The Eternal Circle:

Kashi and The Cosmic Imagination of

Charu Sheel Singh

Essays on Myth, Mandala and Visionary Poetics

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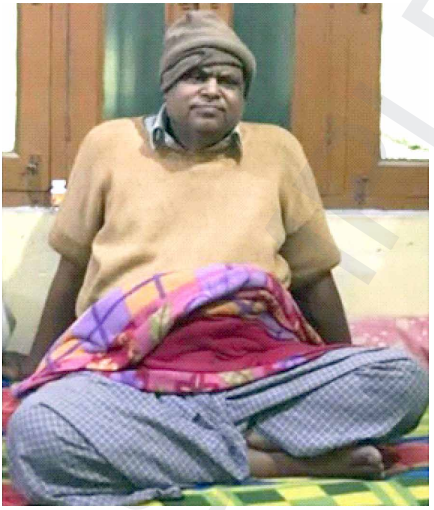
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Dedicated
To
Prof. Charu Sheel Singh



Sitting on the wooden plank,
I saw him in lotus posture
Suspended unto himself,
emblem of austerity,
where Time and Space
stopped themselves out of joy.
Kashi current of cosmic consciousness,
supplying nourishment to its swan
to sing and soar with ethereal eternity.
Embodied and integrated with matter,
yet untouched, of five fetters.
Between Earth and Sky,
he belongs to none or all,
rooted in selfless soil,
it is difficult to decipher, transparent Fall.
Rare are seers, not seen random,
voluminous voice sounding ancient wisdom.
He moves your head and heart,
keeping you feel
I in-debt my interiority
to Sir Charu Sheel Singh

"To Charu Sheel Singh, a poet whose quiet radiance deserves to be heard, and whose vision lit our path."

—Dr. A. S. Kushwah
Professor & Head, Department of English,
PM College of Excellence, S.L.P. Morar, Gwalior, M.P.

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Foreword

Professor Charu Sheel Singh spurs in me a silent, reverent awe. He was my mentor through the M.A. program at Mahatma Gandhi Kashi Vidyapeeth in Varanasi. His discussions were not just notes. They were light pushes that pressed his students to think, to question, and sense a revered side of art. Because of that, his image stays vivid in my heart. For him, poetry was not a string of pretty words. It was a bridge that links what we see with what lies beyond what we can sense. Even now, when I stand before my class, I pull his ideas, knowing I can't fully own his depth. His thoughts continue to guide me in my academic and spiritual journey even today.

Professor Charu Sheel Singh (1955-2021) rests as a central voice in Indian English poetry. He blends deep ideas, mythic tales, and today's anxieties. This new collection of papers tries to show his wide-ranging legacy. He links old stories with modern life, spiritual thought with everyday logic, feelings with clear reasoning. It feels both scholarly and a true celebration of his unique tone. Perhaps that is why his voice still matters today, indeed.

Charu Sheel Singh is more than a poet; he is a reflective mind who brings a shift in Indian English poetry. His verses act like windows into cultural memory, and myths appear as stories that revive again. Starting with *Scripture on Stone*, his voice grows, and then *Terracotta Flames* raises deeper queries. The mandala pieces in *Kashi* feel calm, maybe even meditative. *Etching on the Edge* adds a feminist twist to old legends. Singh appears to push for fresh meanings, although some critics suggest he might overreach.

Singh's papers show his broad thinking and creative style. He turns into a storyteller who reinterprets myths to uncover symbolic and psychological meanings. By talking about Rama, he makes God more

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approachable and gives female characters like Sita and Draupadi a chance to speak out. He turns women from images who do nothing into protesters who do something of substance. His creative combination of Vedanta, Buddhist emptiness, and Tantra makes it appealing to modern seekers with a brave and open style.

Charu Sheel Singh seems to have sensed many of the anxieties of our digital age. His poems somewhat push back against computer-made art, saying real creativity probably needs human feeling. The verses may give a spiritual option. They mix awareness, *dharma*, even a sort of divine sign language, as Dr. Nidhi Singh tells in her paper on AI and poetry. Readers could then value their intuition in everyday choices.

Dr. Singh's research gives a new voice to postcolonial thought. His so-called decolonial hermeneutics sounds like it pushes back on Euro-centric tales, but not too far. Also, his philosophical 'samvada' aims for calm East-West talk, keeping each side's identity. That's likely to build respect and keep old traditions alive.

