
Fortress of solitude

With its courtyard and numerous gardens, Amber Fort, just northeast of Jaipur, is a beautiful example of Rajput and Mughal architecture

靜然獨存的古堡

位於齋浦爾東北面的琥珀堡有天井和多個花園，是結合拉吉普特與蒙兀兒建築風格的出色典範

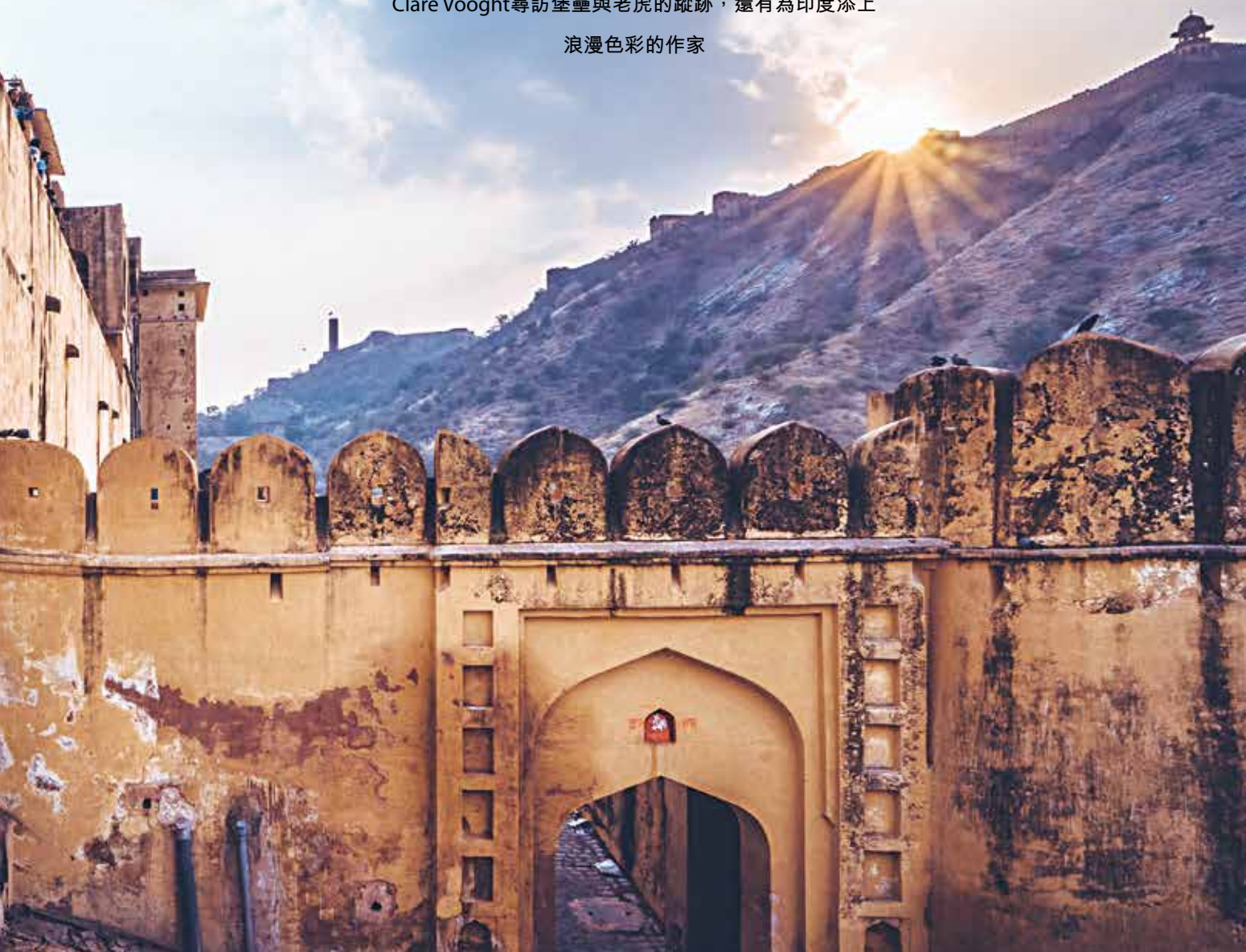


PLAIN TALES OF CITY AND JUNGLE

城市與森林的故事

CLARE VOOGHT seeks out forts, tigers and the man who put
the romance into India

Clare Vooght尋訪堡壘與老虎的蹤跡，還有為印度添上
浪漫色彩的作家





Someone pulls out a tambourine and a group of teenagers, who until now have been sitting quietly on a late-afternoon train coasting through flat, dry, dusty Rajasthan, start singing in Hindi. First softly, then louder and louder until everyone in the carriage is peering over the maroon leather seats – ignoring wobbling cups of chai and foil-packed, snack-size curries – to see what’s going on.

