



The fourth chapter of the GALF beginning December 5 will for the very first time bring five senior English poets on one platform



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PEOPLE & SPACES

# BARDS IN FOCUS

The Goa Arts and Literary Festival will this year bring together some of the finest English language poets in the country in the spectacular setting of the Raj Bhavan in Dona Paula. NISHITHA NAIR SHRIVATAVA caught up with some of the poets who will grace this occasion

W. Somerset Maugham once said that 'the crown of literature is poetry', but it is undeniable that the genre has taken a backseat in recent times with the growing popularity of novels. The good news is, if the Goa Arts and Literary Festival (GALF) is any indication, English language poetry from India has found relevance in the mainstream literary context once again.

The fourth chapter of the GALF can boast of something that many other literary festivals have not managed: bringing five senior English poets on one platform. The festival, from December 5 to 8, will witness the presence of Eunice de Souza, Arvind Krishna Mehrotra, Keki N Daruwalla, Manohar Shetty and Gieve Patel.

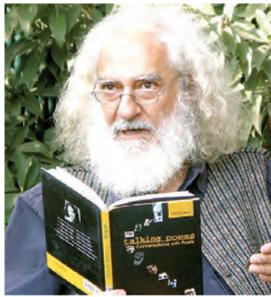
While de Souza calls the move 'unusual and lovely for such a concentration on poetry', Mehrotra says, "Through the 60s and 70s, it was the poets being talked about, before the novel became so well known (after the 80s). So it is good the focus is back."

In a scenario where novelists are normally given all the attention, Mehrotra lauds GALF. "Maybe it (novel) is easier to read or people like to be told stories. Most festivals have either one or no poets; it is nice that GALF has invited more poets."

Drawing attention to the small, yet close-knit fraternity of English language poets, Manohar Shetty who has lived in Goa since 1985, says, "It is rare to see so many senior poets on one platform. This will be the highlight of the festival for me. If Adil Jussawalla could have joined us, the picture would have been complete." Shetty plans to read some of his 'animal poems' at the fest this year.

The bond between poets has been strong for centuries. As Mehrotra has observed in an interview, "Poets are able to think of themselves as part of a tradition. Few novelists were enthusing younger writers but the poets were. Many younger poets turned to the older poets when they started writing poems."

This solidarity reveals itself more starkly when Patel says, "It is great to know that poetry is featuring



Arvind Krishna Mehrotra



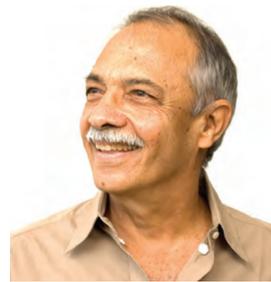
Eunice de Souza



Keki N Daruwalla



Manohar Shetty



Gieve Patel

more and more in the literary festival scene. One is looking forward to the discovery of new voices and catching up with the older ones," says Patel, a doctor, painter, playwright, poet and recipient of the Woodrow Wilson and Rockefeller Fellowships. "It will be a great pleasure to read alongside colleagues who are also friends. I may not be familiar with some of the latest material they may be working on and it will wonderful to catch up with that."

Referring to the trough that hit Indian poetry, with no serious publishers and poets fending for themselves through poets' cooperatives or through self-publication, Mehrotra says, "Poetry has always had an underground side to it; that is also what gives it its edge."

For his session, Daruwalla plans to read from his novel *For Pepper and Christ*, which details the voyages of Vasco da Gama and Cabral. "I will also read from my *Collected Poems* (Penguin), but mostly from *Fire Altar: Poems on the Persians and Greeks*. The book has about 175 pages (publ. HarperCollins), over 20 sonnets and covers an era 2300 to

2500 years ago—encompassing both history and legend—Herodotus and Firdausi," he says, adding that the poems have been published in some of the finest poetry journals in the world such as *Jerusalem Review*, *Poetry Review* London, *Southern Review* Australia, and *Ambit* (UK).

