Z. H.
Abidi sir
Our Mentor**

Dr S.Z.H Abidi is Professor & Former Head (Retd.), Dept. of English and M.E.L Lucknow University, Lucknow Ex-Senior Professor and Head, Dept. of Languages, and Ex-Dean, HSS, Integral University Lucknow. He has taught English Language and Literature, literary Theory and IWE from August 12, 1971 to 20 Nov 2019. He has also successfully supervised 39 Ph. D Theses and one D. Litt He is the Founding Honorary Director of SPIEL (society for the promotion of Indian English Literature, (now defunct) and Founding editor of The Spiel Journal of English Studies. He has to his credit a number of books on Indian Writing in English. He has also lectured on various aspects of Literature in many Academic Staff Colleges (Now HRDCs). He has been a Ph. D thesis examiner of almost 40 Indian Universities.



Sincere
Tribute to
Late Hon.
M. T.
Vasudevan Nairr
Our Mentor

Madath Thekkepaattu Vasudevan Nair (15 July 1933 – 25 December 2024), popularly known as M. T., was an Indian author, screenplay writer and film director. He was a prolific and versatile writer in modern Malayalam literature, and was one of the masters of post-Independence Indian literature. *Randamoozham*, which retells the story of the *Mahabharata* from the point of view of Bhimasena, is widely credited as his masterpiece. At the age of 20, as a chemistry undergraduate, he won the prize for the best short story in Malayalam for *Valarthumrigangal* at World Short Story Competition jointly conducted by *New York Herald Tribune*, *Hindustan Times*, and *Mathrubhumi*. His first major novel, *Naalukettu (The Legacy)*, written at the age of 23, won the Kerala Sahitya Akademi Award in 1958. His other novels include *Manju (Mist)*, *Kaalam (Time)*, *Asuravithu (The Demon Seed)*, and *Randamoozham (The Second Turn)*. The emotional experiences of his early days went into his novels, and most of his works are oriented towards the basic Malayalam family structure and culture. His three novels set in traditional *tharavads* in Kerala are *Naalukettu*, *Asuravithu*, and *Kaalam*.

Cover Story

Cover Story

The Contribution of Contemporary Nobel Laureate Women Writers to World Literature

Dr Savita Patil Kothawale

Executive Board Member,

INNSÆI Journal,

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

The Nobel Prize is most prestigious award in globe. It is conferred upon the personalities who have shared outstanding contribution in their respective fields. It was established by Alfred Nobel in 1895, a Swedish chemist, Engineer and inventor. The Nobel Prize is a symbol of an intellectual excellence and humanitarian values. The Nobel Prize is being awarded in various fields across all categories. The Nobel Prize for literature is one of them. Being a lover of literature, the cognizance of Nobel laureates is paramount.

Women have a distinguished quality in every field. Therefore, the contribution of women to literature is highly appreciative. In all, nineteen women have received the Nobel Prize for literature. Women have made outstandingly path-breaking contribution to literature. The canvas of Nobel Prize Winner is huge one. We will deal with the Nobel Prize Winner Women during the contemporary period. They are as follows- Svetlana Alexievich (2015), Olga Tokarczuk (2018), Louis Gluck (2020), Annie Ernaux (2022) and Han Kang (2024). Their contribution to literature is pioneering in many ways and is inspirational to others.

Svetlana Alexandrovna Alexievich, the first writer from Belarus to receive the award. She is a Belarusian investigative journalist, essayist and oral historian who writes in Russian. Svetlana Alexievich depicts life during and after the Soviet Union through the experiences of individuals. In her books she uses interviews to create a collage of a wide range of voices. Being a journalist, her novels are “documentary.”

As an admirer of Svetlana Alexievich's work, it is clear that her contribution to literature is invaluable. Her writing style, often described as intimate and raw, captures the voices of ordinary people and transforms them into powerful stories. Through her extensive research and interviews, she sheds light on the untold stories of individuals who have been silenced by history. With works such as "Voices from Chernobyl" and "Secondhand Time: The Last of the Soviets", Alexievich challenges traditional forms of storytelling and forces readers to confront the complexities of human experiences. Her use of non-fiction techniques and incorporation of multiple perspectives creates a nuanced and multi-dimensional view of events. Not only has she revitalized the genre of oral history, but she has also given a voice to marginalized communities. Her bravery and dedication to documenting forgotten histories have left a lasting impact on the literary world. Alexievich's

contribution to literature is a testament to the power of storytelling and the importance of honoring the voices of the seemingly voiceless.

Olga Nawoja Tokarczuk is also a First Polish writer to be honoured with Nobel Award. Her writings never view reality as something stable or everlasting. She constructs her novels in a tension between cultural opposites; nature versus culture, reason versus madness, male versus female, home versus alienation.

Olga Tokarczuk has made a significant contribution to literature through her thought-provoking and boundary-breaking works. Her writing challenges traditional narratives and explores unconventional themes, making her a unique and influential voice in the literary world. With a blend of fiction and non-fiction, Tokarczuk's works are deeply rooted in Poland's history and cultural heritage, yet they capture universal human experiences. In her novels, she tackles complex issues such as identity, memory, and the consequences of political and social systems. With her sharp and insightful observations, Tokarczuk sheds light on the complexities of human nature and the contradictions in society. Her writing also delves into the concept of time and reality, blurring the lines between past, present, and future, and questioning our understanding of the world. Through her imaginative and thought-provoking storytelling, Olga Tokarczuk has made an invaluable contribution to literature, challenging readers to rethink their perspectives and engage with the world in new ways.

Louis Gluck was American Poet who dealt with several themes. Her poetry focused trauma, about death, loss, suffering, failed relationships, and attempts at healing and renewal.

As one of the most renowned and celebrated poets of our time, Louis Gluck's contributions to literature and poetry are immeasurable. The announcement of her being awarded the Nobel Laureate in Literature in 2020 came as no surprise to those familiar with her work. It is a well-deserved recognition of her immense talent and undeniable impact on the literary world. Gluck's poems are known for their striking and poignant exploration of universal themes such as love, loss, and identity. Through her masterful use of language and imagery, she has captured the hearts and minds of readers, inspiring generations of writers to come. Her unique voice and style have established her as a literary icon whose works will continue to be cherished and studied for years to come. Gluck's contribution to poetry extends beyond her award-winning collections; she has also dedicated her life to teaching and nurturing the next generation of writers. Her mentorship and guidance have shaped the careers of countless aspiring poets, making her a true visionary and an invaluable asset to the literary community. As a Nobel Laureate, Gluck's influence and legacy will only continue to grow, cementing her as a literary giant and an inspiration to all.

Annie Ernaux is a first French writer to receive Nobel Award. She dealt with the theme life marked by strong disparities regarding gender, language and class. She is always on the side “women and the oppressed.” The New Yorker wrote in 2020 that over her 20 books, “she has been devoted to a single task: the excavation of her own life.”

Annie Ernaux, a celebrated French writer, has been recognized as a literary force through her powerful and poignant works. In 2021, she was awarded the Nobel Prize in Literature, solidifying her status as a literary giant. Ernaux's literary contribution is a reflection of her unique writing style and her ability to capture raw emotions and experiences. Through her works, she delves into themes of memory, identity, and societal norms, drawing from her own personal experiences. Her writing is characterized by a candid and unapologetic approach, shedding light on the complexities of the human condition. Her works have resonated with readers all over the world, transcending cultural and linguistic barriers. Ernaux's literary contribution is a testament to her mastery of the craft and her unwavering dedication to telling stories that matter. As a Nobel Laureate, she has and will continue to inspire future generations of writers to embrace their unique voices and use literature as a means to explore the depths of the human experience. Ernaux's legacy will undoubtedly live on, leaving an indelible mark on the world of literature.

Han Kang is a first Asian Women Nobel Laureate. She dealt with historical traumas and invisible sets of rules and each of her work exposes the fragility of human life. She uses poetic prose which is her unique feature of writing.

With the announcement of her receiving the prestigious Nobel Prize in Literature in 2016, Korean novelist Han Kang solidified her position as a literary powerhouse. Her contributions to the world of literature are not only significant in terms of her cultural impact but also in the way she has challenged traditional storytelling. Known for her haunting and poetic prose, Han Kang has captivated readers with her powerful exploration of human nature and the complexities of the human experience. Her writing delves into themes of trauma, loss, and survival, often through the lens of controversial and taboo topics. Through her thought-provoking and deeply moving works, Han Kang has not only pushed the boundaries of Korean literature but has also left an indelible mark on the global literary scene. With her unique and evocative voice, she continues to inspire and challenge readers, cementing her position as a Nobel Laureate and a literary trailblazer.

Overall, the works of these five women Nobel Laureates in literature showcase the diversity and power of women's voices in the literary world. They are the first women Nobel laureates in their respective countries except Louis Gluck. They have tackled a range of important and impactful topics, challenging readers to reconsider their views and understandings of the world. Each woman has penned their individual experiences that could come under the umbrella of human kind. Each writer is capable, in her own way (reflective of her style, time, place, and politics), of explaining how the recognition of her work is part of a long, shared story. All these women became the voice of diversity in the society. They didn't illustrate their individual experiences; rather they brought it under the experience of globe. Their endeavours fixed them to carve the Nobel Prize on the literature pole and have made a significant impact on the literary canon and they continue to inspire future generations of writers.



Interview

An Erudite Conversation with **DENIS MAIR (U.S.A.)**

By **Dr Sanjeev Kumari Paul (India)**



Bio

DENIS CHRISTOPHER MAIR

Short bio: Denis Mair holds an M.A. in Chinese from Ohio State University and has taught as lecturer at Whitman College and University of Pennsylvania. He was research fellow for many years at Hanching Academy (Sun Moon Lake), worked as translation consultant for Zhongkun Cultural Fund, Beijing, and served as translator for Jidi Majia (Deputy Chair, Chinese Writers Association). Denis translated books by the Buddhist monk Shih Chen-hua (SUNY Albany, 1992), the philosopher Feng Youlan (Hawaii University, 2000), and the art critic Zhu Zhu (Hunan Fine Arts, 2009). His poetry translations include: *Frontier Taiwan* (Columbia University Press, 2005); *Contemporary Chinese Poetry* (Shanghai Literary Arts, 2007); Yan Zhi, *Reading the Times* (Homa & Sekey, 2012); Jidi Majia, *Rhapsody in Black* (Univ. of Oklahoma, 2014); Jidi Majia, *Shade of Our Mountain Range* (Mkhiva Foundation, 2014); Luo Ying, *Memories of the Cultural Revolution* (Univ. of Oklahoma, 2015); Jidi Majia, *From the Snow Leopard to Mayakovsky* (Kallatumba Press, 2017); Yang Ke, *Two Halves of the World Apple* (Univ. of Oklahoma, 2017), as well as Luo Ying, *7+2 Mountain Climber's Journal* (White Pine, 2020). He has also translated poetry by Yan Li, Meng Lang and many others. His own poetry collection *Man Cut in Wood* was published by Valley Contemporary Poets (Los Angeles, 2004).

His published translations (partial list):

Tie Ning, *Haystacks*, Beijing Foreign Languages Press, 1990 (Tie Ning is currently chairman of China Writers Association)

Wang Meng, *The Strain of Meeting*, Beijing Foreign Languages Press, 1991 (Wang Meng was China's Minister of Culture in 1991)

Feng Youlan, *The Hall of Three Pines*, Hawaii University Press, 1992 (This is the autobiography of a famous 20th century philosopher.)

