

ISSN 2319-7684

MIDDLE FLIGHT

SSM JOURNAL OF ENGLISH LITERATURE AND CULTURE
UGC CARE-LISTED NATIONAL LEVEL PEER REVIEWED JOURNAL



***SPECIAL VOLUME ON
CBCS SYLLABI
With a Section on
INDIAN THEATRE***

NOVEMBER 2019

VOL. 8

NO. 1



CONTENTS

Section 1: CBCS SYLLABI

The CBCS System and the English Curriculum: A Step Towards Decolonization and Outcome-based Learning	1
Subhasish Guha	
The Game of Dice: A Crucial Turning Point in the <i>Mahabharata</i>	10
Shovan Maity	
Sudraka's <i>Mricchakatika</i> : A Journey with the Text under the CBCS Curriculum in English	16
Pritha Kundu	
'Women Question' and the Nationalist Point of Departure in <i>Rajmohan's Wife</i>	26
Sudip Roy Choudhury	
Representation of 'the Others' in Bankim Chandra Chatterji's <i>Anandamath</i>	37
Nakul Kundra	
'Look East, Act East': Locating Bengal Partition Literature in the Public Imaginary	44
Debasri Basu	
"The Duty You Owe to Yourselves": Re-reading Rokeya Sakhawat Hossain's <i>Sultana's Dream</i>	59
Suparna Bhattacharya	
Nissim Ezekiel's "Enterprise" and "Night of the Scorpion": A Postcolonial Reading	71
Dipen Bezbaruah	
Telugu Dalit Literature in Translation: A Survey	79
D. Murali Manohar	
Trauma and Transformation: An Exploration of Mahasweta Devi's <i>Mother of 1084</i> through the Lens of Trauma Theory	86
Amitayu Chakraborty	
Mahasweta Devi : Translated or Translocated? The Politics of Translation in the Renderings of Gayatri Chakravorty Spivak	97
Shreya Chakraborty	
Reading Terror and Violence in Poetry: A Study of the Select Poems of Tamsila Ao	112
Sabyasachi Patra	
Detecting Ideology: a Reading of the Political Connotations of Sir Arthur Conan Doyle's <i>The Hound of the Baskervilles</i>	124
Debaditya Mukhopadhyay	

Reading Terror and Violence in Poetry: A Study of the Select Poems of Tamsula Ao

Sabyasachi Patra

Abstract ■ Northeast India is one of the most culturally enriched regions of Indian subcontinent. This region is the amalgamation of people belonging to different ethnic groups, communities, culture and faith. But the North-eastern part of India has been always in news headlines for its trouble-torn political atmosphere – communal and ethnic conflicts, insurgency, kidnapping, smuggling, murder, rape, corruption. It is against this backdrop, the literature from Northeast India has emerged. In this region violence, bloodshed, terror, conflict and corruption have engulfed everyday life of people. Poets from this region reveal their deep concern through poetry. On the one hand, poets from this region celebrate ethereal beauty, bewildering diversity, myths and stories; on the other hand, they also show their deep concern about pain and sufferings of common people due to the “banality of corruption and the banality of terror” which has spread over the region. Their poetry is often labeled as “Poetry in the Troubled Zone” or “Poetry in a Time of Terror”. Poets from the Northeast India are often engaged in writing poetry to depict people’s search for identity and a quest for self-assertion because of the age-long oppression at the hands of “both the Temples: the gun of revolution and the gun of the state”. Apart from recording violence, terror, pain and suffering, the poetry of Northeast India also captures the indigenous culture, myths, legends, and stories of their past, which have become endangered in the midst of conflict-ridden atmosphere.

Tamsula Ao is one of the major voices of Indian English literature from Northeast India. She is a story-teller and a poet who sings the past of her life and her own people from Nagaland in particular and the Northeast India, in general. Ao records in her poetry ecological diversity, myths, stories and culture of Nagaland, as well as pain, sufferings, loss, bereavement of common people caused by violence, atrocities, conflict and corruption. This paper is an attempt to foreground the theme of violence, terror, pain, sufferings and loss of identity which are apparent in the poems of Tamsula Ao.