Singh's mandala idea perhaps works like rings that come out of a tiny spot. As Pritha Singh Kushwah says, the poem starts at a dot that has no size but lots of power. That point seems to push outward, adding layers of meaning. So reading can be more than just seeing words; it may feel as if we are building the meaning ourselves. Yet some readers might just absorb the text.

The book puts together many ways to look at Singh's poems. Some readers feel them, some use a feminist glance, others think about AI ethics, and a few worry about ecology – maybe all this pushes edges. That seems to show his work can stir thoughts beyond the field. People note his view on life and death, picture-like lines, and ties to Bhakti saints such as Meera. He feels impossible to label, yet a deep logic lives inside each poem.

Singh seems to think poetry works like a spiritual exercise, maybe a form of *tapas*. He suggests that writing and reading verses could act as yoga, possibly leading to self-knowledge and a broader outlook on life. This impression shows up in his poem "Ganga." The piece does not simply honor a river; it feels more like a philosophical tale. It blends myth, hints about the cosmos, a glimpse inside the mind's own spirit, and personal growth.

Today, we notice fractured cultures, smoky skies from wildfires, and a lot of people feeling hollow. Singh's poems might bring comfort, yet they also urge us to question. He seems to push back against the notion that tradition fights modern life. His lines express that ancient wisdom could aid current puzzles without losing its sparkle. We need not abandon our roots, but remix them thoughtfully, with clear, attentive minds.

Does this book really capture Singh's main thought? It points to his core idea, and many scholars seem to notice it. Authors from different schools, with varied angles, give a sketch of a poet whose influence stretches beyond Indian English writing. It appears to touch philosophy, culture, even mystic ideas, maybe still alive in classes and readers.

Looking at a future that seems fuzzy because of fast tech and changing cultures, Singh's poems may mean a sort of "philosophy of creative continuity". He tries to hold old stories and also reach for fresh ideas, so the verses keep a spiritual anchor yet push intellectual play. Therefore, poetry is not just decoration; it feels like a kind of knowledge, perhaps a way to live, maybe even a path to personal freedom today.

Some scholars appear to shine a light on Singh's verses, making them easier to see. Their joint work can possibly grant the poet-philosopher the academic attention he deserves. It might also let new readers find hidden clues, peeling back thick layers of meaning. Therefore, this attention may trigger broader conversations across literary circles.

Charu Sheel Singh is a poet of myth and a truth-seeker influenced by Heidegger. Singh interprets sacred texts, leads pilgrims in Banaras, and scrutinizes the primordial narratives of the place he calls home. He lays a feminist and ecological lens over these millennia-old stories. This book tackles global challenges and portrays Singh's literature as a reflective spiritual and philosophical journey toward holistic knowledge, serving as both a homage and a call for enlightened intellectual study.

To Vinay Kumar Singh, the *Golden Chariot* appears as more than a set of mythic verses. It serves as a spiritual *ratha* that carries readers through layered realms of thought. Anupma Srivastava stresses the feminist facet in *Etching on the Edge*. Lata Pallav surveys Meera's path, spotting devotion, revolt, and sacrifice along the way. Preeti Bala Shrivastava looks at the poem *Tapascharanam* and reads it as a symbolic trek filled with

myth, time, and striking images, linking Vedanta and Buddhism.

Dharamraj Yadav revisits *Etching on the Edge* again, discussing the poet's metaphors and how the images might tie the past to the future. Pritha Singh Kushwah examines *Kashi: A Mandala Poem*. Prof. Singh's Mandala Theory appears to show creation as layers of the body and the universe. Sonia Singh treats the Ganga not merely as a river but as a subject of yoga and ecology, mixing myth with thought. According to Pragati Barethiya, Prof. Singh's spiritual practice and his mythic imagination shape a poetic voice that links the old with the new. Nisha Verma seems to point out how life and death intertwine, showing the tricky mix of human spirit, tied to time.

To Gautam Chatterjee, the intense intuitive reflections in the poem Kashi remove the stark atmosphere from the background and prepare an avid spark of consciousness to give a new interpretation of Sri Aurobindo's *Savitri*. Shaleen Singh finds Prof Singh's works as an original hermeneutics of history and transcendence through a re-reading of Indian myth, scripture, and cultural memory based upon a philosophically responsive poetic imagination whose foundation is a book of stone, a singular collection that consciously makes scripture a living and rewritable network and not an ossuary.