Daruwala's professional background is rather unusual for a poet. A retired police officer, the Sahitya Adademi award-winning author served as special secretary of the Research and Analysis Wing (RAW),

editor of the acclaimed *The Oxford-India Anthology of Twelve Modern Indian Poets* (Oxford University Press, 1992), the *Collected Poems in English* by Arun Kolatkar (Bloodaxe, 2010), and *A History of Indian Literature in English* (Columbia University Press, 2003), and the translator of *The Absent Traveller: Prakrit Love Poetry* (Penguin Classics, 2008) and *Songs of Kabir* (Hachette-Black Kite/NYRB Classics, 2011). A volume of his essays, *Partial Recall: Essays on Literature and Literary History* was published by Permanent Black in 2012. His *Collected Poems* are to appear from Penguin in 2014. He lives in Allahabad and Dehradun.

**Gieve Patel** has published three books of verse: *Poems*, *How Do You Withstand*, *Body*, and *Mirrored, Mirroring* (OUP, N Delhi). His poems are represented in many anthologies in India and in other countries. He has written three plays, *Princes*, *Savaksa* and *Mister Behram* and has been conducting a poetry workshop for school students annually at Rishi Valley School, Andhra Pradesh, over the last two decades. He is also considered to be one of the most important painters in the country, of the generation that first came to public notice in the seventies. He is an occasional writer on contemporary Indian art. These essays are considered to be of seminal importance.

**Manohar Shetty** has published five books of poems, including *Domestic Creatures* (OUP, N Delhi). In the UK, his poems have appeared in *London Magazine*, *Poetry Review*, and *Poetry Wales*. He has edited a special edition on English language poets of India for *Poetry Wales*. In the United States, his poems have appeared in *Chelsea*, *Rattapallax*, *Fulcrum*, *Shenandoah*, *The Common*, *Atlanta Review* and *New Letters*. Several an-

thologies feature his work, notably *The Oxford-India Anthology of Twelve Modern Indian Poets* and in anthologies edited by Eunice de Souza and Vilas Sarang. His poems have been translated into Italian, Finnish, German, Slovenian and Croatian. He has edited *Ferry Crossing: Short Stories from Goa* (Penguin India) which is a standard text in colleges in Goa. His short stories have appeared in *The Baffler* (MIT Press) and *Civil Lines*. His new book *Goa Travels* is due out from Rupa early next year.

**Eunice de Souza** taught English Literature at St Xavier's College, Mumbai for over thirty years, and retired as Head of Department. Her collected poems, *A Necklace of Skulls* was published by Penguin in 2010. Penguin has more recently published *These My Words*, the Penguin Anthology of Indian Poetry edited by Eunice de Souza and Melanie Silgado. She has also published two novellas, and several anthologies of material from the 19th and early 20th centuries. She has edited *Talking Poems: Conversations with Poets* (OUP, N Delhi). Her poems have been published in Portuguese, Finnish, Italian, and Swedish.

**Keki N Daruwalla** has been publishing poetry since 1970 when he came out with his first volume *Under Orion*. He has now 11 poetry volumes including *Collected Poems* (Penguin 2006) and *Selected Poems* (ARC Publishers Todmorden, UK 2008). He has also published four collections of short stories. A recent publication is the novel *For Pepper and Christ* 2009, which was short-listed for the Commonwealth Fiction Prize (Asia, UK 2010). Penguin India published his selected short stories under the title *Love Across the Salt Desert* in 2011. Another collection *Islands* and a poetry volume *Fire Altar: Poems on the Persians and the Greeks*, are forthcoming. He won the Commonwealth Poetry Prize, Asia in 1987, for his book *Landscapes*.

(For more on the Goa Arts and Literary Festival, registration and passes for readings and events log on to: <http://www.goartlitfest.com>)

## MAKING WAVES

Goa's new airport terminal 'the wave', with its unique architectural design is ready for takeoff. It will be inaugurated on Tuesday



An artist's impression of the new terminal

The transparent façade, the vibrant interiors, the modern structure, the use of latest mechanical and electrical services and the cost effectiveness are few key features of the new terminal building at Dabolim airport.

Airports Authority of India invited bids for the designing of the new integrated terminal building at Dabolim in December 2007. The work was finally awarded to Creative Group in consortium with their global partners Fredric Schwartz Architects and M/S Genslers.