Keywords: Northeast India, violence, terror, identity

Northeast India is one of the most culturally enriched regions of Indian subcontinent. This region is the amalgamation of people belonging to different ethnic groups, communities, culture and faith. But the North-eastern part of India has been always in news headlines for its trouble-torn political atmosphere – communal and ethnic conflicts, insurgency, kidnapping, smuggling, murder, rape, corruption. As Sanchet Barua says:

The crackle of gunfire and fierce cries which disturb the night. . . bullets sprayed from guns at point-blank range, passing through one or two of several bodies, the slash of steel on soft flesh, the dull thuds of blows, the crack of broken bones – all that picturesquely is the Northeast (Barua 12).

It is against this backdrop, the literature from Northeast India has emerged. In this region, violence, bloodshed, terror, conflict and corruption have engulfed the everyday life of people. Poets from this region reveal their deep concern through their poetry. On one hand, poets from this region celebrate ethereal beauty, bewildering diversity, myths and stories; on the other hand, they also show their deep concern about pain and sufferings of common people due to the “banality of corruption and the banality of terror” which has spread over the region. The two great poets and translators from Northeast India — Robin S. Ngangom and Kynpham S. Nongkynrih — in the “Introduction” to their anthology titled *Dancing Earth*, depict the quality of poetry emerging from the Northeast:

... strong rootedness visible everywhere in the writings of this region. The roots of the beloved land; the roots of the people’s culture; the roots of the times; and most of all, the roots of the past have sunken into their poetry and has given it a unique savour (xii).

Their poetry is often labeled as “Poetry in the Troubled Zone” or “Poetry in a Time of Terror”. Poets from the Northeast India are often engaged in writing poetry to depict people’s search for identity and a quest for self-assertion because of the age long oppression at the hands of “both the Temples: the gun of revolution and the gun of the state”. As Geeti Sen strikingly observes in the “Preface” of her book *The Northeast: Where the Sun Rises When the Shadows Fall*:

... the North-east India. . . possess rich literary traditions and incredible natural beauty and resources which are now depleted. It possesses by far the most outstanding modern poets in the country who are bold in voicing the pain and brutality of political oppression (Preface x).

Apart from recording violence, terror, pain and suffering, the poetry of Northeast India also captures the indigenous culture, myths, legends, and stories of their past, which have become endangered in the midst of conflict-ridden atmosphere. We may quote the words of Mamang Dai in this context:

Yes, there is writing about guns and bullets and death and betrayal. It can hardly be otherwise, when we are confronted with changes that bring such terror and anguish. Yet, while the idyllic concept is gone, for many of us the legends and stories are still a wellspring of thought and emotions that restored in a peculiar blend of myth and memory unique to the region⁵.

Temsula Ao is one of the distinguished writers from Northeast India – from the state of Nagaland. She is a poet, short-story writer, novelist and an ethnographer. She has published five collections of poetry: *Songs That Tell* (1988), *Songs That Try to Say* (1992), *Songs of Many Moods* (1995), *Songs from Here and There* (2003), *Songs from the Other Life* (2007). Later she has published these five collections of poetry as a book titled *Book of Songs* in 2013. Ao has also authored the book *Ao-Naga Oral Tradition* in 2000. *These Hills Called Home: Stories from a war Zone* (2006) and *Laburnum for My Head: Stories* (2009) are two of her most acclaimed short-story collections. She has received many awards including prestigious Padmashri in 2007 and the Sahitya Akademi Awards for *Laburnum for My Head: Stories* in 2013. Her recently published book is a powerful memoir titled *Once Upon a Life: Burnt Curry and Bloody Rags: A Memoir* (2014). Recently, she has written a novel titled *Aosenla's Story* published in 2017.

Ao is a story-teller and a poet who sings the past of her life and her own people from Nagaland in particular and the Northeast India, in general. Ao records in her poetry ecological diversity, myths, stories and culture of Nagaland, as well as pain, sufferings, loss, bereavement of common people because of violence, atrocities, conflict and corruption. As G. J. V. Prasad, in the “Introduction” to Temsula Ao’s poetry collection *Book of Songs: Collected Poems 1988-2007* writes:

She searches for the past that has disappeared in to the mists of time, for it is in the very unrealisability of that history that her people’s troubled present arises... (xiv).