Durgawati Singh opines that by using mythopoetic narrative, Singh transcends the boundary of abstract and concrete, physicality and spiritualism, and forms and contents for the poetic representation of the goddess, drawing his inspiration from various *Sākta* texts and *Stotra*. Brijesh Upadhyaya believes that Professor Singh's use of extensive metaphor to reinterpret Indian mythology lends great significance to his poetry and makes it relevant to the twenty-first century. The incarnations of Vishnu are mythical metaphors, symbolizing eternal truths and inspiring inner transformation in the work of Anjita Singh.

Siddhartha Singh hints that Professor Singh forms a decolonial approach rooted in Indian tradition, treating interpretation like a sacred ritual. Gayatri reimagines *Ram* not to challenge religious belief, but to ask readers to involve with the sacred through a philosophical and poetic lens. In the paper written by Jaba Kusum, the criticism of the hegemonic class down the lanes of antiquity is boldly put through the poem *Shabri*. Kalpana Rajput considers the poems of Charu Sheel Singh as an opiate. The world

created is not linear but circular. *Kashi,* as a poem, has mesmerized so many readers and researchers alike that it has been given voice by Rajnish Misra and others, with multiple interpretations.

Overall, the book praises Singh, yet it also leaves room for critique. The volume adds an interview, a short review, and reflections that show Singh's strong influence on Indian English literature and comparative studies. Charu Sheel Singh's work may reach beyond just poetry. His ideas still probe the mind, myth, and modern life. Therefore, this book feels like both a homage and an invitation to read, think, and carry forward his luminous thoughts as a living question.

I wish to thank the editor of this book, **Dr. Sonia Singh**, for her commendable work. It has given unity and coherence to this volume. She understands the poetic world of Professor Singh and has been able to connect with contributors whose comments and papers give a fresh perspective. Her editing clarity and aesthetics have added value to this book. This collection is truly a living homage to the spirit of the poet.

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Preface

This anthology presents Charusheel Singh as a poet and thinker whose work returns Indian spiritual and cultural memory to active life. It argues that his poetry is not nostalgic preservation but practical engagement: a set of imaginative practices that address spiritual exhaustion, gender injustice, ecological collapse, and social alienation. The essays gathered here read Singh as a poet who reanimates myth and ritual, repartees with modern theory, and proposes a living hermeneutics for our fractured times. The book aims to show how Singh's poetry makes tradition usable rather than museum-like. His poems convert Puranic images, avatars, and the Devi into ethical and existential resources: symbols that call for moral action, inward discipline, and renewed cultural conversation. The anthology asks readers to move beyond simple historicism and to treat tradition as a dialogic, interpretive field—one that can help us think and feel through contemporary crises. Singh's corpus of works blends three registers: deep engagement with Indic scriptures and myth; sustained interest in meditative practice and contemplative discipline; and an embrace of modern poetic technique and theoretical frames. In his works we find influences that range from the Upanishads and Puranic narratives to Buddhist ideas of flux, from Theosophical and occult imagery to the formal disciplines of T. S. Eliot and W. B. Yeats. This blend produces what the poet himself called a concentric or mandala imagination: poetry that radiates outward from a spiritual centre into historical, social, and ecological peripheries. Thus, Singh's poetry being layered and cyclical requires patient, open reading as it oscillates between past and present, memory and revelation, and employs a sustained use of paradox. The book is an invitation: to read myth as living material, to see tradition as a field of work, and to let poetry guide ethical thinking and action.

—Pritha Singh Kushwah

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Acknowledgement

We are grateful to the scholars and writers who have generously shared their thoughts and contributed their unique perspective to this anthology. We express our deepest gratitude to all those whose support, encouragement, and wisdom have made this volume possible. Their diverse perspectives and rigorous scholarship have enriched this work and ensured that Charusheel Singh's poetry and philosophy are explored with the depth and sensitivity they deserve. Deep gratitude to Prof Ashwani Kumar and Gautam Chatterjee for giving us the first blurbs.

We thank Mrs Maya Singh (wife of Prof. Charu Sheel Singh), the gracious custodian of the poet's legacy for keeping faith in us. Our thanks are incomplete without acknowledging the support, inspiration and motivation provided by Dr. AS Kushwah to bring this book to life and giving us a dedicatory poem. We are grateful to Dr. Rajnish Mishra to help us track this journey in various ways. We acknowledge the intellectual expertise given by Prof. Siddhartha Singh and Dr. Shaleen Singh. Deep gratitude to Dr. Pragati Barethiya for her acute eye in shaping the emerging manuscript. We thank Akhand Publishing House and its team, a trusted partner in spreading literary wisdom.