- Shih, Chen-hua, *In Search of the Dharma*, State University of New York Press, 1993)
- Yu Hua, "This Story is for Yang Liu," in Wang Jing, ed., *Chinese Experimental Fiction*, Duke University Press, 1994.
- Yuan Miao, *Dancing on the Rooftop with Dragons*, Philosophical Research Foundation, Los Angeles, 2005 (This is a book about Tibetan Buddhism.)
- Goeran Malmqvist, ed., *Frontier Taiwan*, Columbia University Press, New York, 2003 (I was co-translator of this anthology of poetry from Taiwan.)
- Yan Li, *Possibility of Constructing a Sentence*, Yinhe Press, Hong Kong.
- Yi Sha, *Selected Poems of Yi Sha*, Yinhe Press, Hong Kong
- Huang Beiling, *Old Days*, Tangshan Press, Taipei
- Li Li, *Snow's Confessions*, Huiteman Chubanshe, New York
- Wang Qiang, *Selected Poems of Mai Cheng*, Shearsman Books, London, 2008.
- Yang Siping, ed., *Current Chinese Poetry*, Shanghai Wenyi Press, 2007
- Zhu Zhu, *Artists through the Eyes of a Critic*, Hunan Fine Arts Press, Changsha, 2008. (This is a book of essays by a famous art critic.)
- Lama Norbu, *Story of the Love Sutra Lama*, Walking Leg Press, US, 2010 (This autobiography of a Tibetan Buddhist monk was originally written in Chinese.)
- Zhu Zhu, *Gray Carnival*, Contemporary Art Awards Foundation, Hong Kong, 201?.
- Hang Chunxiao, *Indeterminacy in Chinese Contemporary Art*, (exhibition catalogue) Pianfeng Art Gallery, Beijing, 2011)
- Master Yin Shun, *Lectures on the Mound of Jewels Sutra*, Dharma Master Yin Shun Foundation, Taipei, 2012.
- Jidi Majia, *Words of Fire*, Foreign Languages Research Press, Beijing, 2013.
- Jidi Majia, *Shade of Our Mountain Range*, Mkhiva Foundation, Capetown, 2014.
- Jidi Majia, *Rhapsody in Black*, University of Oklahoma Press, Norman OK, 2015.
(Jidi Majia is Secretary-of-Secretariat, Chinese Writers Association.)
- Luo Ying, *Memories of the Cultural Revolution*, University of Oklahoma Press, Norman OK, 2016. (Luo Ying is President of the China Poetry Study Association, Beijing.)
- Yang Ke, *Two Halves of the World-Apple*, University of Oklahoma Press, Norman OK, 2017 (Yang Ke is Deputy-Chair of the Guangzhou Province Writers Association.)
- Jidi Majia, *From the Snow Leopard to Mayakovsky*, Changjiang Wenyi Press, Wuhan, 2017// Kallatumba Press, San Francisco, 2017 (This book is a co-publication of Chinese and American publishing houses.)
- Luo Ying, *7+2 Mountain Climber's Journal*, White Pine Press, Buffalo, 2020. (Luo Ying is a businessman and mountaineer. This book is a poetic record of climbing the highest mountain on each continent, as well as polar trekking.)

His poetry:

- 1) Denis Mair, *Man Cut in Wood*, Valley Contemporary Poets, Los Angeles, 2012.
- 2) PoemHunter (web-page): <https://www.onlineclarity.co.uk/learn/articles-by-denis-mair/>
- 3) *A Dozen Nothing*(webzine): <https://adozennothing.com/2016/09/01/denis-mair-september-2016/>

His papers (partial list):

- 1) "Storehouse of Changes," (conference paper), presented at conference: "Change and Transformation," Dept. of History, University of Pennsylvania, 2008.
- 2) "*Bianyi zhi baoku*," *Shijie hanxue* [World Sinology Journal], Issue 8, 2011 (People's University Sinological Research Center)
(“变异之宝库”《世界汉学》第八期·2011, 人民大学汉语国际推广研究所)
- 3) "The Upper and Lower Halves of the *Zhouyi*," *Minima Sinica*, Vol.2. 2011 (Bonn University).
- 4) "The Mother-Daughter Relations of the Earth and Fire Trigrams" (conference paper), presented at "9th International Conference on Daoist Studies," Boston University, 2014
- 5) "Compatibility between Tiandi Jiao's Concept of 'Incubating the Physical by the Non-Physical' and the Western Mystical Concept of 'Cosmic Man'," Chinese version published in *Zongjiao zhexue* 宗教哲學 (*Journal of Religious Studies*), Taipei, Taiwan, 2016.
- 6) "On Blackness and Whiteness in Jidi Majia's Poetry," *Sangbartika Journal*, Kolkatta, 2017.

Awards (partial list):

"Poetry Exchange Award," Sajiao Poetry Club, Shanghai, 2006.

Writer in Residence, White Canvas Art Center, Nanjing, 2007.

Writer-in-Residence, Shangyuan Art Center, Beijing, 2008-2009.

"Annual Poet's Award," Songzhuang Art Village Poets & Painters Festival, Beijing, 2012.

Interview:

Welcome to the interview chambers of INNSÆI, Mr. Mair

Sanju Paul: May I request you to kindly let our readers know something about your childhood? Did poetry come to you during childhood itself?

Denis Mair:

My name is Denis Mair. The surname Mair is Tyrolean Austrian variant of Meyer. I always knew that it was part of my personality to ponder life and figure out the puzzles of life. In my preschool years, my mother gave me a nickname— “the Judge,” because of my serious, thoughtful demeanor. In high school my classmates gave me a nickname— “Old Mare,” like the old grey mare in the song, because the word “mare” sounded like my name, and because I often walked slowly while immersed in thought. In college I was given the nickname “Heavy Denny” by friends, because I liked to sum up my cogitations in epigrammatic, elliptical statements. But I did not have any direct connection to poetry in my school days. At that time, I was more interested in science, particularly in biology, not just as an academic subject, but because I wanted to figure out why there is life in the universe and what makes living things tick. I loved the poetry of Robert Frost, but I was too focused on science to read much beyond that. My interest in poetry hit me in my thirties, which admittedly was pretty late to make a commitment to poetry.

Sanju Paul: Anything that you would like to mention about your education and the inspiration that prompted you to become a poet and translator?

Denis Mair:

Along with my friend Dean Kahler, I stood up in high school Civics class and vocally opposed American involvement in the Vietnam War. My friend and I were the only two students in our small town-school who openly took this stand. During my first year of college, my friend took part in an anti-war demonstration at Kent State University. The National Guardsmen who were sent to suppress dissent on campus opened fire on a group of demonstrators. My friend was shot in the back and paralyzed for life from the waist down. When that happened, I made a vow to understand contemporary world history from an Asian point of view, because I no longer trusted the conventional position that justified my country’s involvement in the Vietnam War. I chose Chinese for my language requirement because I figured it was one of the seminal languages of Asian civilization. I could just as easily have chosen Sanskrit or Japanese. Looking back, it is strange that my life course was changed in such a fundamental way by the decision of one moment. I had a nodding acquaintance with Buddhist ideas from personal reading, so I chose Chinese. I began reading about Chinese history and philosophy. In my junior year of college, my mother was stricken by a fatal illness. I found that my study of Chinese philosophy offered me comfort in my period of mourning. It also offered a framework to think deeply about human life (including its spiritual side) without resorting to belief in a power outside of nature. The possibility of locating sacredness in the natural world fit with my interest in

biology. As the 20th century philosopher Feng Youlan said, philosophy holds a place in Chinese civilization that is analogous to the place religion holds in other civilizations.

Sanju Paul: What was it that made you interested specifically in choosing Chinese-English translation, how could you have not chosen any other language pair?

Denis Mair:

I originally had no plan to do translation work. But since I had made the choice to study Chinese for my language requirement, I began supplementing my classroom lessons by memorizing poems on my own. I figured that the poems were condensed and full of meaning, so I could learn a lot of vocabulary and cultural background from the annotations. Also, intuition told me that poets of any country are deep seekers and thinkers. After learning enough basic vocabulary, I began reading traditional poetry using pre-existing translations by Arthur Waley and other scholars. I saw poetry as an avenue for learning how philosophy applies in a person's overall thinking and feeling. What is the role of philosophy in the affective dimension of human experience? For instance, some poets of the Tang, Song, Ming and Qing dynasties were influenced by Buddhism. I learned more about Buddhism from their poetry than from books of religious doctrine, because poems by Wang Wei and Han Shan and Jia Dao opened a window on how Buddhists shaped their worldviews. Eventually my interest in learning the language became an interest in poetry as a vehicle for understanding.

Sanju Paul: While going through your works, I came across a wide variety of works you have translated. How enriching it is in terms of knowledge that you acquire while translating. How often do these works make you change your perspectives or you stay the same person as before you began working?

Denis Mair:

I was very lucky to find a network of friends in China through the artist/ poet Yan Li. He introduced me to art galleries where I was asked to translate essays by curators to be included in art catalogues. Some of the materials I translated were bread and butter jobs. I also did some editing work to keep body and soul together. But when I had a chance to translate a meaningful book or essay or series of poems, I felt that my efforts served a double purpose: 1) making the creative expression of a particular book available to readers in another language and 2) conducting an internalized dialogue between two different conceptual universes. Without such a dialogue running like a steady river through the translator's thinking, it is hard to conceptualize the worldview of one civilization in the language of another. I enjoyed the feeling of being the conduit or vessel through which dialogue of cultures takes place. During my day of working as a translator, I would sometimes put the work aside and think for a few minutes about a more general issue that was posed by a thorny passage in the original text.

Sanju Paul: Besides poetry, you have also translated books by Buddhist scholars like the one titled *In Search of the Dharma by Shih Chen-hua*. Kindly enlighten our readers with a few challenges that you underwent while doing it. How different is it to translate this kind of text than other works?

Denis Mair:

The monk Shih Chen-hua wrote a memoir about trying to pursue a Buddhist seminary education during in the years leading up to WWII. He faced the breakdown of monastic institutions, but he persisted. He was forced to move from place to place due to chaotic conditions. Along the way, his experiences revealed a great deal about the social history of a traditional culture being wrenched into the modern world before and during wartime. The monastic setting he described was foreign to me, but I tried to read a few books about Western monasticism to find parallels. I also read books by other Chinese monks and Buddhist laypeople, to get a sense of the milieu Manster Chen-hua lived in. And books by the missionary-scholar Holmes Welch were especially important. He was a Christian who had a special curiosity, a believer who had a healthy respect for the beliefs of others. He wrote books about the monastic way of life in China during the 1930. I couldn't have translated Chen-hua's memoir without them.

Sanju Paul: One book that you feel closest to your heart and mind, written, read or translated?

Denis Mair:

The two books of commentary on Tang poetry by the late-Ming thinker Jin Shengtan are great repositories of insight into the inner world of poets. Jin Shengtan was an iconoclastic scholar who was much in demand as a lecturer on the classics in the Suzhou area. He was executed by the authorities because he was suspected of supporting a student protest movement against corruption in the regional government. I learn something from that book every time I open it. Jin Shengtan's critiques on poems are an extension of poetic language. He shares the aesthetic experience he had as a reader, using explanatory language that is also poetic in itself. I have not translated his book, but it has influenced my approach to translation. Translation is a kind of explanation of the meaning of a text in another language. Without inspiration, the language would come out flavourless, as if chewing a piece of wax.

Sanju Paul: I personally like the way you analyse and write poetry on various art works. Which three artworks influenced you the most?

Denis Mair:

When I began writing poems on art, I found that the energy captured in the visual medium suddenly leapt off the canvas and provided an impetus that shaped my poetic response. Maybe because of it, I have the good fortune to have spent time conversing with artist friend. I feel a moment of connection, as if there is something I want to talk about with the artist. I feel it as an electric sensation before it transforms into words.

1. This happened when I first saw a painting by the abstract artist Aram Chaled Res, a calligrapher who grew up in Syria and moved to Turkey when war erupted in his native country. When Karl Kemption forwarded one of his artworks on Facebook, I knew nothing about which country he lived in, but looking at it made memories of Konya, Turkey pop into my head. (A few years before, I had made a personal pilgrimage to Konya, Turkey because that is where the great poet Rumi spent his time as a teacher and leader of a religious order.) I told my friend Karl, “this artwork reminds me of an image I saw in a dream while staying in Konya.” Karl was surprised that I mentioned that city. He said, “The studio of Chaled Res happens to be located in Konya.” Chaled Res’ painting depicted a fiery circle. I had dreamed of a fiery circle that was obscured by intervening obstacles, but somehow, I knew there was an unobscured core of passion and generosity beyond those dull, obscuring layers. So, I began looking at many examples of Chaled Res’ art, and I found that he articulated a whole philosophy in his various treatments of the circle theme. I wrote a whole series of poems approach the circle of love from various angles.