Temsula Ao’s first collection of poems is *Songs That Tell*. Like the first collection of her poems Ao uses the word “Songs” in the titles of all of her collected poems. In fact, she consciously uses the word “Songs” to imply that poems are known as ‘songs’ in Northeastern oral culture. In an interview with Hemanta Barman and Gautam Kumar Bardoloi, Temsula Ao says:

I hold the belief that poems are nothing but the inner songs that are born within a poet’s mind. The influence of many language—Ao, may have unconsciously prompted me to use the word ‘songs’ because the term used for oral poetry is ‘kin’ which means song⁶.

As a Naga woman, Temsula Ao tries to preserve her oral tradition. Her poetry reflects a sense of terrible loss in the face of the changing social scenario. It is worth mentioning that G. J. V. Prasad says in the “Introduction” to *Book of Songs: Collected Poems 1988-2007*:

... the changes in the land reflect the damage done to her people, their rootlessness (a sense of uprootedness), their wounds and pains. It is not

only the missionary intervention that estranged the people of her lands from their past and their traditions and ways of life but also the continuing violence and tensions that have eroded any semblance of living in peace in a place to which you belong, a place which belongs to you (xvii).

The first collection of poems named *Songs That Tell* has a poem titled “A Strange Place”. The world of Nagas (Naga people) is transformed from a place of wonder to a strange place. The lush green pasture, serene valley and the hills are no more attractive. The old familiar valley is turned into a valley of dead. Peace has turned its face and violence prevails. People escape in fear but they cling to their faith that they will come back and peace will be restored.

Here the poet laments for her own land which has been transformed into a ‘strange place’. The poet criticizes nation’s selfish attitude to her own people. People have become strangers in their own land. The poem highlights the details of war-prone Northeastern state—Nagaland. This is the place where the nation performs all kinds of measurement policies to dominate the native people. In the following lines of the poem “A Strange Place”, the poet says:

This world is a strange place
Where people are
Exiled in their own lands
And imprisoned in their own minds. (1–4)

The nation feels proud of its ‘mastery of the skies’ — ‘the whirr of Jets’ that moves ‘faster than sound’. But the birds that are drowned under the sound of fastest jet plane, cry a lot. Nobody, however, pays any attention. In this territory the birds sing no more. The birds only weep. Metaphorically the human beings suffer, but the Nation does not respond to their pain and sorrows. The poet details how the nation’s colonizing attitude renders the entire land a battle field where ‘bird’s cries’ is subdued by the ‘whirr of jets’ flying faster than sound. Even the nation’s step-motherly attitude makes it a marginalized zone of mainland—India. The poet says that the nation always remains silent or ‘apathetic’ to solve the age-long problem of this land. In spite of taking any appropriate step, the nation believes in using arms which aggravate the situation. The Northeast India, as we all know, witnessed the imposition of oppressive laws like Terrorist- and Disruptive Activities Prevention Act, 1958 (TADA), National Security Act, 1980 (NSA) and Armed Forces Special power Act, 1958. As Grace Pelly argues:

The rationale for AFSPA is that the armed forces need “special powers” to prevent of terrorist activity in the region and to contain independence movements. In practice, however, the police and the military forces use the powers and immunity that AFSPA grants to deal with ordinary matters of criminal justice. This highlights that increased powers given to state

actors results in increased violence against civilians, fuelling a mutual distrust (Pelly 124).

As TemsulaAo portrays in “A Strange Place”:

This is a place where
Armaments become
National Policies. (19-21)

The poem also displays how the Government follows diplomatic policy to spend money for “spies and spy catchers”. In the midst of this atmosphere the entire region becomes separated from the rest of the mainland—India. Geographically, as we know, Northeast India is marginalized region from the centre, New Delhi. Now the government’s policies alienate the entire terrain. The people feel alienated geographically as well as psychologically. The nation also plays dividing policy among the tribal people to split their movements against the state. The poet draws how the nation builds up invisible ‘Berlin wall’ between mainland and the marginalized region. This wall also creates tension between various ethnic communities. As the poet records in this poem:

This is a place where
A berlin wall divides
The haves and have not’s
Into tribal enclaves. (28–31)

This crisis among their own community leads to give birth to various forms insurgency and ethnic conflict. They are busy to blame each other. Everyone is living the life of exile. The following lines of the poem “A Strange Place,” highlight:

Each insulted
Against the other
By self-imposed exile.
The one from choice
And the other by force
Of cheer existence. (35-40)

Thus the tribal people are exploited, oppressed and deprived for long decades. Their identity is snatched away and they have no right to live in their own land. They are living in a concentrated zone. Thus the poet portrays the images of strangeness, fear, desolation and frustration prevailing in the post-independence Northeast India.