We are profoundly grateful to our family— (Prakhar, Monali and Samvardhan) and dear friends—whose love, patience, and unwavering belief in this endeavour have sustained us through the long hours of research and writing. Their presence has been a source of strength, and their quiet support has given meaning to this intellectual journey. We extend my heartfelt thanks to my colleagues and the institution that has nurtured my academic pursuits. The encouragement we received from fellow teachers and students alike has been invaluable, providing us with both inspiration and the space to reflect, learn, and grow.

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To all those—known and unknown—who have walked with us along this path, shared ideas, offered guidance, and lent their time and energy, I am deeply indebted. This volume stands as a testament not to individual effort but to collective learning, shared curiosity, and the bonds that hold us together.

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Introduction

This introduction is an invocation to invite the readers for a journey that reflects the contributors' aptitude to bring forth the creative resonance between tradition and modernity, between loss and renewal, between despair and transcendence crafted in the immortal works of Prof. Charu Sheel Singh. It attempts to explore how his poetry unfolds, how his life mirrors his work, and why his voice remains essential in our present moment?

Charu Sheel Singh (15th May 1955-3rd May 2021) a poet, critic and literary theorist of international repute, is popularly tagged as a treader of triple path, like Mathew Arnold, T.S Eliot and Sri Aurobindo. He occupies a rare and luminous position in Indian English literature, where creative intensity and theoretical depth converge with philosophical poise. He is not merely a poet who theorizes, but a theorist who composes poetry. A poet whose poetry thinks, and a theorist whose ideas breathe through image, rhythm, myth and memory. Charu Sheel Singh is one of the few Indian English theorist-poet who employs indigenous knowledge rooted in Eastern metaphysics, sacred geography and symbolic cognition. A post graduate from Aligarh Muslim University in 1976, he was conferred the Ph.D Degree in 1978 from Banaras Hindu University. He shared a fulfilled and harmonious marriage with Mrs Maya Singh, whose silent grace and steadfast presence, like that of a rishis's consort, became the unseen axis of his creative ascent; their union is blessed with a son, Padamsambhav. In 1982, Charu Sheel Singh proceeded to the University of Warwick, Coventry, England, on a British Council Scholarship to pursue post-doctoral research work. He got the opportunity to work on Religion and Literary Theory under a UGC programme, , and later, he served as a Research Associate at the Indian Institute of Advance Studies, Shimla. As a Professor at Kashi Vidhyapith, he emerged as a luminous presence,

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admired for the acuity of his critical vision, the quiet power of his poetic creations, and the freshness of his theoretical thought. Among his students he was cherished as teacher who opened texts from within, offering depth, clarity and ideas that felt newly born. His profound grounding in Indian classical music, Hindi literature and Sanskrit endowed him with a rare cultural wholeness, enabling him to interpret and create Indianness in his works not as an idea imposed, but as a lived, resonant resonance. Charu Sheel Singh is prominently featured in esteemed national and international libraries. He is listed in the Dictionary of International Biography (Cambridge), Contemporary Poets (published in England) and Who's who published by Sahitya Akademi (New Delhi). The best Writer Award was conferred to him twice by Penguin International, Delhi and twice he became the recipient of Maharashtra Dalit Sahitya Akademi Award.

Charu Sheel Singh's literary corpus may be read as a sustained effort to recover and rearticulate the Indian Knowledge System within Indian English literature. As a poet, theorist and critic, he resists the epistemic dominance of Western theoretical paradigms, not through rejection but through a deeper civilizational dialogue. Rooted in the lineage of Bharatrhari, Singh conceives language as ontological rather than merely instrumental, a living ground of being and not just a neutral vehicle of meaning. As a theorist, Charu Sheel Singh acknowledges Derrida's difference but he does not concede to the logic of endless deferral. His intellectual temper is more aligned with Abhinav Gupt's aesthetics, which understands aesthetic experience as a transformative mode of cognition. This orientation finds explicit formulation in his Mandala theory. The Mandala, a sacred structure, becomes for Singh a model of knowledge itself, concentric, integrative and anchored in a metaphysical core. Within this vision, the roles of poet, critic and theorist are not discrete identities but interrelated modes of consciousness. His most original contribution lies in his theory of comparative poetics and transcultural aesthetics, where he brings *rasa, dhavani, auchitya* and *Ananda* into a dialogic relationship with Western ideas of mimesis and death of an author. In doing so he critiques structuralism for its rigidity, postmodernism for its nihilistic drift and ideological criticism for its reductive tendencies. He advances instead a sacred hermeneutics, where the text is not a puzzle to be solved but a revelation to be lived.