2. I have also written many poems about artworks in the genre of abstract word art by Nico Vassilakis. Nico is a practitioner of high modernism who demonstrates the fresh energies that are still emerging from the current of neo-surrealism. I was first struck by Nico’s image titled “Nothing to See Here,” an exuberant composition of circles of dark and light circles whirling around a central clump of tangled letter-forms. I titled my response “Triton’s Mane, Seen from Behind.” I use my poems about Nico’s word art to explore the dislocation of cultural signifiers as they are scattered like unstrung pearls, then brought together in unexpected kinetic assemblages. To do this I follow flights of fancy that do not aim at conventional lyricism; nevertheless, I believe that new lyrical notes emerge during such a process.

3. I also felt a sudden electric connection as soon as I saw Sanju Paul’s drawing of biomorphic shapes fused and interconnected in a nestlike structure bulging with eye-like circles. I thought this composition was a happy mixture of figural organic shapes with abstraction. It spoke to me of panpsychism or the foundations of mindfulness distributed throughout an ecological web. The close fusion of the shapes imparted a sense of many living things belonging to each other. I titled my poetic response to her drawing “Eye-rogenous,” and I have written several responses to her other artworks since then. To me, responding to artworks in a vein of inspired utterance is a fertile vein for words and images to dance together.

Sanju Paul: Your upcoming projects or the ones in the pipeline?

Denis Mair:

I have written a book of essays about symbols in the I CHING (Book of Changes), and I am now shepherding the book through the publication process. I try to show that a philosophy can emerge during the game of interpreting symbols. This game of interpretation has a rigor all its own which is not the same as propositional logic. I also try to show that the rigor of organic logic is compatible with poetic inspiration. These essays reflect my philosophical studies over decades, and they reflect the role I see for

poetic sensibility at the exploratory edge of human inquiry. Poetic sensibility gives wings to our curiosity and hunger for understanding.

Sanju Paul: Message to our readers...

Denis Mair: Beauty is in the eye of the beholder, what is more, a beholder's capacity to know beauty is in itself beautiful.

Thank you very much for your time and words.



Literary Maestro



Hon. R.S. Bhaskar

Bio:

R.S. Bhaskar (Bhaskar Ramdas Shetty), born on **July 4, 1947**, in **Kochi, Kerala**, is a distinguished poet, writer, and translator with a prolific body of work across multiple languages. Through his poetry, translations, and educational texts, he has contributed significantly to Konkani, Malayalam, and Indian literature.

R.S. Bhaskar has authored numerous acclaimed works of poetry, including: *Aksbaram* and *Nakshatram*. He has also written poems for children, such as *Chinu Minu Channo*, and educational books like *Konkani Malayalam Bhasha Parichay* and *Konkani Aksharmala*.

R.S. Bhaskar's skill as a translator bridges literary traditions between languages. He translates from **Malayalam to Konkani, English to Konkani, Marathi to Malayalam and Konkani to Malayalam**. His poems have been translated into all major Indian languages, English, and even Irish. Notably, his poem *Oh, My Brother from Kashmir* was included in the audio-visual film *Kashmir in Indian Poetry* by the Ministry of External Affairs, Government of India, and Sahitya Akademi.

R.S. Bhaskar has held prestigious positions, including membership in the Konkani Advisory Board (Sahitya Akademi) and the Senate of Cochin University of Science and Technology. He is currently the Vice President of the All-India Konkani Parishad (Goa) and serves on the Advisory Council of the Kochi International Book Festival Committee.

His literary achievements have been recognized with numerous awards, including:

- **Sahitya Akademi Translation Award (2003)**
- **Wilfy Rebimbus Smriti Kavita Puraskar (2018)**
- **Sahitya Akademi Award (2020)**
- **Vimala V. Pai Vishwa Konkani Kavita Puraskar (2024)**

Through his enduring contributions to Indian literature, R.S. Bhaskar has established himself as a literary luminary, inspiring generations of readers and writers alike.

Poetry of Hon. R. S. Bhaskar

1

The clamour of the birds

Previously-

Since morn

The clamour of birds

Fell on the ear

And always it was time to awaken.

Now-

The voice of the birds

Is unheard,

So

The morning awakening

Is never on time.

Who can say where the fault lies?

Have the voices of the birds

Stilled

Or

Has my sense of hearing failed?

2

My house is such

You know, my house
It beckons me at all times.

To the city I may go
Or to a neighbour state
Or to an alien nation
It keeps beckoning me.

When I go out
My house, it pouts its cheeks
You are going out... good,
But return again quickly.

When I by air, travel
Remember Maruti, it reminds me
If ever I take a route by water
Offer Varuna a coconut, it says.

When staying in a hotel
Do not switch on AC, it says
Catching thus a cold
Do not acquire a malady.

While fetching meals or other food
Make sure that it is vegetarian
And by partaking meat,
Do not commit sacrilege, it says

My house, it is very caring
With a mind ever anxious,
And when I do come back,
It whole heartedly welcomes me.

Maruti: Son of wind God,

Varuna: God of sea

3

The first rain of the month of Ashad

The heated earth
Is cooled,
When the first rain of the month of Ashad
Falls lazily, indolent.

The first rain,
Has no lightning flashes,
Has no thunder,
Has no heavy downpour or wind,
So, the first rain
Is not insolent.
The first rain of the month of Ashad,
Falls lazily, indolently.

The first rain,
Is quiet,
It does not wreck houses,
It does not uproot trees
It does not shake or topple
It does not fill ponds or wells to overflowing.
The first rain of the month of Ashad
Falls lazily, indolently.

The first rain
Has no gusto at all
The first rain of the month of Ashad
Falls lazily, indolently.

4

Map

My beloved brothers-
Do not quarrel so
Do not shower
Accusations on one another
For a map engraved on paper
Do not tear up your beings.

This our land is sacred
Will an azure ink map divide it?
This our earth protected by ancestors
Do not quarrel
Do not tear up your beings so.

Though if you persist with this
May destructions damn you!
As Ram and Ravan battled
As the Pandavas and Kauravas battled
Keep fighting
Keep killing
Term it our ancient traditions-
Allow forever reverberations of violent cries
Son, grandson, great grandson-
those will survive here.

To offer 'pindas' to their ancestors,
None will live.

For a droplet of water
Our ancestors will remain in agony
For thousands of years -
They will fall writing with agony.

Pindas: Annual offerings given to the departed soul

5

The Shepherd boy's flute

When the Shepherd boy plays his flute,
A valley of music resounds through the night.
When sleep touches
No one knows
But when awake at dawn
New enthusiasm flows.

When the music ends
No one knows
For before he sleeps
All are asleep.

In the morning he plays his flute,
Perhaps to call his flock,
They come out,
To go out
And behind him they follow
To search for green.

When the flock move far away,
Near the roots of a banyan tree
He sets down to rest
And there his flute sings
With much zest.

After a bath at a close-by stream
Those embarking with pots on their heads,
To walk home

Along the way
Turn back to look at him
Again and once again
Till their feet move them
Far away, yonder.

For lunch in the noon
He eats yesterday's gruel
And in the shade of the banyan
His eyes droop.

As evening declines
He plays then his flute

And to find their way home
The flock faithfully return.

At night, his mother
Serves him hot gruel
And on a stone in the court yard
He then would sit and rest
And with free abandon,
Relax.

His flute now
Makes marvellous music -
For the peasants
Of the village

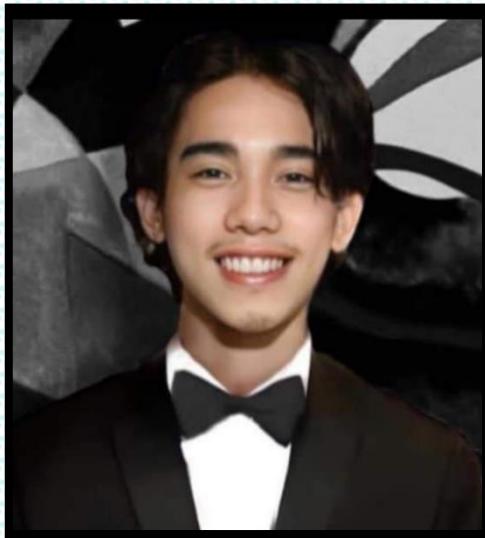
Now, for those exhausted
After a hard day's toil
His flute plays on
Since the night.

When the music stopped
No one knew
For sleep touched the listeners,
Before it did the player
Drawing them all
In many coloured dreams-

When the Shepard boy played his flute
The night resounded with music.
When sleep touched
No one knew
But when awake at dawn
A new enthusiasm flowed.



Poetry



ANTONIO BERNARD MA-AT, PHILLIPINES

Antonio Bernard Ma-at, affectionately known as "Your fellow dreamer," is a globally collaborative author who skilfully weaves diverse cultural influences into his literary works. Antonio serves as a passionate poetry lecturer and holds the esteemed role of Philippines Executive Director of World of Writers. He is a Co-founder of New Leaf Writing Community and actively participating in initiatives like Passion of Poetry and Filipino Poets in Blossoms, Antonio helps nurture vibrant literary communities worldwide, collectively overseeing more than 156,000 members. He is a toastmaster, artist, and musician. He received the Asia Pacific Luminaire Awards 2023 and participated as a guest at prestigious events like the Asia's Icon Golden Awards and Asia's Humanitarian Award ceremonies. He contributes to the Academy of Farsala in Greece and collaborates with philosophers on the Philosophy of Spring project, further enriching his diverse portfolio of intellectual endeavours.

THE PEARL OF THE NIGHT SKY

I'll dance again,
with the pearl of the night sky.

Even if my feet burn on the stage of oblivion
or my soul's ashes purge in the depths of the night.

I'll dance again,
with the pearl of the night sky.

Its glorious light that sets me free,
captivating the stars,
the sky,
the breeze of sea.

Unknown to tongues,
were hidden scars,
my body is in pain,
I felt insane.

Yet I'll still be seen dancing
with the pearl of the night sky.



ANTONIETTA MICALI - ITALY

Antonietta Micali stands as a luminary, a teacher, writer, poet, and journalist and is dedicated to her journey to the profound intersection of words and culture. Born and bred amidst the timeless allure of Rome, Antonietta's educational odyssey unfolded at the prestigious "La Sapienza" University of Rome, where she graduated in Modern Literature. However, her academic pursuits didn't conclude there; she pursued a Master's degree in Cultural Journalism and Communication, delving deeper into the nuanced world of words and their societal impact. Antonietta's passion for shaping young minds led her to a fulfilling career as a primary school teacher.

BETWEEN FIRE AND SNOW

Etna,
bristling, majestic
as queen
cloaked in white,
drawing a path of fire,
full of passion,
that envelops
the gaze of those who admire you.
Sicily,
land of Poseidon, of Hephaestus
of love, of contradictions,
unique beauty,
where ice and fire
intertwine in a hug,
as different
lovers, but with the same heart.



ARSLAN BAYIR, TURKEY

Arslan Bayır, was born in 1958, in Bayır village of Alanya, Antalya. He obtained a bachelor degree of Turkish language from Anatolian university in 1999. Books published in Partnership: Contemporary Arts (Güncel Sanat) magazine story and poetry competition-1 to 6. The following books are to his credit. Poetry: Seed, Mountains Curveted, Sprout, Autumn Dream Hauls. Getting Wet as Raindrops, Spring Herald (In Uzbek), Life Passes - Time Passes, In Uzbek (in partnership with Aman Matcan), Scream of the Blue, Children Books: Sweet Faces, Child Plus (+) Flower, Tales, Tales from Grandma. Tales and Legends of Ours, Our Book, Tales from Us, Path of Alara. Tales of Taurus Nomads, From the Wing of the Bird (joint effort), Stories: Carnivorous Stories, Two Dots and Four Days, Almonds Blossom, Morning Breeze and Research Books: The Strength we Need Atatürk, Why do we Read So Little, Who is going to Save Turkish etc. his poems are published at International Level. He received the awards namely, Cyprus Poetry Award, Jury's Special Award, Special Award in Interview branch from Aydın Söke Sarı Zeybek journal, Jury Special Award in poetry competition, and Service Award to Turkish Poetry from Bursa Local Agenda 21 ("Bursa Yerel Gündem 21"), Russia's Golden Feather and silver medal awards, Russia Golden Pen award, Emir Temur Award of Uzbekistan Republic (2022), First place Golden Pen Award in Kyrgyzstan Republic Friendship Bridge essay competition (2022) and - The 2023 Kazakhstan Ahmet Yesevi award was given for his cultural studies and research in the Turkic world. His articles are published in reputed Journals and New papers.