In the last stanza of the poem, the poet depicts real sufferings of the people whose lives become vulnerable. It is also depicted that how their constant attempts to adapt with the ‘veneer of exile’ become ‘polished’ and ‘coarsened’ by the ‘art of survival’. And this complex life makes the entire world unrecognizable to them. The

poet is, here, mourning for the world which once belonged to these people. She laments for their land which was once the place of peace, but the political atmosphere has changed its peaceful condition. Thus the poem becomes an example of elegiac song which is sung by the poet to bring home the issues including loss of identity, pain, sufferings and deprivation of common tribal people of Nagaland. The poet shows that the innocent minds are filled with pain, fear and traumatic feelings. The poet's tone does not speak of romantic sentiments; her tone is acutely grave and painful.

Northeast India, as we all know, is the region of ecological diversity. The writers from this region celebrate this diversity with a keen interest in ecological awareness. TemsulaAo, as a representative artist of this region sings this natural beauty in her writings, mainly in her poetry. Apart from recording contemporary socio-political issues, her poems also document some serious ecological issues. Her poetry glorifies the nature as well as shows deep concern for ecological degradation. Ao makes a strong protest against colonial or neo-colonial eco-degradation and exploitation of nature. Ao in her poem "My Hills", included in her fourth collection of poems named *Songs of Many Moods*, details these aspects of natural degradation caused by the contemporary socio-political atmosphere. The poem draws pictures of violence perpetrated by various ethnic militia, insurgency groups and government armies, "both against people and nature" (Introduction, *Book of Songs*, xxxiii). The poet laments for her land which was once permeated with peace and verdure. She depicts a sense of alienation that constantly haunts her in the present. Manas Pratim Borah rightly says:

The well known poet from Nagaland TemsulaAo explicitly reveals the unbridgeable gulf between then bygone age and the present intimidating situation. The naive tribes with their intimate living amid nature schooled their minds with noble thoughts and vision in the bygone times (Borah 68).

The present poem "My Hills" draws such horrible images of bygone days of Northeast India where people are not only sufferers but nature is also badly affected by the violence, bloodshed, smells of gun-powder and the sound of gun and bomb. The poem opens with a short stanza, consists of three lines, and signifies an elegiac tone. The poet depicts how the entire hills have been changed into a deserted land. As the poet records in the following lines of the poem "My Hills":

The sounds and sights
Have altered
In my Hills. (1-3)

The idea is that the atmosphere of Northeast India is contaminated with sounds of weapons, bloodsheds, killings and various forms of corruption.

Temsula Ao uses some images of nature to delineate heaven-like atmosphere of the state. The place was once covered with lush green hills. The poem highlights how the hills were once “hammed with bird-song” and “the gurgling brooks”. The poet also details how the entire region was once a verdant land and the seasons made their magical appearance with their “splendoured sheen”. Illuminating descriptions of lustrous seasons are available in the following lines of “My Hills”:

When summer went,
The hills echoed
With the wistful whispers
Of autumnal leaves
Fluttering to their fall
In the winter-smelling breeze. (13–18)

However, the last three stanzas echo the plight of this region. The poet depicts the entire land as a boiling cauldron where episodes of violence, bloodshed, unrest and insecurity are pretty common. To explain the present condition of the society, Ao writes in the following lines of the poem “My Hills”:

But to-day
I no longer know my hills,
The birdsong is gone,
Replaced by the staccato
Of sophisticated weaponry. (19-23)

It shows that the state –Nagaland as well as the entire Northeast India has become a land of violence where armed action is the only way of political protest. The grimmest picture of violence is portrayed in the following lines of “My Hills”:

The rivers are running red,
The hillsides are bare
And the seasons
Have lost their magic. (24–27)

The red colour appears as a part of an evocative image in most of Northeast India’s poems. Red is the colour of blood. Like many poets Ao also uses this image in her poems. In “My Hills” the line — “rivers are running red” evokes how the entire region is soaked in blood.