According to Charanjit S Shah of the Creative Group and principal architect Gurpreet S Shah, "the terminal is formed with the oldest geometric shape a circle. It forms a semi circle resting on ground with a half arch emerging from the one end of the semi circle. The terminal form has been derived as free flowing symbolizing a wave representing the proximity of sea and beaches of Goa. What came to our minds first were the sea waves. The design needed to compliment the same. The use of material has more of modern elements but the selection of such materials is based on eco-friendly qualities. Local laterite stone has also been used to compliment the surroundings."

The new terminal has an area of approximately 65,000sqm, which is distributed into four and a half lev-

**The ground floor has 64 check-in counters. This new integrated terminal building will cater to both national and international passengers with a peak hour capacity of 2100 domestic and 750 international combined together into 2850 against 700 of the existing terminal.**

els- basement, ground floor, first floor, second floor and mezzanine with total cost of Rs 330 crores. The ground floor has 64 check-in counters. This new integrated terminal building will cater to both national and international passengers with a peak hour capacity of 2100 domestic and 750 international combined together into 2850 against 700 of the existing terminal.

The airport site is surrounded by the sea on one side and the main highway on the other hence the scope of expansion is also limited. As the site has its own limitations and a high floor area was desired, this terminal is designed to accommodate maximum built up area for limited ground coverage by introducing more floor slabs in the same volume, the architects said. A multi level car parking is

designed in six levels consisting of two basements to accommodate around 600 cars. This has significantly reduced the pressure on already constrained site.

Architect Rahul Dixit, Associate Architect, Creative Group said there were quite a few challenges in planning the building. "The incorporation of all modern features and technology in limited budget to the satisfaction of the client and yet not compromising the core functional and aesthetic requirements during planning stage was the main challenge we as consultants had to overcome."



The VIP lounge

### Factfile

The new terminal is approximately 6 times the size of the existing terminal. It will be able to cater to 11 airplanes having 5 dedicated aerobridges.

The building form developed is very simple and bold. It is free flowing and curvilinear in one direction. The building envelope consists of long curved glass façade which gives the building the transparent and modern look with a solid roof with sleek skylights which is free flowing in form resembling a wave and hence the proximity to the sea.

The first floor has security check for international and domestic passengers on one side and the other side caters to the immigration counters. This floor also has the transit lounge for transit passengers.

The second floor has security hold rooms and airport lounges for international and domestic passengers and lastly the mezzanine above has the building service equipments like AHU units and cooling towers.



## Chasing cars

Car owners continue to tint their glasses paying no heed to the law

The traffic police have been seriously cracking down on vehicles with tinted glasses ever since the year started. The past two months saw the traffic police booking 1615 cases against those with tinted glasses. As per the Central Motor Vehicle Rules 1989, section 100(2), "the glass of the wind screen and the rear window of every motor vehicle shall be maintained in such a condition that the visual transmission of light is not less than 70 per cent. The glasses used for the side windows should not be more than 40 per cent."

Unfortunately this rule, like many others is not followed. The Supreme Court has also prohibited the use of black film of any VLT percentage or any other material upon the safety glasses.

But people aren't willing to obey. "There are rules and laws but there are few who abide by them. Although we fine these car owners and make sure the filming done on the glass is removed, they still have the audacity to pay another Rs 500 and get the glass

tinted again. No car company delivers a car with tinted glass. It is the owners who get it done," Arun Dessai, Director of Transport says.

The only way to educate the people is to start young. Schools and colleges with the help of the traffic department should teach road safety.

"If the younger generation is taught about road safety there are possibilities that the public will understand. Road safety drives should be held regularly so that the people feel the pinch of being pulled up and don't repeat their mistakes," informed Singh.

Vijay Singh, Superintendent of Police says regular checks are made and perpetrators fined regularly. "Last week we undertook a drive and fined many people," he said.

Another problem is neon headlights in cars. Alves Rodrigues, a senior citizen says he has often complained about it. "Old people like me find it very difficult to ride or drive at night. The police should stand at places and fine them," he says.

-Kimberly Colaco