DO THE BELL TOLL CHILDREN?

Tell, Hemingway
For whom the bells toll now
I don't think it's for Madrid streets
Siren sounds evoke
Screams of Mesopotamia
On the poems of Lorca
Blue-eyed, black-eyed and
Green otter-eyed children
Wake up during sunrise
While blue sky emits
First lights to the world
Baghdad burns in embers
Fog of a bomb
Blocks the sun
Children wants to see the sun
Time is almost over
All hopes will be plunged into darkness
They will not play skittles
On the narrow streets of Baghdad
Hemingway
For whom the bells will toll this time
Cold and dark fear will surround
Children's eyes
They won't comb their hair
Across the mirror
A crazy whistle will surround
A piece of iron will inflict wounds on their bodies
In the cruelty of life
In Bagdath or
In anywhere else.



Benny Moens

Bio

Benny Moens is an evocative writer from Belgium. His prose delves into the intricate connections between love and the universe. With a poetic flair, Benny explores the depths of human emotion, weaving narratives that illuminate the cosmic threads binding us all.

Inspired by the stars above and the hearts below, Benny's work resonates with readers, inviting them to reflect on their own experiences of love and longing. Through this writing, Benny captures the beauty of the universe's mysteries, revealing how love transcends time and space, crafting a tapestry of shared existence. Join Benny on a journey through the cosmos of emotion and the boundless realm of love.

Home I Never Knew I Sought

You are the wildflower,
Growing in the cracks of my heart,
Beautiful, free, rare.
With you, every ordinary day transforms into a fairytale.

You are the poetry that dances in my veins,
A sonnet of grace, forever woven in my heart,
Our love an endless refrain.

You speak, and it feels like music,
Each word a note that melts into my heart,
As I hang on every syllable.
In the warmth of your presence,
I find a home I never knew I sought.

You are the gentle breeze
That whispers secrets to my weary soul,
Comforting and profound, a reminder that even in chaos,
Beauty can blossom and thrive.

In your gaze, I see galaxies unfurl,
An odyssey of uncharted emotions,
Navigating the constellations of our hearts,
Guided by love, our ship sails,
Through storms and calm, anchored in trust.

You are the legend I am honoured to write,
The story woven into the fabric of time,
As we celebrate every heartbeat, every sigh,
Together, we dance through life's endless seasons,
Finding joy in the journey, hand in hand.

In this vast universe, so wild and untamed,
You are my shelter, my haven of peace,
With every sunset, I'm reminded anew,
That in you, my love, I have found my way,
A home I never knew I sought, yet now possess,
Infinitely cherished, endlessly blessed.



BILALL MALIQI, SOUTH SERBIA

BILALL MALIQI is a Writer, Poet, Critic and publicist. He is the author of 40 works: poetry for children, for adults, prose for children and adults, journalism and literary critics. Anthologies: the magazine Panorama by the authors of South East Kosova “Sigh for Earth” by the author Hysen Keqiku (2004); In lexicon “authors of Albanian Literature for children and adults 1886- 2009” by prof. as. Dr Astrit Bishqemi; in poetical anthology Albanian-Swedish “Fllamande Ballad” by Sokol Demaku (2009); In poetical anthology “The Echo of Centuries” by Sokol Demaku, (2010). In International Poetical Anthology “Open Lane” by Kristaq Shabani (2012); In poetical anthology by Dr. Fatmir Terziu “Virgin Tears, (2012); In Belgium Poetical Anthology French-Albanian “Anthologie de poetes Albanophones (2012); Maliqi is a founder and editor in chief of the magazine “Qendresa” which is published in Presheva Valley. Maliqi is a president of association of Presheva writers; Maliqi is a member of League of Writers of Kosova; Member of the board “Atunis” President of “Atunis Lugina” in Presheva.

WRITING POETRY

If you want to write a poetry
Put your feeling into inspiration
Don't hurt the verse
Write down the mark of figures
If you couldn't find their place
You hurt the verse
The poetry protests
If you want to write a poetry
Become a shadow in every verse
Don't stay like stubby
Get to that mark
With your metaphor tousle your time



CLELIA MOSCARIELLO, NAPLES

CLELIA MOSCARIELLO is a passionate about music, cinema, fashion, aesthetics and creative writing. In 2008, she obtained a diploma as a literary consultant and editor of publishing houses, from here she worked until she became a freelance journalist and deals with culture, collaborating with the newspapers Periodico italiano magazine. Her poetry collection namely "L'ultimo notte da falena" with Davide Zedda La Riflessi, "This Spring" and collection of ballads, "Battiti", "I don't love roses", "Se ne fre la luna, stanotte", "Fuoco Sacro" are to her credit. Since 2018 she has dedicated herself as an author, blogger and social manager to her social page "Psico Baci" regarding literary quotes and author photography and to the blog connected. Her recent debut as a radio presenter at various web radio stations, including "Radioattiva", "Extraradio" and "Radio non uno dipiù". She obtained a certification in web marketing and social media marketing at the Milan Digital Coach school and collaborates with the "Amori.4.0" project in the team of professionals as a journalist and writer, specialized in awareness issues and female empowerment, gender mainstreaming, breaking down of stereotypes regarding education and cultural awareness relating to being a woman.

RAIN, THE MOON DOESN'T GIVE A DAMN TONIGHT

When you'll feel tired
listen to the sound of the rain,
think about my selfies
think of our smiles and our jokes and laugh,
you laugh heartily...
even if I'm far from you
because everything moves, and sometimes fast...
too fast to understand,
then don't try to understand,
the noise is too loud to hear...
think of me and smile,
go closer to the window and look... it's raining...
and you will hear me inside that noise.



DANIJELA ĆUK, CROATIA

DANIJELA ĆUK was born on May 25, 1989. in Vukovar in Rijeka (Croatia). Engaged in poetry writing, she has so far published two books of poetry collections entitled "Positive for Life" and "Strength of Love" and a third collection entitled "Lioness Women" which is in the works. So far Danijela has participated in about 20 joint anthologies of poems and his poems have been awarded with many diplomas and certificates of thanks and have been published in international literary journals. In addition, Danijela also volunteers at the hospital. All proceeds from the collection of books sold always go to humanitarian aid.

TEARS LIKE A SAD RIVER

Last night you let the tears flow again,
and turn into a sad river,
in moments when you are alone,
because you don't want anyone else to see the pain that breaks
your heart.

You hugged the pillow
and found comfort in it,
you felt an indescribable emptiness in yourself and in
everything,
you don't want anyone to see
how much you suffer,
you smile in front of others,
but you bring sadness back
to your heart in solitude.

And I know, it's not easy for you, no,
your struggles are too hard
but don't hide your emotions so strongly in yourself,
because it will break once like that in you.

You are not weak if you cry in front of
others,
just don't let sadness take away your smile,
who is human will understand how much it hurts,
a wounded heart that suffers but loves.

Because your heart is full of love for life,
you are the one who believes in beauty,
but sometimes the pain is stronger than
anything,
and that's normal, just don't let your heart give up and
surrender.

You wiped away your tears and you keep going,
everyone sees eyes that sparkle and shine,
but no one knows what is hidden in them
and how much sadness there is in them.

And instead of asking for support you,

you lend a helping hand to others,
you help others even though it's hard for you,
you are a fighter who is actually stronger
than any pain!

And in the morning when you wake up and open your eyes,
you know very well that that day will pass,
that's why you try and fight so hard every day,
because you are so strong and love life so much.



ELISA MASCIA, ITALY

Elisa Mascia is a teacher, poet, writer, declaimer, reviewer, juror at cultural events, and cultural manager in the world. She participated in numerous national and international poetry competitions, obtaining prizes. Her poetry collections namely "La Grattugia della Luna" is to her credit. In 2018 with the subsequent publication of the poetic anthology *Magiche Emozioni dell' Anima* presented as a Christmas present. In 2019 with the anthology "Sogni Dipinti" of 10 poems inspired by 10 paintings by the great artist and poet Erminio Girardo who held the role of teacher for her, marking a decisive turning point in her activity as a poet-writer. She collaborates with the Nicaraguan journalist Carlos Javier Jarquin and co-authors *Canto Planetario*. Italy Coordinator - Director of Events and Communications, Administrator of the Albap Academy. She heads the Hagiography Iconography International Biennial of the Writers Capital Foundation International 2023, Author, Artist, Cultural Promoter, Member of the Organizing Committee of International Literature Panorama Festivals, Editor of www.writersedition.com "The Complete Magazine" – Italy. She received the "Pacis Nuntii" Movement-Argentina, the Certificate and the Universal Flag of Peace which gives the wearer the character and spirit of Herald and Builder of Universal Peace. She published book of poems "Melodia d'amore" (Melody of love}, "Tra l'infinito e l'immenso (Between the infinite and the immense)".

THE FIRST SIGN OF LIFE

Everything is generated by the nourishment of love,
a perfect machine powered by the strength of a breath,
a swirling circular ride in the universe,
driven by the silent rhythm devoid of noise.

Essential, renewed, and healthy energy,
that rejoices the body and soul of man,
even when tears form due to pain,
I embrace them with the air in a moment.

The vital element after water and earth,
clean and precious with a sparkling atmosphere,
gives new impetus to every morning,
despite the fumes and the widespread gunfire of war.

A deep breath and an outstretched hand,
peace reflected in the eyes of a brother,
where one can see how beautiful the world is,
that's why not even Nature has given up.

It has intoxicating colors and a leafy carpet,
thunderous melody of a universal song,
that rises up to the sky among ancient perfumes,
building a bridge to connect us.

Life to consciousness, our breath,
uniting the body with our thoughts,
being self-presence and always true,
meditating now on the warm breath of Zephyr.



ENRIQUE ANTONIO SÁNCHEZ LIRANZO, DOMINICAN REPUBLIC

Enrique Antonio Sánchez Liranzo is a lawyer, poet, essayist and narrator. Film appreciation technician. The poems like Verses of springs (1991), Garden of Love (1993), Poems with the sea (1993), Primavera 88, Poemario (1997), - Poems for peace (2010) are to his credit. His poems are published in following anthologies entitled A thousand poems to Pablo Neruda (Chile, Isla Negra, 2011), With hands painted with poems (Argentina 2011), A look at the south (Argentina, 2011), Poems, stories and voice (Argentina, 2012), journey of the butterflies (Argentina, Parnaso, Patria de Artistas, 2015) Poets and Storytellers of the World, (Santo Domingo, 2015), I Anthology of "International Poets, Parnaso, Homeland of Artists "Periplos de las Mariposas - Buenos Aires, Argentina, (2015), "A Thousand Poems to Gabriela Mistral", Chile (2015), Belongs to the group "Movimiento Poets del Mundo" Chile - (2016). As a lawyer he has worked in the area of Civil and Administrative Law, he has been a professor of Literature at the Liceo "El Millón" in Santo Domingo, from (1990) to (1992). At the José Dubai High School, in the city of Puerto Plata, in the year (1992) to (1995). Finalist Contestant for Justice of the Peace, at the National School of Judiciary, (ENJ), in the year (2014)

YOU ONLY LOVE ONCE

You only love once
When you love with your heart,
You only love once
With tenderness and with passion.
Because true love
It only happens once, and
It never dies ever again.
When love leaves
It doesn't come from the heart;
Because true love
It comes from the heart and never leaves.
There are loves that don't last,
There are loves that do not die.
Because a passing love does not leave
Trace doesn't even hurt.
But a true love
It never dies again, and
You never stop loving,
Because you only love once
For an eternity.