Thus, these images like “rivers are running red,” and “hillsides are bare” represent “terror lore”, a phrase used by Desmond Kharmawphlang to mark the manifestation of violence in Northeast India’s poetic voices. The poet in the last stanza laments for the “essence of the hills” which is wiped out for ever. Referring to the poem– “My Hills”, GJV Prasad strikingly remarks:

This is a poem that is directly on the violence that has marked the lives of the people of the region in the last few decades,... (Introduction, *Book of songs*. Xviii).

Ao's anthology *Songs of Many Moods* has a poem named "Silence" where the poet portrays an eerie atmosphere prevailing in the Northeastern part of India due to continuous exercise of violence, bloodshed, killings, oppression, corruption, fear and anger. The poet here draws how the people of Nagaland as well as Northeast India are living in a state of anarchy where no one is spared from the wrath of "chilling accounts of what man has done to man"⁷. Ao directly does not mention political violence in this poem; she shows that the entire region has been engulfed by the 'silence' and the people are only the poor 'mourners' in this desolate and devastated land. The poet delineates her painful experiences over the decades in this region where 'silence' becomes the only companion to the people. In the midst of this environment people have forgotten their own culture, myth, tradition, stories and beliefs. Joy, glory and peace have become only nightmare. As the poet says in the beginning of the poem, "Silence":

A tremendous silence
Hangs in the air. (1-2)

The poet represents the entire territory as a barren land where people are continuously forced to live in a 'tremendous' environment. The deep silence of inexpressible pain, loss and bereavement is the only language of their everyday lives. Their lives become meaningless. Endless prayers and sympathy cannot give any solace to them. It only increases their pain and suffering. There is no one to 'inhabit the silent' except a few 'wounded souls' who are mourning ceaselessly in this devastated land. Thus the phrase, 'The Silence' strongly depicts frustration, despair, and deprivation of common people living in this terror-stricken region. Ao's lines may remind a reader of that of Easterine Eralu:

The golden fields, they lay unreaped
As blood freely flowed
And mingled with the rains
And stained the virgin soil
Like a thousand scarlet sunsets
Back on the blue, blue hills⁸.

No village is able to escape from a sense of threat during these years. The entire region is occupied by 'silence'. In this desolate land it only screams and with its 'careful gesture' it tries to comfort the 'comfortless' people. People have no language to speak. Their own identity has been snatched. Temsula Ao is against the violence because it only takes life. Through the representation of the grave situation of the

entire region, the poet brings out the impact of violence on the people.

Temsula Ao's fourth collection of poems, *Songs from Here and There*, consists of thirty one poems based on various themes – tradition and faith, myth and culture of Ao-Nagas, grief, loneliness, death, hope, violence, terror, political unrest and nature. "New Terror" is a poem that depicts the loss of innocent lives as a result of violence. The first stanza of the poem draws brutal killing of a wife of an old man at the hands of "new enemy" who has emerged as the dominating force in Nagaland. The dire description of brutality is present in these lines of the poem, "New Terror":

The old ruler sits forlorn
On his mouldy throne
Before him lies his mate
Lifeless and long gone
Her blood and entrails oozing,
Darkening the earth with new colour. (1-6)

Thus, the poet here speaks about lost homeland where the common people pass their everyday lives in fear, anger, pain and silence. They experience death and endure pain of their near and dear ones. The old man, here, bears a terrible shock and pain due to untimely and awful death of his wife. Like the old man, the people or the entire region remain silent spectators even when their loved ones are killed. Thus the darkness with its new colour prevails over the entire territory of Northeastern part of India.

Later the poem is developed by a couple of young voices who are bold in spirit. Even they are excited to take revenge but they have none to lead them. In this eerie atmosphere they "wait for new assurance". But the old man is deeply drowned in the pain of his mate's sudden demise. He is oblivious of all these things although he was once the leader to the youngs of his village. He taught them "how to prowl and prey, / Dodge the spears and sidestep the traps" (231). But time has fled like a chariot of wheels. Now the entire region is ridden with violence, atrocities, mass killings, rape and kidnapping. Referring to this situation, a bold young boy speaks:

But now the new enemy
Comes from nowhere
Moves like lightening
And kills at will. (15-18)

Some other young voices also try to ignite the grandfather uttering "all dressed up like a tree", "yes grandfather, I saw it too / but he was not chasing / grandmother, but another tree". These attempts also go in vain. Thus, Temsula Ao talks about a region where militants are face to face with government soldiers. Nini Lungalang, another women poet from Nagaland, shares same experiences in the poem "Dust":

I saw a young man gunned down
As I shopped in the market place
Two thick thuds and then he fell,
And thrashed a bit, on his face⁹.