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As a philosopher, Singh draws deeply from Vedic and Tantric thought, affirming the potency of *sabda brahama* as a formative principle of reality. His integrated vision refuses disciplinary fragmentation. Poetry, theory and philosophy emerge not as separate domains but as interdependent modes of realization, each completing the other in the pursuit of meaning, knowledge and inner transformation. It is thus, imperative to foreground Charu Sheel Singh as a poet-theorist in Indian English literature, for his presence marks a rare and necessary intervention. He is not merely a poet who reflects on theory, but a serious theorist and critic who, by circumstance and inner necessity, is also a poet. This reversal of emphasis is crucial to understanding his stature. Singh occupies singular position as perhaps the only Indian English critic- theorist who carries the intellectual and spiritual heritage of the Vedas, the Upanishads, and the Puranic imagination onto a modern English literary platform with uncompromising force. He reshapes the contours of Indian English literature itself, insisting that theory need not to be derivative and that modernity need not to be severed from civilizational depth. His contribution is not optional to the field; it is foundational and cannot be overlooked.

To edit an anthology of research papers on such an iconic figure is indeed a demanding task. Yet, before I enter that intellectual terrain, I feel compelled to pause and share a personal experience—one that shaped my understanding of him not merely as a poet, theorist or critic, but as a presence that quietly transformed the way I read, reflect, and inhabit the world of ideas. I recall that it was not at all orchestrated —it came to me like a natural fountain after reading his poem Meera from the collection Scriptures On Stone. I felt as if Meera was not merely a saint singing to an unreachable God but a living, breathing consciousness that wrestled with the constraints of society, patriarchy, and inner turmoil. I was compelled for interrogations: How does memory, when re-inscribed through poetry, challenge the patriarchal reading of religious history? How does myth become a vehicle for empowerment rather than subjugation? These encounters did not leave me content to admire from afar. The poem had awakened not only my intellect but my sensibility. I felt compelled to meet the poet himself, to experience the man behind the text, to understand the silence between his lines. When I finally met Charusheel Singh in Varanasi, it felt less like an academic pursuit and more like stepping into an ancient space—one where time did not move in a straight line but spiralled gently,

like smoke rising from a sacred flame. The city itself seemed to prepare the ground for this encounter—its labyrinthine alleys, its silence broken by temple bells and river chants, its scent of incense and dust—all weaving together a timeless atmosphere that seemed to mirror the contemplative spirit of the poet.

He often spoke of the need to compile an anthology of research articles that would engage with his poems and philosophical reflections. His hope was not to glorify himself but to create a platform for collaborative exploration—one where poetry, philosophy, and lived experience could converge. Yet, as life's uncertainties would have it, the project remained unfinished when he left this world. He wished to bring together an anthology of research articles on his poetry and philosophical reflections, but fate had other plans. The project stalled, and before it could be realized, he left this world. Years later, when I met his wife, she expressed the same longing—that his vision be fulfilled. I felt it was his unseen presence, his blessing, that beckoned me to take up the task. What follows is an offering born out of that responsibility, that affection, and that continued dialogue with his spirit—a humble attempt to bring his poetry, ideas, and intellectual legacy to those who seek to understand how tradition and modernity, philosophy and lived experience, coexist within the postcolonial imagination. In that moment, I felt that the task had been entrusted to me—not as an obligation but as a calling, a sacred trust extended from one seeker to another. It was as though his unseen presence had quietly whispered: "Continue the work. Let the inquiry not end with me." I accepted this call not out of duty but out of devotion—to a teacher, a poet, and a compassionate guide whose life was a testament to the seamless blending of thought, practice, and spiritual discipline

Thus, this volume is offered as a humble attempt to trace those pathways—to explore his themes, techniques, and hermeneutical frameworks with the respect and curiosity they deserve. May this serve not only as an academic exercise but as a call to reawaken the deeper currents of thought, compassion, and courage that Charusheel Singh's poetry so effortlessly illuminates. The anthology is born not from obligation but from love, reverence, and intellectual devotion. It carries the memory of a poet whose life was inseparable from his work, whose spiritual discipline shaped his art, and whose generosity made him a guide to all who sought meaning in a fractured world. As an offering born of that transmission the

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papers honour not only the poet's words but the spirit from which they arose—the spirit that welcomes inquiry without judgment, that invites reflection without fear, and that embraces tradition without rigidity. A reading of Charusheel Singh's literary oeuvre is to sit in a circle which can gently transform and provide insight to metaphysical inquiries.