FLORA PECI, KOSOVO

Flora Peci was born in Mitrovica, - Kosovo studied at the Faculty of Philosophy, Branch - Albanian language and literature. She is also a member of the German board in the NGO "DIAKONIE CENTER" in Mitrovica. As an actress, she played the role of a teacher in the movie "SHOK", which was nominated for the OSCAR award. She wrote in prose, poetry and has two books of aphorisms. She has received several awards during literary activities. She lives and works as a professor of the Albanian language at the "Elena Gjika" school in Mitrovica. Her poetry work is as follows "Kosova of the silent towers", "My lyrical soul in the second person", "Paths of life", "Free Thoughts" (Aphorisms)", "With aphorisms through time)", "Twin mirrors", (Novel), "Twin souls in the mirror" (Novel), "On the lawn of dreams"(Poem), "Glaciers" (Poetry); The last witness" (Novel); Captivated by thoughts" (Poetry).

I'M NOT BEGGING YOU

I'm not begging you
The ardor of love
It's extinguished
You left when I needed you
Goodbye when you need me
No, go now, no regrets
Sins are doubled
Mistakes are repeated
You don't change your fur
I'm not begging you.



GIULIANA DONZELLO - ITALY

GIULIANA DONZELLO is a lecturer and researcher, collaborating with the Department of History and Criticism of Contemporary Art at the University of Venice and with the Visual Arts of the Venice Biennale. She has written and published several essays on art. Since 2008, she devoted herself to fiction and poetry and has been the winner of major awards, including the international Literary Prize Dickens Book, the “Salvatore Quasimodo” Prize, the international Literary Prize “Maria Cumani Quasimodo, and the Astrolabio Prize”, the “Margherita Hack 2023”, the “Jacopo Da Ponte 2024” Prize; “Arte Biennale”, Prize, Venezia 2024. Many of her texts are included in anthologies, magazines and dictionaries of contemporary writers and poets contemporanei (La stagione delle cicale”, “Fiori di sale”, “Il tre periodico”, “L’Ostatismo ultima impronta del Novecento”, “L’accusa del tempo”, “Chrysalises” and “Topografie di memorie”).

THE POET 'S WORDS

Sweet melodies of verses
imprisoned in the dungeons
of the heart.

Voices unheard,
insults,
mute mouths
in the immortal days
of a clattering
innocent
green time.

Past days,
dripped
like honey
in the precious bowl
of existence.

Between grassy river sides
and golden light,
in a late morning
finally released,
pale flowers
ready to blossom
when to the tired eyes
heavy of sleep,
life frets and runs away.



GIADA GIORDANO - ITALY

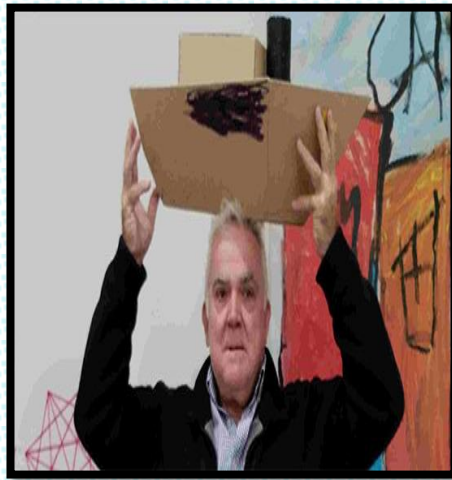
Giada Giordano was born in Rome in 1989 and has won the Honorable Mention in the National Poetry Competition “A flower for you”, organized by the Municipality of Cervia. In 2014 she was selected for the creative writing course organized by Rai Eri. In 2015 he won the Poetry Slam at the Rome Fringe Festival. Her texts have appeared in the online and paper magazines “Atelier online”, “Voce Romana”, “Euterpe”, “Patria e Letteratura”, “Poetarum Silva”, “Our Poetry Archive”, “Galaktica Poetike Atunis”, on “Arcipelago Itaca blo-mag”, on “L’Astero Rosso, place of attention and poetry”, on “Fara Poesia”, on “Poetrydream” by Antonio Spagnuolo, on the “Journal of Italian Translation” of the University of New York, on the “Periodico de Poesia” of the University of Mexico and in “La Repubblica” of Bari. A further poetic composition appears in the Archives of the National Center for Leopardian Studies. Some of his poems have been translated into Spanish by the T. Modotti Cultural Center. One of his texts appeared on the occasion of the anniversary of Verso Libero. Some of his texts are awaiting publication in the international magazine “Il Convivio”. She was a finalist in various poetry prizes: Tea Poetry 2015, Belli Prize 2016, Mario dell’Arco Prize 2017, Versus Sulmona Prize 2017 and Arcipelago Itaca Prize 2017.

AND THE EYE'S SHELTER

And the eye's shelter
remind us,
between those four walls,
the promise searches for you, for a place perhaps too small, for
doors
and even for feet, the doormat stretches himself out,
his mask says "Welcome" and he doesn't
have my keys, you say Corso Francia is only the name
it's the Boulevards in the suburbs that illuminate us.
Then Rome switches itself off,
behind closed doors, you and this house
come back so you can deceive us,
and you can count in every letter
of the name which you know and I guard.

Wretched the smile that sat worn thin
on the doorstep,
the heart was lamenting Yves Bonnefoy
or perhaps that last journey with opened doors.
"Nous ne nous voyons plus dans la meme lumiere"
the voluptuous inconsistency of living
in a few days,
like an apparition in a dream, you ask "what she well become?"
The soul chases is reflection
An excuse, perhaps, to save ourselves.

I am, you say,
all the things you can't see
in everything else
the body is like a shadow to its neighbors
it once again free, the night it abandons us.
In the dreams, you're free too.



DANIEL DE CULLA, SPAIN

Daniel de Culla is a writer, poet, painter and photographer. He is a member of the Spanish Writers Association, Earthly Writers International Caucus, Poets of the World, (IA) International Authors, Surrealism Art, Friends of The Blake Society, Nietzsche Circle, Horror Writers Association, The International Society of Assemblage and Collage Artists, Van Gogh House, and others. He has participated in many poetry conclave and collaborated with various magazines such as Otoliths; The Stray Branch, Down in the Dirt Magazine, Nebo: A Literary Journal, The Poet Magazine, Awa Wahine, Uppagus, ReSite, GloMag, Back Channels, Fleas on the Dog, LAROLA, RAL'M, Poetxry Soup, Misery Tourism, Leavings, The Creative Zine, Terror House Press, Famous Poet, Nebo -Arkansas Tech students, The Erozone, New Mystics, Synchronized Chaos, Horror Sleaze Trash, Literary Yard. Raven Cage, Ranger Magazine, Gear O Deer, Athens Art Calendar 2024, Five Fleas (Itchy Poetry), Centar Kulture, Different Truths, Haven Speculative, Eye of the Telescope, War/Guerra (Visioni Altre), The Syzygy Poetry Journal, The Tiger Moth Review, Kavya Kishor International, Orfeu, The Beatnik Cowboy, Wilderness House Literary Review, EgoPhobia, Our Poetry Archive, Poetry Sydney, In Between Hangovers, Literary Cocktail Magazine, The Tiger Shark Magazine, Fluffer Magazine, Shunga Gallery (Erotic Art Magazine), femmeuary, and many others. In Spanish: Cultura de Veracruz, Gibralfaro, Letras de Parnaso, Revista Azahar, Centro Cultural Sol, El Ojo de Uk, Luz de Candil, y otras; and more.

THE DIARRHEA OF WAR WILL BE THE END

Theologians, philosophers, charlatans, tricksters and liars
Since the History of Humanity have told us:

-A better world is impossible.

The Diarrhea of War will be the end

And from its defecation a new life will spring forth

Like the Cheeses that are cured among manure

That is how we procreate among asses full of shit

Like Donkeys well mounted on the donkeys and asses.

Each faith or each of our gods

Also come mounted on their donkeys.

They come to battle. ¡What a feast of deaths they will have!

Giant armies unhinging the mountains, the hills

The buildings, the schools, the hospitals

Hoping that no puppet remains with a head

And if they are women and children, honey of death on flakes!

-The combat has to be the bloodiest

The Chief of War orders

Touching his balls that make the earth tremble

And the sky tremble thundering bombs

Stunning the displaced

Who go through the fields, the paths, the roads, fleeing

Some stumbling, others slipping

Touching with their heads

The mass graves that await them.

But, always, there are some who, in courage, exceed them all

And they fornicate because they cannot resist

Since the desire to screw is not respected even by the dead

Even if they see themselves thrown into the only hell that
is this Earth.

War of religions? Not a damn thing!

War of vested interests, of ambitions,

Of theft, of looting, of rape.

No trace of faith, nor relics remain in any of them.

-Everything is owed to the Diarrhea of War

Those who lie on the ground or in the decomposed rubble
scream.

And to whom is it all owed?

To the Serial Killers who shit where and when it suits them

Mother' Fuckers and of everything that moves

First-class criminal bastard pigs

As the Annals of History indicate us.



SONG JAIHAK - SOUTH KOREA

Poet Song Jaihak, born in Yeongcheon, South Korea, in 1955, spent his childhood near Pohang and the Geumho River. After graduating from Kyungpook National University in 1982, he became a dentist and debuted as a poet in 1986 through World Literature. His notable poetry collections include *Ice Poems* (1988), *The Salesian House* (1992), *Fighting Against the Blue Light* (1994), *Memories* (2001, 2016), and *Morning Asked for a Wedding* (2022). Song has received several major awards, such as the Pyunun Literary Award (2014), Lee Sang Poetry Literary Award (2012), and Sowol Poetry Literary Award (2010). His 2022 collection, *Morning Asked for a Wedding*, was praised as "one of the best poetry collections published in Korea in 2022" by the Symbology Institute, as noted by poet Euisu Byeon.

THE CLIFF

The cliff never saw its own lower body.
It is vertical.
Although the azaleas bloomed and itchy
never hugged anyone.
Can't grab.
Because of being the vertical wall with hand rotten of a
divine punishment.
If only looking at the seam traces
some time ago, also the cliff must have had great features
In the side scar the straight waterfall
Printing a vertical wall, built an icefall.
The rest hung the wind-bell of the clouds, for a moment,
can't even move.
Because of the cliff on the other side.
Not over the battle against the steeper cliff.



NITUSMITA SAIKIA, INDIA

Nitusmita Saikia has been working professionally as an instructor in National Cadet Corps since last 19 years is a trilingual writer from the state of Assam, India. With her job, she is also working in the field of literature as a poet, story writer, playwright, quote writer etc. The journey of writing in mother tongue (Assamese) had started early in school days and she got involved with many forums and associations of poet and writers at state and district and later national level. Organisation like Assam Sahitya Sabha, Assam Lekhika Samaroh, All India Poetess Conference, Motivational Strip, and many more with which Nitusmita is actively working for the upliftment of literature. Her English writing journey has begun from 1999 and since then she has never stopped her flow of ink. Apart from poetry, she writes short stories, plays, quotes and articles both in English, Assamese (mother tongue) and Hindi languages. She uses “nsaiko” as her pen name for poetry and, quote writing. She has been writing recently for magazine like FM(US), GloMag (India), Poetry Today (India Kolkata), Tuck magazine (US), Innsæi (India) and Sandhan (India), Barnil Assamese Magazine (India), Sipoy etc. She also a regular writer for new papers like Adhunik Assam, Ganavarta from Assam.

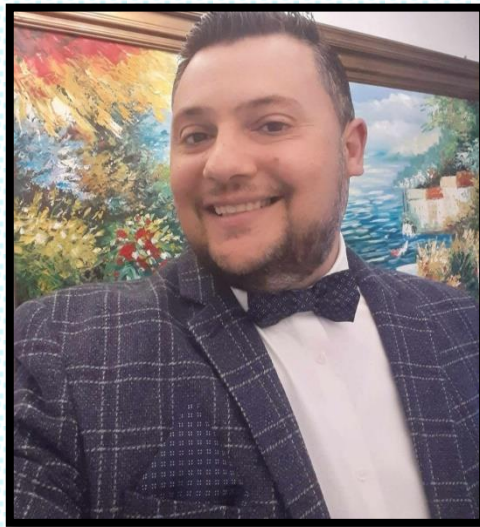
A MOTHER IN THE LABYRINTH OF HUNGER...!

Yet juggling the life with inevitable death,
Every day goes on patiently
with the mind,
Taming the ever-growing hopelessness
Amidst hunger and poverty...!