Temsula Ao shows that though there was a courageous spirit in people, they had no wisdom to encounter the “new terror” riding like “streaked lightening” in the region. The poet records in the lines of the poem, “New Terror”:

To counter
The new terror riding
On streaked lightening. (37–40)

The poet represents, in detail, how old and new generations have surrendered to the militants. The common human beings are all maimed and have no power to tread back to their homeland. They have become strangers. People’s extreme suffering and pain have transformed them into abject figures. In the midst of this horrible atmosphere, the old tribal social order is replaced by the new order. The old ones, youngs, children, men, women become victims of manifold inhuman activities inflicted by the various militant groups. They become extremely traumatized. The following lines of the poem, “New Terror” portray this painful condition:

The old regime has given way
And a new order
Has overtaken the habitat
Grinning on children’s faces
Painted with psychopathic stripes. (45–49).

The last stanza of the poem is designed with a fearful description of how the entire region has been transformed into a battlefield. To all militia this land becomes a free space where abduction, smuggling, gunfire, corruption are common incidents to the local people. As the poet says in this poem:

The new denizens dressed like trees
Now infest the terrain (50 –51)

The concluding couplet signifies the main theme of this poem. The whole region turns out to be a ‘terror land’ where people are slaughtered like beasts.

A new terror wastes the land
Preying alike on beast and man. (57-58)

In the poem “New Terror”, Temsula Ao has used various images of bloodshed, violence and death to evoke the sense of terror which is “threatening moral and social dangers”. The images like “blood and entrails oozing”, “lifeless mate”, “moves like

lightening”, “kills at will”, “dressed like trees”, “abject abdication”, “painted with psychopathic stripes” and “preying alike on beast and man” represent traumatized lives of common people of the entire Northeast India and also highlight the “terror lore” which is a common feature of Northeast India’s poetry.

Thus, the poem mirrors the cruel reality under which the people have to survive. There is no peace in this region and people cannot sleep peacefully in such a troubled environment. The rebels and the soldiers only tread in this region. People cannot speak and think openly. ‘Nightmares’ become only companion to them. Thus the poem raises many questions regarding human existence and rights which are in a tremendous crisis confronting extreme form of violence and bloodshed.

The poetry of Temsula Ao thus reflects two opposite worlds – the world of myth and culture on one hand and the world of violence and bloodshed on the other. Ao has skillfully drawn these paradoxical worlds in her poetry. While caught up in the issues like insurgency, corruption, political unrest and conflict that have taken over everyday life, her poetry also highlights the beauty of natural landscapes, their myths, stories and cultures. The coexistence of these antithetical worlds in her poetry is a strong motif that identifies her as a poet of this region.

However, against all odds her poetry “is the voice of humanity”; each poem is “a human moment... Moment of inexpressible joy and sorrow, culminating in a silent but sure regeneration of awareness”¹⁰. Besides, though rooted in her past, myth and legends, her poetry sings the song of universalism that has an appeal to all readers.

Notes:

[All the references to the poems of Temsula Ao are from *Book of Songs: Collected Poems 1988-2007*. Dimapur: Heritage Publishing House, 2013.]