One of the girls approaches us – Jasmeet, she’s 16 – and before I know it, she has convinced me and three others from our group to get up and dance. In the middle of the carriage, we follow her lead as she teaches us some Bollywood-style moves: wrists curling and twisting upwards; a hand on the hip, a shake and a turn of the head.

We get talking, and it turns out they’re classmates returning victorious from a singing competition against kids from all over the country. The teens think England is ‘really cool’ and all want to pose for pictures with us. As has been the case in every tourist spot so far, apparently because I’m tall and rather pale, the attention is mostly focused on me – and the kids are queuing up for selfies and lavishing me with compliments. I resist the urge to tell them they’ve made a mistake, that I’m not Taylor Swift, and just go with it.

Then things get more surreal. Jasmeet says to me: ‘You’re so cute, can I pull your cheeks?’ and reaches up to give my face a good squeeze, before grinning and asking if we can hug goodbye before we reach Sawai Madhopur, our stop.

Who knows what Rudyard Kipling would have made of all this. The author – the reason I’m in India, as the first of two mega-budget *The Jungle Book* remakes comes out this year – travelled across Rajasthan, then known as Rajputana, by train in 1887, and documented his experiences in *Letters of Marque*.

Today, understandably, he remains a hugely divisive figure in India because of the imperialist ideas that came across in his works. He is also responsible for the romanticized image outsiders have of India as a country of bright colours and vast, ornate palaces. Kipling writes of ‘women clad in raw vermilion, dull red, indigo and sky-blue, saffron and pink and turquoise,’ and describes ‘stately’ marble palaces across the region as ‘overwhelmingly rich in candelabra, painted ceilings, gilt mirrors,’ with ‘dainty’ gardens.

After our eventful train ride, we arrive at the 16th century-style Nahargarh Ranthambore hotel, which is more grand fortress than luxury hotel, and will be our base for tiger spotting in Ranthambore National Park. We’re greeted by a young man in a red robe playing a *ravanahatha* – an ancient bowed violin – and have rose petals scattered over our heads and our foreheads anointed with a smudge of red as we walk through its multifoil arches.

Shere Khan could well have prowled Ranthambore: Kipling wrote much of *The Jungle Book* with the forests of Rajputana in mind, before settling on Seoni, in what’s now Madhya Pradesh, as the story’s location. While Kipling and his contemporaries would have been more likely to take their rifles hunting for tigers

傍晚時分，火車穿越平坦、乾燥而沙塵滾滾的拉賈斯坦邦的時候，有人忽然拿出搖鼓來，於是車廂內一群原本靜靜坐著的青少年就開始唱起印度歌曲來。他們最初輕聲地唱，然後歌聲漸漸變得嘹亮，車廂內的乘客紛紛放下手中那杯搖晃不定的印度拉茶和用錫紙包裹的咖喱小食，從褐紅色的皮革座位上探出頭來，一看究竟。

其中一個16歲的女孩朝我們走過來，她叫Jasmeet，不用片刻就說服我和其中三個同行的夥伴站起來跳舞。在黃昏臨近的火車廂中央，她教我們一些寶萊塢舞步，我們隨著她的帶領起舞，曲起手腕向上彎，然後將一隻手放在臀上，扭一扭，再回一回頭。

我們開始聊起來。原來他們都是同班同學，於一個歌唱比賽中擊敗來自全國各地的學生，凱旋而歸。這群年輕人覺得英國「有型有格」，全都想跟我們合照。我長得高，膚色又較白，於是往往成為眾人注目的焦點，我之前在多個旅遊景點都遇到類似的情況。這群孩子排隊輪流跟我自拍，並不斷的讚美我。他們大概誤將我當作歌手Taylor Swift，可是我按捺著自