It doesn't feel the rain in spring
it is just the
the withered bosom that suckles a baby
As if it tossed life,
the malnourished body it endures...!

The empty stomach burns,
in the silence of the eyes,
it growls,
And huddling around that fire the feeble life yells
against the commotion,
As if
singing a dirge loud by the scorched lips
that's been stitched already,
by cruel hand of the society and its world...!

Amidst such chaos,
it feels the ache inside the empty flesh,
The defeated mother sigh ...!
lopped off all worldly ties
be it war, politics or fashion; or feminist jihad,
right now, where can I find what my silent eyes look for,
slogging through that's why,
for a fistful grain to fill my day and night
in the labyrinth of hunger and death...!



ORLANDO SIMIELE, ITALY

Orlando Simiele is an author, poet, writer, graduated in Philology and Literary Criticism, Graduated in Literature and Philosophy, Graduated in Communication Sciences applied to Journalism and graduated in Ambassador of Poets and Writers. He is also an Academic Senator, noble Duke. He was born in Caserta on March 12, 1986 in Italy, and for about twenty years spent his childhood and adolescence in Persano (Sa). He has always had a great passion for poetry. Since childhood on a pocket diary, he composed various sentences in the form of rhyming couplets that over the years then in adolescence became the most special essence turning into increasingly complete texts and pursued by him until today. He is a native Italian. Today he lives and works in France near Geneva. He has two books to his credit, namely: "Frammenti d'amore" (2016) with the publishing house "Il Saggio" located in Eboli in the province of Salerno in Italy and "La Fonte della vita" (2018) always with the same publishing house. Has also participated in various national and international literature and poetry competitions and has won the top positions in Italy. and at international level, he has obtained first places three times.

A WORLD FULL OF LOVE

Life is a breath what's going away like the wind.

In a moment he throws his slap at you and then it leaves its scratch on you.

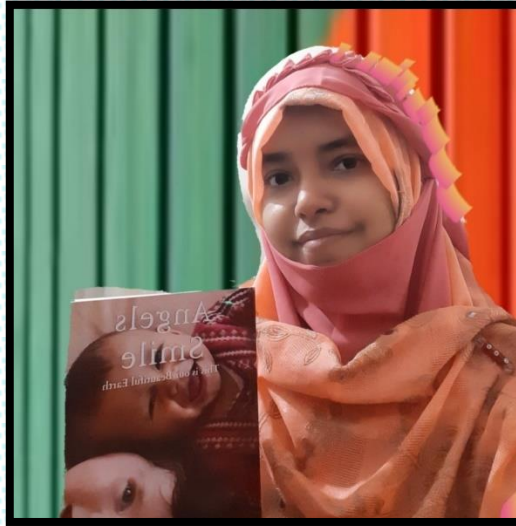
Its wake in storms, hits you, he tears your clothes and his remains they go away diminishing, but if he can, bind up your wounds also saving those of many lives.

I'll be funny if I throw myself into this life and let this anger of mine pass? I'm just a little Smurf in front of it. I am but a grain of sand taking a dive into the sea and then drown?

You who think you love more and more, you who don't give in and don't throw yourself down, you who put your hands up, yes, up there in the plans of the Divine, wait for the morning to come and let the evil end, you look forward to a better world. Today, the world pays no attention to your love, he is an alien who throws his poison into hatred, but man, thanks be to God,

He will soon enjoy it to the fullest of a world full of love with its most particular humanitarian rights which will be centuries-old...

They will last for centuries of the centuries.



S. AFROSE, BANGLADESH

Author S Afrose (Sabiha Afrose) from Bangladesh. Pen name: Afrose Saad. Published Author of poetry books available on Amazon Worldwide and also other sites as usual. First time acting as a part of the Editorial Board for the two poetry books- Vibrant Thoughts and A Cup of Tea with myriad hues of words around the world. YouTube- S Afrose *Muse of Writes*, Facebook page: Muse of Words by S Afrose.

E-mail: sabihapoetryparadise24@gmail.com, sabiha_pharma@yahoo.com

TODAY !!!

From today
Take this promise
You will be a happy one at last.
Yes, my dear
Make it clear
You will be definitely your peer.

Today
Is your choice
How can you see
How can you feel
Without any fear
Just decide.

Yes, my dear
It's up to you
How can you make
Your mind Your life
Your heart
Beating for what???



MISNA CHANU, INDIA

Misna Chanu is a bilingual poetess, writer, author, humanitarian, translator and an editor from Assam (India), currently living in Gurgaon. Writing is not her hobby or passion but a call of her soul. She writes in her mother tongue Manipuri and in English. She has published three poetry books; “A Little Piece of Melancholic Sky”, “Many Shades of Love, “The Silent Whispers”, one short story book for children named “Once Upon a Time” and edited six anthologies of poetry and an anthology of short stories. Her poems have been translated into 15 international languages and published in journals, anthologies and magazines worldwide.

IT'S JANUARY ONCE MORE

It's January, once more.
Somewhere hills are covered with snow
Somewhere trees are standing with fewer leaves,
Still the chilly wind touching the cheek
Remembering the Christmas bells ring.
Foggy are the houses and the streets of the cities
Hazy are the fields and lakes of the countries.
Somewhere the snow drops are falling
Freely from the sky
Somewhere the smell of freshly baked cookies immersed
Tenderly in the air.
It's January, once more.

When Algerian iris covered the backyard
And lilac shades of saffron beautify the face of the earth,
With motherly affection,
Carnations are blooming somewhere out there.
It's January once more.
When the Mr. Sun seems still sleepy in the sky,
And around the fireplace of the houses,
Children are enjoying grandmother's stories
With eyes wide open.
Somewhere out there, someone is longing for the home
She never had
And somewhere out there, someone is remembering
The Persian rose of last summer,
But it's January once more
Let's keep each other in good thought.



SAADATU UZAIRU, NIGERIA

Saadatu Uzairu is a writer and handbag maker originally from Adamawa state Nigeria. She has a diploma in environmental health from Newgate College of Health Technology Minna. After starting in handmade design, she embarked upon a career as a poet, handbag maker, a writer, a spoken word artist, and a farmer. She currently resides in Minna, Niger state Nigeria

THE INFLUENCE OF WORDS

Words are fluid passing through the vein,
The tones that echoed in air near the ears,
They're as elegant as success tone,
Bright like sun rising from south,
They flux like water in the scream,
The coolest of heart when the ears mellow with urge,
Weapon to untie,
Words are like bromate Br,
Agent that enhances,
Intoxicated sip that lured laughter,
It triggers tears and pain,
Words grip the rope of power.
The venomous drink you can't vomit,
The poison act as savior or killer,
The voyage that journey far to,
North, East, West, and South.
They're like bullet, faster than sniper.



SHIVKUMAR S. AGRAWAL, INDIA

Shivkumar Agarwal hails from Vaduj, Maharashtra. He is a well-known poet and published his poems in reputed journals. The books *A Prayer to My God*, *The Man* are to his credit.

HOW KIND IS MY LORD!

It is still afternoon, and dusk
has blanketed the earth around
Darkness is tightening its tinted grip
and black darning clouds are restless in the sky.
Lightning is dancing furiously
Fear creeps in and my heart shivers
Seems, this gathering brings- 'extinction'
and I ask to myself, "Is the doom at the door"?
Tears well up in tiny eyes
and to call her, I cry to my wife
A golden spectrum unfolds all around
when I am back with her left arm, in my hands.
Feel fragrance of the earth
Feather winds touch my dark skin
All my fears dissipate and tears dry up
and in a flash, a pleasant jerk is felt at the heart.
Eyes shine, lips go curve
My wife whispers with a startle-
"Wow! How beautiful is the season!"
"How kind is my Lord! How dramatic!", I mutter.



SUDIPTA MISHRA, INDIA

Sudipta Mishra is a multi-faceted artist, poet, translator, reviewer and editor. She has co-authored more than a hundred books at a young age. She has penned down five books to her credit. Her book, "The Essence of Life", and poetry collection, "The Songs of My Heart" is scaling a newer height of poetic glory. Her recent work, "Beyond the Pandemic", adumbrates the trauma of the victims of covid 19. She has been endowed with numerous accolades from international literary organizations like the famous Rabindranath Tagore Memorial, Mahadevi Verma Sahitya Siromani Award, Powerful Women Award. She regularly pens articles in newspapers representing the strong female voice against gender discrimination, global warming, domestic violence, inequality, and so on.

YOU AND I

Miles apart we reside
But it's the string of memory
That digs your presence in me
A smile appears after years of remorse
Though I have buried you for never melting in your honeyed words
It's so strange, you see
Your absence is enough to break me into pieces
Like molten lava, all memories flow into my blood
Causing an unusual, stirring sensation inside my body
It awakes my drowsy feelings from the sea of misery
I have erased you many times my dear
Wiped your thoughts that had lulled me again and again
Rubbbed my heart where bruises had lived for years
Debarred my eyes from being intimate with the moonlit night
For the moon keeps me awake the entire night
Spent sleepless nights for years
As nights tempt me to dream of bygones
Still your messages spiralling up in the serpentine lanes of
 memories
By quoting in the lone sky- "Earth and sky can never meet like
 you and me" ...



YANG GEUM-HEE, KOREA

Yang Geum-Hee was born in 1967 in Jeju, Korea. The poetry collection entitled "Happiness Account", "Jeodo, Island of Legend and Existence", and essays namely "Happy Companion" are to her credit. She was the first president of the Jeodo Literature Association, the editor-in-chief of the Jejuin News, and worked as a research fellow at the Society of Jeodo Research. She was a Research Scholar at Jeju National University and got appointed as a professor in the same place. She is a vice-president of the Jeju Regional Committee of the Korean PEN Center, an Executive of the Jeju Institute for Korean Unification, and an Executive of the Korean Association of Ethics. She won seven literary awards.

HAPPY ACCOUNT

Happy account,
Which is in the Heaven
Needless memorize password for Account
Even at night,
Shining star lights fill in the happy account
So, don't worry about bankruptcy
Even though it's a cloudy day
Believe that the clouds do contain happy account,
Behind of their dark clouds
When you see blue sky,
It's a day,
You transfer love to happy account
Withdrawal is Always Possible
The happier,
The interest rate is high
Nests of Birds
Birds do not build their homes
for themselves,
but for their young ones
They build nests in bushes or tree holes
and share warmth with each other

With that strength,
they become the wind,
they become the clouds,
to open their way to the sky

Knowing their destiny is to fly high,
birds do not build nests to stay.



YASMINE HARMOUSH, LEBANON

Yasmine Harmoush is a Lebanese literary writer, born in Safira, Dinniyeh. She recently published the book entitled: "Jasmine" which includes texts on various themes and also talks about social issues. Yasmine graduated from Lebanese University with a specialization in experience and auditing in financial accounting. She has been writing poetry since she was 14 years old. He always has the desire and inclination to write down any revolutionary and poetic sentiment that runs through his daily life...

A DISTINGUISHED WOMAN

A rebellious woman
She was born from the womb of a frozen nation
As a linguistic masterpiece
About the lines of the shops are unique...

Slim figure
She rises to the heights of pride...
And curls of gypsy hair
Flows with freedom...

Her nose is like a lofty one
Zubaida Al-Abbasiya...
Her lips are burgundy
Like cries of truth
The violent blood...
Its fragrance of a wild flower
She broke the neck of the bottle and the bondage...
Don't falter in her steps
Even if she walked without shoes
On a pink land...

A woman like the full moon, clear and clean
And luminous on moonlit nights...
Do not accept grievances, solid and proud...
Strong as olive roots
In the soil of its land, it is firmly established and rigid ...