The relevance of this approach today cannot be overstated. As societies struggle with loneliness, anxiety, and ecological imbalance, the mandala's symbolic representation of wholeness offers a template for restoring equilibrium within and without. Charusheel's poetry, by weaving this symbolism into narrative and imagery, reminds us that healing cannot be found solely in technological progress or material acquisition; it must arise from a deeper alignment with the rhythms of life, nature, and consciousness.

His work encourages us to reconnect with forgotten practices of reflection and discipline, to cultivate spaces where silence, listening, and reverence for the subtle dimensions of existence can flourish. It invites scholars and seekers alike to explore how inherited wisdom—when approached with sensitivity and openness—can illuminate the path forward rather than tether us to outdated dogma. Moreover, his invocation of the mandala speaks not only to spiritual renewal but also to ethical responsibility. When we see ourselves as interconnected with the cosmos, with fellow beings, and with the environment, compassion becomes natural rather than forced. Reading Charusheel Singh's poetry through this lens becomes an act of re-education—one that restores meaning to forgotten symbols, invites deep listening, and cultivates a renewed sense of belonging. It is an invitation to experience tradition not as nostalgia but as living wisdom; not as authority but as dialogue; not as escape but as engagement.

The scholars who have contributed to this volume bring with them a depth of knowledge and a keen research aptitude. In curating this collection, I have consciously included papers that engage with different facets of Charusheel Singh's work—his poetic themes, his distinctive techniques, and the hermeneutic frameworks that shape his thought. Together, these contributions offer a multidimensional view of his poetry, reflecting both the richness of his imagination and the critical frameworks through which his work continues to resonate in contemporary discourse.

The scholars whose contributions grace this collection are drawn from diverse backgrounds, yet they share a deep engagement with Charusheel's poetic world. Each paper reflects a unique perspective, exploring facets of his writing that are as intricate as they are illuminating—poetic themes that delve into the human condition, techniques that reveal his mastery over language, and hermeneutical frameworks that allow for layered interpretations across spiritual, cultural, and historical contexts. Together, these essays form a mandala of critical reflection, mirroring the complexity and openness that Charusheel so effortlessly embodied. Yet this is only a beginning. His work as a theorist and critic demands far deeper and more sustained attention, an intellectual responsibility we consciously defer for now, but we intend to undertake as our next and necessary task.

For the wider society, this volume stands as a reminder that poetry is not an ornament but a tool for collective healing. By reviving mythic narratives, to honour feminine strength, and reconnecting with the rhythms of nature, the book helps foster a cultural ethos rooted in care, balance, and ethical responsibility. It offers guidance for confronting alienation, ecological disruption, and social fragmentation without succumbing to despair or reactionary nostalgia. Above all, this volume is an asset because it embodies the very spirit of Charusheel Singh's legacy—one of openness, generosity, and fearless inquiry. It preserves not just his words but his way of being—his humility, his compassion, and his unwavering commitment to exploring the depths of experience. Through the scholarship and reflections contained here, readers are invited to participate in that legacy, to carry it forward in ways that are both personal and collective.

Conclusion

In curating this collection, care has been taken to present a spectrum of approaches—ranging from analyses of his mythological imagination, his depiction of feminine strength, and his metaphysical inquiries, to explorations of how his spiritual sensibility resonates with ethics, ecological concerns, and contemporary anxieties. This plurality is not incidental—it reflects the richness of his work and the ways in which it speaks to multiple disciplines, traditions, and lived experiences. This volume is therefore not merely a tribute—it is an act of continuity. It carries forward the poet's unseen presence, the quiet blessings of his life's work, and the responsibility entrusted to those who encountered him. It

is an offering born out of reverence, inquiry, and a deep desire to ensure that his voice remains alive in scholarly discourse, spiritual practice, and everyday reflection. As this journey comes full circle, it is clear that this volume is more than a tribute—it is a living repository of inquiry, experience, and philosophical depth. This book, then, is more than a collection of essays—it is a mandala of learning, a map of memory, and a living dialogue between past and present.

—Sonia Singh Kushwah
Pritha Singh Kushwah

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