Frozen in time

Get a sense of traditional India at the Nahargarh Ranthambore hotel (above) and among the stalls and sellers (right) of Jaipur’s markets

留住昔日時光

在Nahargarh Ranthambore 酒店(上圖)與齋浦爾的市集內各式攤檔和小販(右圖)之間體驗古老的印度傳統





“ THE YOUNG FEMALE TIGER
WALKS ACROSS THE TRACK
TOWARDS US, AN ADRENALINE-
TRIGGERING THREE METRES
FROM THE JEEP

年輕的雌虎橫過小路朝我們
走來，距離我們的吉普車
只有三米，場面驚心動魄

in Rajasthan, the only thing we'll use for shooting while bombing around the jungle in a big jeep is a long-lens camera.

Ranthambore is meant to be one of the best places in the world to see tigers, but the chances you'll see one on safari are still fairly slim – about one in four. But we're lucky: a trail of paw prints and the warning calls of a peacock and some langur monkeys lead us straight to one within 45 minutes. What starts off as an orange blob about 100 metres away lazily pads towards us through the long grass.

The young female stalks through trees, stops to spray against one, then walks across the track towards us, an adrenaline-triggering three metres from the jeep. The beautiful predator settles on the other side of the track, and sits with her back to us for at least 10 minutes, before walking off into the trees, tiger hips and tail swinging nonchalantly.

The road to Rajasthan's capital, Jaipur, it turns out, is also a good place for animal spotting. Its wildlife isn't quite the calibre of that in Ranthambore, but it's still impressive. We watch two shepherds herding a bleating flock of white sheep along the tarmac with big bamboo sticks; young monkeys scuffling atop high cement walls; numerous camels with their fur shaved into intricate swirls and zig-zag patterns, decorated with colourful bridles, saddles and anklets; the inevitable wandering cows.

We stop on the pale, dusty roadside by a house, painted white and bearing a date marking the day of its owner's marriage. Outside, two young guys are working on their *jugaad* – a diesel-powered farm vehicle that's souped-up with rainbow-tinted paint, a huge speaker and flower-print material in every colour tied onto every available space.

With them are six or seven smiling children and their mothers. The ☉

己，未有向他們說明真相，全盤接受了他們的讚美。

接下來事情的發展開始變得有點離奇。Jasmeet跟我說：「你真可愛，可以捏你的臉嗎？」隨即伸手狠狠捏了我的臉一下，然後咧嘴而笑，還問我可否在 Sawai Madhopur 站下車前擁抱告別。

要是羅德雅·吉百齡遇上這種事，不知道會用什麼方式寫下來。這位作家於 1887 年乘坐火車穿越舊稱 Rajputana 的拉賈斯坦邦，並將沿途見聞寫成《Letters of Marque》。而我今次來到印度的原因，正是為了他。他的名著《The Jungle Book》分別由兩間不同的公司改編為電影，搬上大銀幕，兩片均為超級鉅製，其中一部率先於今年面世。

時至今日，吉百齡在印度依然是極具爭議性的人物，這一點不難理解，因為他的作品處處瀰漫帝國主義色彩。此外，他還將印度塑造成一個浪漫的國度，向外界為她製造一個色彩繽紛、到處都是華麗宮殿的印象。在吉百齡的筆下：「印度婦女都身穿朱紅、暗紅、靛青、天藍、橙黃、粉紅及翠綠的衣服」，並形容印度「莊嚴的」大理石宮殿內「佈滿巨型燭台，天花上飾有彩繪，到處放著鍍金的鏡子」，還有「雅致」的庭園。

多姿多采的火車旅程結束後，我們來到 Nahargarh Ranthambore 酒店。這座洋溢 16 世紀風格的建築，看上去有如宏偉的堡壘多於設施豪華的酒店，也是我們在 Ranthambore 國家公園觀虎的大本營。當我們穿過酒店一道又一道多葉形拱門時，有個身穿紅袍的年輕男子在演奏印度古老的弓弦樂器 ravanahatha，還有人將玫瑰花瓣撒在我們頭上，並在我們的額頭塗上一抹紅色，以表歡迎。