ZHANG ZHI, CHINA

Zhang Zhi, is an important poet, critic, translator and publisher in contemporary China. His pen name is Diablo, English name is Arthur Zhang. He is president of the International Poetry Translation and Research Centre, editor-in-chief of Rendition of International Poetry Quarterly (multilingual) & the English edition of World Poetry Yearbook, and advisor to the Center for Globalization of Chinese Poetry of Foreign Languages College, Nankai University. His few literary works have been translated into forty + foreign languages. He received several awards from Greece, Brazil, America, Israel, France, India, Italy, Austria, Lebanon, Macedonia, Russia, Japan, Egypt, Belgium, Armenia, and Kyrgyzstan. His published poetry collections entitled RECEITA (Portuguese-English-Chinese), SELECTED POEMS OF DIABLO (English), POETRY BY ZHANG ZHI (German-English-Portuguese), Selected Poems of Diablo (Chinese-English), A Jigsaw Picture of the World (Albanian), F and many more. In addition, he edited Selected Poems of Contemporary International Poets (English-Chinese), Selected New Chinese Poems of 20th Century (Chinese-English), A Dictionary of Contemporary International Poets (multilingual), Chinese-English Textbook 300 New Chinese Poems (1917—2012), and Century-Old Classics·300 New Chinese Poems (1917-2016), etc.

THE DOOMSDAY

These years
You peddle yourself to the world
Like a politician
More like an old hand in love affairs
These years
You and the world flatter one another
Like a pair of actors
More like a pair of gays
Oh, these years
You sleep together with the world
But you have known nothing about the world
Oh, these years
The Aeolian bells in heaven are like a drunkard
Limping along the tunnel of time.



Travelogue



Medhini alias Anandvalli Chandran

She is a bilingual writer as she writes poems, stories and articles in Malayalam and English. She uses “medhini” as pen-name while writing in English. She has three Poetry books and three Story books in Malayalam to her credit. Two English poetry books namely ‘Deafening Silence’ (Collected Poems in English: Vol:1) and ‘Undying Love’ (Collection of Poems: Vol:2) got published for which awards have been bestowed by Sharing stories, Critic Space Literary Journal, The Eternal Quest and Maharshi Vedvyas Book Contest-2023 respectively. Some stories and poems, both English and Malayalam, have found place in Group Anthologies. She is associated with various literary and creative platforms. Her work has been featured in several national and international magazines, journals and newspapers.

Travelogue :

Mumbai - Ahmedabad Tour: Dec. 2023

My family and I started from Vashi home, around 7 p.m. on 19th November 2023. We got into first class AC cabin of Gujarat Mail. It started at 9.40 p.m. and reaches Ahmedabad at 5.40.a.m on 20th Nov 23. We had paid and checked into the Retiring room there. We spent 4 hours there to do the morning rituals and for rest. After that we had breakfast from the fast-food center at the station. We carried our luggage, hired a cab and reached Fountain Points Sheraton Hotel at 12.30 p.m. and checked in at 1.30 p.m.

After leaving the luggage in Four Points Sheraton, we got into an autorickshaw and had Gujarati thali from the nearby hotel. After lunch, we visited Sabarmati Ashram. Clicked some photographs like spinning wheels, important events and Indian leaders in Gandhi's life, Sabarmathi river, etc.



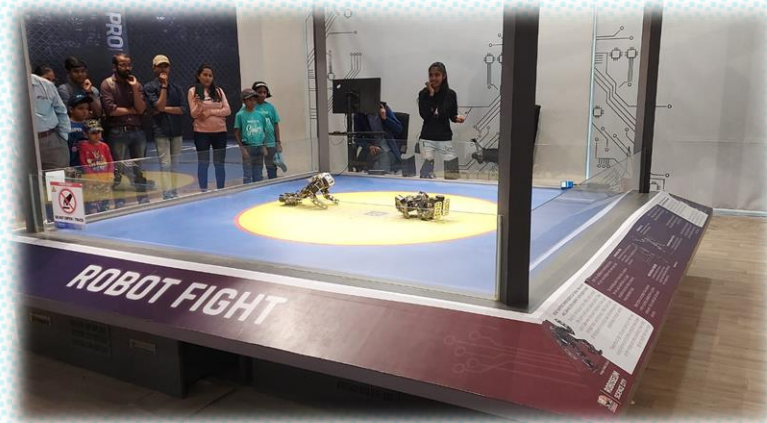
Then, we went to see Atal bridge and garden. From there we went and climbed down the Adalaj "Stepwell". The story behind the well is that the king of that place wanted to marry a beautiful woman, of that village who has become a widow. When he expressed his great desire to marry her. She put forth a condition to him -if he digs a great well for the villagers there she would marry him. He agreed and got the well dug up faster. When the work of the well finished she jumped into the well and committed suicide.



From there, we went to Kankaria Lake and paid money there for a boat-ride with life- jackets. Walked for a while around the illuminated area of the lake. After doing some window-shopping nearby we returned to Four Points Sheraton. Around nine p.m., we came down from the 4th floor of the hotel and had a light refreshment.



On 21st December morning, we visited Science city. After viewing Aqua gallery, we entered the Robot Gallery section. We were startled to see the performances of Robots like some physical activities, badminton, wrestling, group dance, etc. to name a few. Planet section was there though we couldn't go there due to time constraints. We had the view of a small lake there. Then, we retreated to have lunch.



Afterwards, we visited Akshardham. Though many idols of gods and goddesses were there, there was no puja conducted. Since we took entry tickets for the water show at 7 p.m. We spent some time there watching around. Around 6.00 p.m., we stood in the queue to go to the auditorium and watch the show. Auditorium was full with the spectators within no time and all were excited. After some time, the show with water using fountains and colourful lights started. The story was chosen from Khadopanishad about Nachiketha who was very inquisitive and intelligent right from childhood. After an interesting conversation between Nachiketha and his father who told him that he would give his only son to mruthyu as dhaanam. Nachiketha meets Yamadeva, the god of mruthyu and puts forth several questions before him. Yama answered almost all questions of the extraordinarily intelligent boy. Nachiketha's final question was “what would happen to a person after death?” Yama persuaded Nachiketha to leave him as it's a very difficult question to answer even by gods and rishis. Yama told Nachiketha he would grant him so many years of life and he can go back. But he refused to go unless he got an answer for his query. Finally, Yama had to budge with the answer. He told him when a person dies, only his physical body would perish and the soul is eternal and it would remain there in the other world. Nachiketha was satisfied with the answer and leaves Yama. The marvellous show took about forty-five minutes and the audience was absolutely spellbound.

After that, we had dinner and went back to Four Points Sheraton. Next morning, we left for Club Mahindra Kensville Golf Resort and reached there by 1.00 p.m. We spent two days there playing tennis, carroms and basketball. Children enjoyed swimming and we walked for a while

during the night. On the 25th afternoon, we got into the Ahmedabad- Mumbai express and occupied A.C chairs which could be turned around. We had free tea, snacks and meals in the compartment. Reached Mumbai at 9.30 p.m.

The journey to Ahmedabad was not only a physical journey but also an inner journey as well.

ESSAY



Tejaswini Patil

She has written Poetry in English, Marathi and Hindi. Short stories, Memoirs, and Literary Essays. Collections of Poetry in English: **Talons and Nets**, **Talons and Nets** (English-Romanian bilingual Version), **Verses of Silence** and **A Glass of Time**, **Kainaat (Hindi)**. She has 5 books of poetry, one reference book and 6 edited books to her credit. She is Founder of **INNSÆI Journal**, International Journal of Creative Literature, Arts, Translation, and Research for Peace and Humanity and **MatruAkshar Journal**, International Journal of Indian Languages for Creative Literature, Translation and Research.

Lady of Shallot by Tennyson: An Indian Viewpoint

The poem which has left a perfect impression on my mind since my later teen age, is The Lady of Shallot. I have been contemplating on it on various stages of my life. The reason, it remained carved on the mind, is its delicate story. A beautiful, innocent princess is cursed. The curse is so cruel that she is confined to her mansion on the bank of the river..... The curse is that SHE IS NOT ALLOWED TO SEE THE WORLD WITH NAKED EYES. SHE CAN SEE THE REFLEXIONS IN THE MIRROR. IF SHE SEES DIRECTLY WITH HER EYES, SHE'LL DIE.

Life goes on like this. Restricted in the arena, she is busy with the Magic Web. She's busy weaving it day and night.

One morning, She's busy with her regular Weaving of the Web. And in the mirror, she sees the reflection of a procession. The centre of it is Sir Lancelot. He has his attendants escorting back and forth. He is sitting on a horse. The saddle on the horseback has a beautiful picture carved. The knight is kneeling to a lady. The picture symbolises the nature of the knight. He's singing a song. Lirra... lirra... As the mirror has restrictions to show the moving band, the Lady who is seeing him in it, stops seeing the merry scene. The sound of the music is still heard, the scene is lost. Forgetting the curse, she runs to the balcony.

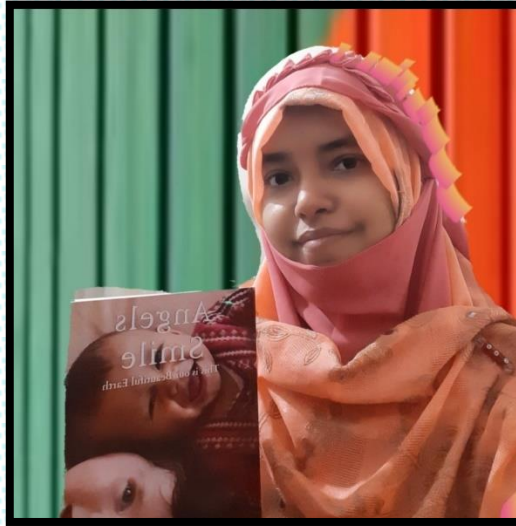
And THE MIRROR BREAKS. She realises that the curse has come true and she's about to die. Suddenly, she takes decision, runs to the back of her mansion. A small boat is tied there. She sits in it, releases the ties and writes on the pro of it...The Lady of Shallot. Then, resting her head on the pro... she slowly dies. The river takes her floating towards the city of Shallot. On the bridge, Sir Lancelot sees the boat, the Lady and her death. He takes her out from the boat and praises her beauty, not knowing her love for him, the cause of her death. Every reader is soothed by his praise for her.

The story in the poem ends here.

The Lady of Shallot is still alive in my mind since decades. Meanwhile, I found my roles changed. A daughter, a wife, a mother, a caretaker, a sister and what not ... in the Indian society. Slowly, i started putting myself in her place. And the fog of the dream melted. The Lady of Shallot was an Indian woman engaged in her household chores; like that magic web; not looking outside it. She can see the reflections of the surrounding in the eyes of the people who directly visit it. She is not allowed entry in that beautiful world. She's cursed to lose her life, her existence in it. The story in the poem doesn't have direct implications of feminism like My Last Duchess by Robert Browning. It may seem like a fairy tale to many. However, I found the allusion to a stereotype woman in society. The magic web is her unending house work.

When she breaks the rule, she realises that this society will not allow her a beautiful life she dreams. So, she accepts it silently.

Quotes with Images



S. AFROSE, BANGLADESH

Author S Afrose (Sabiha Afrose) from Bangladesh. Pen name: Afrose Saad. Published Author of poetry books available on Amazon Worldwide and also other sites as usual. First time acting as a part of the Editorial Board for the two poetry books- Vibrant Thoughts and A Cup of Tea with myriad hues of words around the world. YouTube- S Afrose *Muse of Writes*, Facebook page: Muse of Words by S Afrose.

E-mail: sabihapoetryparadise24@gmail.com, sabiha_pharma@yahoo.com

**We love the way
to show ourselves
towards the dearest paradise.**

How nice!

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Dear Bangladesh!



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27th November-24





**Look at him,
Midst the death
Holding
The flag of Bangladesh 🇬🇧
Inside his HEART and Soul.**

Copyright © S Afrose, BD



Laxman Rao, India

L. Rao known as Laxman Rao, has his M.A. 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 recited poems in many Bangalore poetry festivals and has published poems in "Poets International" magazine and other international Facebook forums. He's 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. 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. He is a poet, a script writer, publisher, and an entrepreneur, to sum it up in short.

Nothing philosophises as pain does!

