

ISSN 0976-8165

The Criterion



The Criterion

An International Journal in English

Bi-Monthly Refereed & Indexed Open Access eJournal

December 2013 Vol. 4 Issue-VI

Editor-in-Chief

Dr. Vishwanath Bite

Managing Editor

Madhuri Bite

www.the-criterion.com
criterionejournal@gmail.com

The Rage in Albion - By Cecelia Peters

-Samarendra Mohapatra



Before the 'The Rage in Albion' was published Cecelia Peters was already famous with the publication of her first poetry book 'The Muse' which signals a Poetess in the making. It was pleasures reading her new book at one go, as the pages fly by.

The poem is a combination of beauty and poignancy. It is a discovery in a trajectory path of rise and fall of human values and modernity. She is a sole traveler, a traveler apart in a literary romp afresh, tracing the thinning line of time and action.

A voice for voiceless which she finds from nowhere. Rarely a "homeless Man under the Bridge" could arouse such an inspiration to make him one of the most widely read poem of recent times. She tries to find the unwritten pages of life of a man who almost delivered a judgment on the masked masses of Britain.

Cecelia's memories are horribly selfish which gives us an extraordinary glimpse of her poetic soul.

The flyover at Great West Road is now a symbol of modern 'Tintern Abbey' where one can see the vividly contrasted images and the agony of mankind which forced Cecelia to stop and stare and intone the world to feel the Rage inside you.

'Can I Call You "Madiba"?' is another masterpiece by the Poetess where she pours out her heart to the Father of South Africa, Nelson Mandela. You never stop until you finish reading the whole as if the world has already written his obituary and cunningly decided not to invite such souls again to this earth. The "Public Prisoner" Mandela as she proudly calls him is a living symbol of slavery and discrimination who remained only a "friend" now.

"The Woman Who Cried" exemplifies the womanhood in post modern times. She is here searching her "self" which is sadly broken into pieces. Man has a new definition for her in the 21st century, which she finds hard to come to terms to it. She is crying for everything from "preparing tea" to basking in the 'sun' as her space is occupied by some man. It is a fact that her space is permanently occupied by a "man" who refuses to move. She is able to transcend her feministic view point by creating a wholesome portrait of womanhood as a societal role model, a rare competence than limiting it to an issue of man-woman relationship.

While interviewing Cecelia, she explained to me that 'Wrap Me In The Cotton of the Night' it is based on a longing for a true love and the feeling of giving up everything for that special someone and being enwrapped in their love, as in cotton of the night, the dusk, twilight hours when the clouds are fading but look beautiful as cotton, in the night...oh, you've got me going now."

In 'The Mountain' anything is possible and all are equal and of course, "beauty is prevalent" she candidly proclaims. She went to mountains because she wished to reflect, to live deliberately, and to front only the essential facts of life and if she could learn what it had to teach to humanity today.

She has rightly summed up in the Poem 'Poet You're Suffering From Metaphor' "*you have WORDS in your bones, in your lungs and in your jaw*"..... "*You have adjectives and adverbs oozing out from your every pore*" is what Cecelia is, whilst writing from the heart. As Thoreau maintained that "it was more important to live than to make a living."

As Wavell says, her poetry keeps one in perpetual state of dreaming, leaving the deeper springs of feeling and the higher faculties of perception unemployed. This elusiveness is revealed in a series of disconnected impressions, revealed mainly through artistic unity and ambitious poetic beauty.

*I have written many poems,
Reflecting history and other lies,
Telling of Broken Dreams
Telling of conflicts
Detailing "Broken" lives
And this one is for Abigail'.*

From 'This one is for Abigail 'Child A' - Summer of Love 2011' she quotes a 10 year old girls "broken heart" where she says "*She has lived so many lives....The pain of being.*"

A former Paralegal, and using her original birth name of Cecelia Grant-Peters she created her own business, 'Bardess of Langley', from her home village of Langley, in Berkshire, England, running poetry workshops and readings in schools and other institutions of learning, where standards of culture, taste, and intelligence are of the highest.

A lifelong contributor to journals, magazines and newspapers her work is stark and uncompromising and regularly featured on the Internet, where she has a Facebook Page, Cecelia's Poetry Page, encouraging fellow authors and friends to contribute their own rhymes and works, together with her Author Page, Cecelia Grant-Peters (Author).

As might be expected of one of her background and artistic gifts it is in the Part Three "The Guide" we see poetic, rhythmic and musical qualities at its best. She uses words with a keen sense of their rhythmic and musical potentialities: her style is richly figurative.

It is divided into five parts ‘The Encounter’, ‘Philemon’, ‘The Shore’, ‘The Woods’, and ‘The Lost Children’, These profoundly crafted rhythmic lines will endure and resonate forever in the souls who read it. Rarely does a reader encounter such sheer beauty of timeless and compelling imagery in her debut book to stand apart as foremost publication in English literature.