

The graphic features a blue background with a circular inset on the left showing a bookshelf. At the top left is a cartoon bee logo. The text 'book buzz' is in a large, white, sans-serif font, with the definition '[book(s) + (buzz)ing]' below it. To the right is a portrait of Dr. Balesh Jindal, a woman with dark hair wearing a red top and a pearl necklace. In the center, it says 'LIVE INTERVIEW WITH AUTHOR DR BALESH JINDAL' in white and brown text. Below that, the date and time are listed: 'SUNDAY AUGUST 7, 2022 11AM - 12 PM EST'. At the bottom left, it says 'JOURNAL OF EXPRESSIVE WRITING'. A small image of the book cover 'A HUNDRED DREAMS' by Dr. Balesh Jindal is shown, featuring a tropical beach scene with palm trees.

Book Review: [A Hundred Dreams](#)

June 24, 2022

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[Journal of Expressive Writing](#)

"I wonder why I seeked out the empty benches. Maybe my own forlornness and a desire to escape from the noise of life, carved out a persistent need for the empty benches."

So begins Dr. Balesh Jindal's newest coffee table book, a collection of beautifully shot photographs of public benches with accompanying prose poems. Using the motif of a public bench to evoke thoughts and feelings in the form of prose poetry about everyday life, her thoughts and feelings are the result of taking a moment to sit and reflect.

In the Foreword, Dr. Jindal writes, "The image you see will blow the cobwebs away and convince you that enchantment exists, maybe just around the corner where a bench awaits you, inviting you to relax, to think, to feel. To dream and maybe to recall – or spin—a happy tale." The bench represents a public space meant to pause time and space for the inhabitant, so that the sitter may enjoy life in this uninterrupted moment. [A Hundred Dreams](#) is a collection of benches from around the world, each one conjuring a distinct feeling.

In the poem "Growing Up," for example, Dr. Jindal writes, "I present myself/Polished and elegant/To meet more two faced people/Like me." This suggests that life as an adult involves giving up the natural honesty of childhood and altering one's façade to accommodate nuances, ambiguity and flux. Stopping one's trajectory for a moment to sit on a bench provides an opportunity to free one's self of this façade, while experiencing truth and honesty in the moment. One truth that Dr. Jindal posits after engaging with a particular bench is, "For there is always/Another day" (from the poem "Letting Go"). This reflection sums up her collection of photographs with accompanying poems, implying that everyday life goes on regardless.

[*A Hundred Dreams*](#) uses the subject matter of a public bench to conjure thoughts and feelings that emerge as prose poetry, weaving a tapestry of rich life experiences that, even if each poem were read independently, would be magnificent. However, together, the collection creates an experience for the reader, one that encourages taking time to simply be.