1. Robin. S. Ngangom, “Poetry in the Time of Terror”, *Sarai Reader 2006: Turbulence*, (accessed on 16/04/19) <http://archive.sarai.net/files/original/351ed624f1d7ecf55064bdff438552c7.pdf>
2. Rana Nayar, “Poetry from the Troubled Zone”. *Kavya Bharati* 15 (2003): 125-131.
3. Robin. S. Ngangom, “Poetry in the Time of Terror”, *Sarai Reader 2006: Turbulence*, (accessed on 16/04/19) <http://archive.sarai.net/files/original/351ed624f1d7ecf55064bdff438552c7.pdf>
4. Robin. S. Ngangom, “Poetry in the Time of Terror,” *Sarai Reader 2006: Turbulence*, (accessed on 16/04/19) <http://archive.sarai.net/files/original/351ed624f1d7ecf55064bdff438552c7.pdf>
5. Quoted in the preface of Geeti Sen’s *The Northeast: Where the Sun Rises When the Shadows Fall*. New Delhi: Oxford University Press, 2006, ix. Print.
6. Temsula Ao talks about her life, books and society. She was interviewed by Hemanta Barman and Gautam Kumar Bardoloi, *The Thumb Print- A Magazine from the East*,

(accessed on 16/07/2018)

<http://www.thethumbprintmag.com/temsula-ao-talks-about-her-life-books-and-society/>

7. Robin. S. Ngangom, "Poetry in the Time of Terror", *Sarai Reader 2006: Turbulence*, (accessed on 16/04/19) <http://archive.sarai.net/files/original/351ed624f1d7ecf55064bdf438552c7.pdf>
8. Easterine Iralu, "The Conflict of Nagaland: Through a Poet's Eyes," *Skarven Magazine*, Tromso, Norway, September 2004, (accessed on 06/05/2017) <http://nagas.sytes.net/~kaka/articles/art006.html>
9. Nini Lungalang, "Dust," *Anthology of Contemporary Poetry from the Northeast*, Ed.R.S.Ngangom, K.S. Nongkynrih, Shillong: NEHU Publication, 2003, 258, Print.
10. "Capturing the Essence of Humanity in Poetry," Bipuljoyti Saikia's Home Page, 7th October 2007, (accessed on 16/03/2019). <http://www.oocities.org/bipuljoyti/authors/nilmoni.html>

Works Cited

- Ao, Temsula. *Book of Songs: Collected Poems 1988-2007*. Dimapur: Heritage Publishing House, 2013. Print.
- , Interviewed by Hemanta Barman and Gautam Kumar Bardoloi. *The Thumb Print- A Magazine from the East*. 2nd March, 2017. Web. 16 April. 2019. <http://www.thethumbprintmag.com/temsula-ao-talks-about-her-life-books-and-society/>
- Barua, Sanchet. "North East: Does Agony of the People Matter?" *Meghalaya Gurdian*, 30 August, 2007. Print.
- Borah, Manas Pratim. *Ethnicity, Identity and Literature: Reading Literatures from North East India*. Guwahati: DVS Publishers, 2013. Print.
- Eralu, Easterine. "The Conflict in Nagaland: Through a Poet's Eye," *Skarven Magazine*, Tromso, Norway, September 2004. Web. 6 May. 2019. <http://nagas.sytes.net/~kaka/articles/art006.html>
- Lungalang, Nini. "Dust," *Anthology of Contemporary Poetry from the Northeast*, Eds. R.S. Ngangom, and K.S. Nongkynrih, Shillong: NEHU Publication, 2003. 258, Print.
- Nayar, Rana. "Poetry from the Troubled Zone". *Kavya Bharati* 15, 2003. Print.
- Ngangom, Robin. S. "Poetry in the Time of Terror," *Sarai Reader 2006: Turbulence*. Web. 12 April. 2019. <http://archive.sarai.net/files/original/351ed624f1d7ecf55064bdf438552c7.pdf>
- Nongkynrih, K.S. and R.S. Ngangom, Eds. *Dancing Earth: An Anthology of Poetry from Northeast India*. New Delhi: Penguin India, 2009. Print.
- Pelly, Grace. *State Terrorism: Extrajudicial killings and Forced disappearances in India*. New Delhi: Human Rights Law Network, 2009. Print.
- Prasad, GJV. "Introduction," *Book of Songs: Collected Poems 1988-2007*. Temsula Ao. Dimapur: Heritage Publishing House, 2013. Print.
- Saikia, Bipuljoyti. "Capturing the Essence of Humanity in Poetry," *BipuljoytiSaikia's Home Page*. 7th October 2007, Web. 16 March. 2019. <http://www.oocities.org/bipuljoyti/authors/nilmoni.html>
- Sen, Geeti. Ed. *The Northeast: Where the Sun Rises When the Shadows Fall*. New Delhi: Oxford University Press, 2006. Print.