小說《The Jungle Book》中的老虎主角 Shere Khan 如果真的存在，應該會在 Ranthambore 這一帶徘徊覓食。吉百齡撰寫這本書時，大部分故事都以 Rajputana 的森林為背景，後來他在今日的中央邦 Seoni 區定居，才將故事的場景移到這裡。吉百齡和跟他同年代的人也許會帶著來福槍在拉賈斯坦邦獵虎，而我們駕著吉普車於叢林中疾駛時，捕獵虎蹤的器材就只有配備長鏡頭的相機。

Ranthambore 國家公園絕對是世上其中一個觀虎的好去處，但要在野外環境中看到老虎並不容易，大約只有四分一的機會。可是我們相當幸運，在地上發現一串虎爪的痕跡，加上聽到一隻孔雀和數隻葉猴向同伴發出的警告訊號，大約花了 45 分鐘，就找到老虎的蹤影。在前方約 100 米處，有一團橙色的物體踏著懶洋洋的步伐，穿過長草叢向我們走過來。

這隻年輕的雌虎在樹林中徘徊，停下來向其中一棵樹撒尿，然後橫過小路朝我們走來，距離我們的吉普車只有三 ☉



smartphones come out, inevitably, as do the big smiles. And one of the guys hands out some bidis – filterless, string-tied cigarettes wrapped in leaves – before we get back on the road, driving through water-saturated fields of rice and other grains before we hit big, heaving Jaipur.

Then, what we see when we reach one of the city's main highways is nearly as unexpected as a Bengal tiger: a huge camel pulling a cart filing in with the flow of cars to go around a roundabout.

Jaipur is also known as the Pink City because of the colour of its buildings. Like other Indian cities, it has its share of smells, piled-up rubbish on the roadside and shocking poverty, but also stall upon stall of tasty street food (try puri, deep-fried Indian bread) and beautiful textiles – huge strips of fabric in every colour are hung up all over town to dry in the sun.

Our final stop is the city's Amber Fort, surrounded by placid, mirror-like water. In *Letters of Marque*, Kipling is able to wander Jaipur's empty Amber Fort alone, and with 'no sound of men or cattle, or grind-stones...nothing but the cooing of the pigeons'. These days the sound of beeping car horns and city chatter is

On the road

Rudyard Kipling (right) chronicled the sights and experiences of his 1887 tour of Rajasthan (then known as Rajputana) in *Letters of Marque*

一個人在途上

羅德雅·吉百齡(右圖)將他於1887年在舊稱Rajputana的拉賈斯坦邦旅行時的見聞寫成《Letters of Marque》

unavoidable up there, and it's filled with tourists, school groups and teens. But his words about the vast, dazzling palace – with its heavy golden doors, peacock-feather murals and long, arched corridors offering respite from the heat – still stand: 'If a man desired beauty, there was enough to spare.' ■

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DISCOVER KIPLING

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發現吉百齡

本月可在航班上欣賞改編自《The Jungle Book》的迪士尼1967年動畫電影《小泰山》。

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DISCOVER INDIA

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探索印度

國泰航空設有由香港飛往德里及孟買的航班，每周分別有14班及10班

米的位置，場面驚心動魄。這頭美麗的猛獸就在小路的對面，背對我們坐下至少10分鐘，才抬起屁股跟尾巴，大搖大擺地走回樹林中。

通往拉賈斯坦邦首府齋浦爾的路上，原來也是觀賞動物的好地方。雖然這裡的野外生態較Ranthambore國家公園的遜色，但仍然令人讚歎。我們看到兩位牧羊人手拿粗長的竹竿，在柏油路上趕著一群咩咩叫的白綿羊，小猴子在高聳的水泥牆上打作一團，還有一群駱駝，牠們的長毛剃成複雜的螺旋紋及「之」字圖案，還套上彩色繽紛的轡頭、鞍及腳鏈，當然少不了到處蹣跚的牛隻。

我們的車在灰塵滾滾的路旁一間小屋前停下來。屋子髹上白色油漆，牆上寫上屋主結婚的日期。外面有兩個年輕小伙子正在駕駛一輛當地叫作jugaad的拖拉機，這部拖拉機以柴油驅動，車身塗上五顏六色的油漆，還安裝了巨型擴