— Laxman Rao



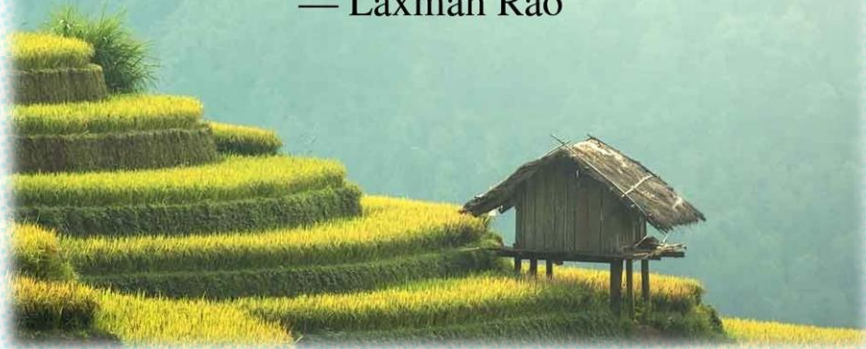
It's better to be in the shadow of positivity,
rather being in the spotlight of negativity.

— Laxman Rao



Natures abundance everything in store,
All depends what do you want to explore.

— Laxman Rao



You might have known the complexion
of an ego, while not its various shades!

— Laxman Rao



CALL FOR SUBMISSIONS FOR CREATIVE LITERATURE, TRANSLATION, & ARTS

INNSÆI is an online international English literary journal published bimonthly. INNSÆI is a platform for upcoming writers to spread the message of peace and humanity. We also welcome unpublished oeuvres of established writers. We have a strong Editorial Board with a blend of well-established and new talents who will be reading all the submissions. We are blessed to have the guidance of literary connoisseurs on our Advisory Board.

We go for **BLIND SELECTION PROCESS**.

We, at INNSÆI, believe in the **QUALITY OF CONTENT** and **STRIVE FOR EXCELLENCE**.

General Submission Guidelines:

OEUVRE(S) SHOULD BE SUBMITTED WITH THE FOLLOWING INFORMATION:

BIO (WITHIN 100 WORDS IN THE THIRD PERSON)

COVER LETTER

PHOTO (HIGH RESOLUTION)

DECLARATION {THE OEUVRE(S) IS YOUR CREATION AND NOT PUBLISHED ANYWHERE ELSE (UNPUBLISHED)*}

* The oeuvre(s) shouldn't be published on any of the platforms. We consider only UNPUBLISHED oeuvre(s).

POETRY (One Poem) (We accept short and long poetry)

SHORT STORIES (One Short Story)

FICTIONS (One Fiction)

NON-FICTIONS (One Non-fiction)

ESSAYS/MEMOIRS (One Essay/Memoir)

QUOTES WITH THE IMAGES (Three Quotes with the Images)

PUBLISHED AND UPCOMING BOOKS (Two Published and Upcoming Books)

LITERARY APPRECIATIONS (One Literary Appreciation)

LITERARY ACHIEVEMENTS (Three Literary Appreciations)

LITERARY NEWS (Three Literary News)

BOOK REVIEW (Contact us at infoinnsaeijournal@gmail.com)

PHOTOGRAPHY & PAINTINGS

IMPORTANT:

PLEASE REFRAIN FROM SENDING OEUVRES THAT SHOW PROFANITY.

KINDLY PROOFREAD YOUR OEUVRE ON GRAMMAR AND SPELLING BEFORE SENDING IT TO US.

WE DO NOT CONSIDER INCOMPLETE SUBMISSIONS.

SUBMIT YOUR OEUVRE(S) ONLY AFTER READING THE SUBMISSION GUIDELINES.

SUBMISSION FOR ALL LITERARY CATEGORIES –

POETRY

Kindly send us ONE unpublished poem in a single word document to be considered in our issue.

We do not encourage simultaneous submissions. Please do not send an oeuvre that is being considered elsewhere.

Send the poem in a word document with the following format (only attachment):

Times New Roman, 12-point font.

Since we are looking at the best oeuvre without any restriction in the flow, there is no word limit for the oeuvres.

We are open to all kinds of poetry. Please refrain from sending oeuvres that show profanity.

Kindly proofread your oeuvre on grammar and spelling before sending them to us.

We are more interested in the flow, style, language and soul of the oeuvre.

Please send us your bio within 100 words in a word document and your photograph (png or jpeg) with high resolution as a separate attachment.

Kindly include a cover letter with a declaration that the oeuvre is your own. We are strictly against plagiarism.

You can email us at subinnsaeijournal@gmail.com

SHORT STORIES

Kindly send us ONE unpublished short story to be considered in our issue.

We do not encourage simultaneous submissions. Please do not send an oeuvre that is being considered elsewhere.

Send the short story in a word document with the following format (only attachment):

Times New Roman, 12-point font, 1.5 spaced

We accept the oeuvre with a limit between 700 to 1000 words.

We are open to all kinds of short stories. Please refrain from sending oeuvres that show profanity.

Kindly proofread your oeuvre on grammar and spelling before sending them to us.

We are more interested in the flow, language and content of the oeuvre.

Please send us your bio within 100 words in a word document and your photograph (png or jpeg) with high resolution as a separate attachment.

Kindly include a cover letter with a declaration that the oeuvre is your own. We are strictly against plagiarism.

You can email us at subinnsaeijournal@gmail.com

FICTIONS

Kindly send us ONE unpublished fiction to be considered in our issue.

We do not encourage simultaneous submissions. Please do not send an oeuvre that is being considered elsewhere.

Send the fiction in a word document with the following format (only attachment):

Times New Roman, 12-point font, 1.5 spaced

We accept the oeuvre with a limit between 3000 to 5000 words.

We are open to all kinds of fiction. Please refrain from sending oeuvres that show profanity.

Kindly proofread your oeuvre on grammar and spelling before sending them to us.

We are interested in a good quality of content.

Please send us your bio within 100 words in a word document and your photograph (png or jpeg) with high resolution as a separate attachment.

Kindly include a cover letter with a declaration that the oeuvre is your own. We are strictly against plagiarism.

You can email us at subinnsaeijournal@gmail.com

NON-FICTIONS

Kindly send us ONE unpublished non-fiction to be considered in our issue.

We do not encourage simultaneous submissions. Please do not send an oeuvre that is being considered elsewhere.

Send the non-fiction in a word document with the following format (only attachment):

Times New Roman, 12-point font, 1.5 spaced

We accept the oeuvre with a limit between 2000 to 3000 words.

We are open to all kinds of non-fiction. Please refrain from sending oeuvres that show profanity.

Kindly proofread your oeuvre on grammar and spelling before sending them to us.

We are interested in a good quality of content.

Please send us your bio within 100 words in a word document and your photograph (png or jpeg) with high resolution as a separate attachment.

Kindly include a cover letter with a declaration that the oeuvre is your own. We are strictly against plagiarism.

You can email us at subinnsaeijournal@gmail.com

ESSAYS/MEMOIRS

Kindly send us ONE unpublished essay/memoirs to be considered in our issue.
We do not encourage simultaneous submissions. Please do not send an oeuvre that is being considered elsewhere.

Send the fiction in a word document with the following format (only attachment):

Times New Roman, 12-point font, 1.5 spaced

We accept the oeuvre with a limit between 1000 to 1500 words.

We are open to all kinds of essays/memoirs. Please refrain from sending oeuvres that show profanity.

Kindly proofread your oeuvre on grammar and spelling before sending them to us.

We are interested in a good quality of content.

Please send us your bio within 100 words in a word document and your photograph (png or jpeg) with high resolution as a separate attachment.

Kindly include a cover letter with a declaration that the oeuvre is your own. We are strictly against plagiarism.

You can email us at subinnsaeijournal@gmail.com

QUOTES WITH THE IMAGES

We are expecting a maximum of THREE unpublished quotes in an appropriate image format (taken by the sender) and your photograph (png or jpeg) with high resolution to be considered in our issue.

We do not encourage simultaneous submissions. Please do not send an oeuvre that is being considered elsewhere.

We consider the quote with any font type and size with an image (Png or Jpeg) or pdf format.

The word limit for the quote is 25 words.

We are open to all kinds of quotes and images. Please refrain from sending oeuvres that show profanity.

Kindly proofread your oeuvre on grammar and spelling before sending them to us.

We are more interested in artistic creativity.

Kindly include a cover letter with a declaration that the oeuvre is your own. We are strictly against plagiarism.

You can email us at subinnsaeijournal@gmail.com

We also welcome

PUBLISHED AND UPCOMING BOOKS

We accept the cover page (front and back) of published and upcoming books in the image (Png or Jpeg) or pdf.

Kindly mention the title of the book and the author's name(s) with the date of publication in the body of the email.

We are open to all genres of books. Please refrain from sending oeuvres that show profanity.

Kindly include a cover letter with a declaration that the oeuvre is your own. We are strictly against plagiarism.

Please send us ONE or TWO books in one issue.

You can email us at subinnsaeijournal@gmail.com

LITERARY APPRECIATIONS

We are looking for the literary appreciation of poetry and short stories only which delves into the soul of oeuvres. We also request you to send us the original oeuvres.

Kindly send us ONE to be considered in our issue.

We do not encourage simultaneous submissions. Please do not send an oeuvre that is being considered elsewhere.

Send us the oeuvre and the literary appreciation in a word document with the following format (only attachment):

Times New Roman, 12-point font, 1.5 spaced

We accept the oeuvre with a limit between 500 to 700 words.

We are open to all kinds of appreciation of poetry and short stories. Please refrain from sending oeuvres that show profanity.

Kindly proofread your oeuvre on grammar and spelling before sending them to us.

We are interested in the high quality of content.

Kindly include a cover letter with a declaration that the oeuvre is your own. We are strictly against plagiarism.

You can email us at subinnsaeijournal@gmail.com

LITERARY ACHIEVEMENTS

We publish the announcements of your literary achievements on national and international platforms.

Kindly provide us with the below information:

An image (Png or Jpeg) or pdf of the certificate/trophy/memento/medal of your literary achievement.

An image (Png or Jpeg) or pdf of the award ceremony. (if any)

Name of the award bestowed.

Name of the Author.

Name of the institute/organisation felicitating the award.

Description of the contribution to the award.

The information mentioned in the above points – c, d, e and f should be given in a word document in Times New Roman, 12 points, font 1.5 spaced. (only attachment)

Kindly include a cover letter with a declaration that the achievement is your own. We are strictly against plagiarism. The information provided should be authentic and if found false, the editorial board will not be responsible for the repercussion and no submissions will be accepted in future.

Please send us ONE to THREE literary achievements in one issue.

You can email us at subinnsaeijournal@gmail.com

LITERARY NEWS

We publish the literary news of various literary fests and functions on national and international platforms.

We expect the submission to be of literary importance and global attention because our initiative is to reach the global literary audience.

Kindly send us the news of the feast or functions in the previous month (only), with accurate information regarding the date, venue, time, photograph (function) and a short description (five liners).

Send us the literary news in a word document with the following format (only attachment): Times New Roman.

12-point font.

5 spaced

Please provide the photograph of the literary fest or function in the image (Png or Jpeg) or pdf.

Kindly proofread the information provided on grammar and spelling before sending it to us.

Kindly include a cover letter with a declaration stating the sender is a member of the organising committee of the literary fest or function.

Please send us ONE to THREE literary achievements in one issue.

You can email us – subinnsaeijournal@gmail.com

PHOTOGRAPHY & PAINTINGS

Kindly send us ONE or TWO unpublished paintings or photography.

We do not encourage simultaneous submissions. Please do not send an oeuvre(s) that is being considered elsewhere.

Send the paintings or photography in JPEG format (only an attachment).

We require the following details in the body of the email:

Full Name

Nationality

Mail ID

Please send us your bio within 100 words in a word document and your photograph (png or jpeg) with high resolution as a separate attachment.

Kindly send a declaration that the oeuvre(s) is your own and has not been published elsewhere. We are strictly against plagiarism.

Add the subject line of your email as

ARTWORKS FOR INNSÆI ISSUE.

You can email us at subinnsaeijournal@gmail.com

TRANSLATIONS

We are accepting translated oeuvres for publication from 2022.

Konkani ⇌ English

POETRY

SHORT STORIES

FICTIONS

NON-FICTIONS

ESSAYS/MEMOIRS

Submission guidelines remain the same for translation. The other important guidelines are below:

Original and translated content should have a declaration that the oeuvre is original.

The author agrees to the translation of his/her oeuvre.

The oeuvre should not be published elsewhere. Kindly refrain from submitting oeuvres that are simultaneously submitted elsewhere.

You can email us at subinnsaeijournal@gmail.com



Call for Submissions