音器，並且到處都綁上顏色不一的印花碎布條。

他們身旁有六、七個笑臉迎人的小孩和他們的母親。在這時拿出智能手機，臉上的笑容自然變得更加燦爛。其中一個年輕人在我們離開前遞上幾根捲煙，沒有濾嘴，煙葉用樹葉捲起來，再用繩子綁住。然後我們開車駛過水汪汪的稻田和種植其他穀物的田地之後，便抵達人來人往的大城市齋浦爾。

當我們到達齋浦爾其中一條主要公路時，眼前出現了一個匪夷所思的景象，有如突然看到孟加拉虎出現一樣：我們看到有隻巨大的駱駝拉著卡車，隨著車流前進，打算繞過路口的迴旋處。

齋浦爾的粉紅色建築為這裡帶來「粉紅之城」的美名。這裡跟其他印度城市一樣臭氣薰天，路邊堆滿垃圾，而且貧窮問題嚴重，但你同樣可以在這裡找到一檔接一檔的街頭美食（不妨試試印度式炸麵

包puri）和美麗的布料。粉紅之城處處都掛滿繽紛斑斕的布條，在陽光下晾晒。

我們的終點站就是齋浦爾的琥珀堡。這裡四面環水，水面波平如鏡。在《Letters of Marque》中，吉百齡一個人於空蕩蕩的琥珀堡中暢遊，古堡中「不聞人語和牛聲，也沒有石磨的聲音……什麼聲音都沒有，只有鴿子在咕咕叫。」如今琥珀堡中汽車響號聲及市內鼎沸的人聲不絕於耳，到處都充斥著遊客、一群又一群的學生及青少年。可是吉百齡所描述的那座宮殿依然瑰麗堂皇，風采如昔，厚重的金色大門、孔雀羽毛壁畫和陰涼的拱形長廊依舊不變。他這樣寫道：「如果有人渴求美感，可以在這裡得到滿足。」■

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KIPLING'S MUMBAI

吉百齡的孟買

KIPLING WAS BORN in Mumbai in 1865 and is both loved for his children's fiction and hated for his imperialist attitudes. Mumbai-based Kipling expert Parvin Mistry says that, as a young journalist, Kipling would 'dress up as an Indian in order to move in both circles – he went to brothels and opium dens as an Indian, where he otherwise wouldn't be welcome.'

Kipling was fond of his birthplace, calling it 'the queen of all [cities]' in *Kim*. Plans for a Kipling museum on the site of his childhood home, in the grounds of the **Sir JJ School of Art**, proved unpopular and were shelved. The original cottage where he was born has since been demolished and rebuilt, but there's a small bust and plaque. Bustling **Crawford Market** still houses the fountain designed by Kipling's father, while **St Thomas' Cathedral** is the oldest British-era building standing in Mumbai and is where Kipling was baptised.

'Locals objected to a Kipling museum because of his imperialism,' says Mistry. 'They said he's racist, and he was so much in favour of British rule – how could we have something that was bad for us? But it's part of history, invaders come, invaders go, they do good and they do bad. What do you achieve by remembering the bad?'



吉百齡於1865年在孟買出生，他的兒童小說備受愛戴，但他主張帝國主義，因此為人詬病。長居孟買的吉百齡專家Parvin Mistry指出，吉百齡當年是個年輕的記者，他會「裝扮成印度人的模樣光顧妓院及鴉片煙館，否則這兩個地方都不會歡迎他。」

吉百齡鍾愛自己的出生地，他在小說《Kim》中稱孟買為「諸城之后」。當地原本計劃在Sir JJ School of Art藝術學校園內的吉百齡童年故居原址興建紀念博物館，可惜最終因不得人心而遭擱置。他出生的小屋後來亦被拆卸和重建，但卻

立了一個小小的雕像及一塊牌匾來紀念他。熙來攘往的Crawford市場內，至今仍保存了由吉百齡的父親設計的噴泉。**聖多馬主教座堂**是孟買現存最古老的英治時期建築，吉百齡就是在這裡受洗的。

Mistry說：「由於吉百齡支持帝國主義，所以本地人反對興建博物館來紀念他。他們認為吉百齡是種族主義者，擁護英國統治印度，本地人根本不想緬懷這些不堪回首的壞人壞事。但我認為這也是歷史的一部分，侵略者來了又離去，有德政也有暴政，如果我們老是只記著那些壞人壞事，又有什麼好處？」