

The Saudis: Peacekeepers or power brokers?

In a transformation as ambitious as it is paradoxical, Saudi Arabia is rebranding itself from an austere theocracy to a cosmopolitan architect of global diplomacy. This evolution raises a fundamental question: can a state rewrite its past without reckoning with it?

FIRST Column

The transformation of the Kingdom of Saudi Arabia from a puritanical theocracy to an aspiring architect of global peace is one of the most paradoxical and politically engineered evolutions of the modern era. Far from the deserts where Wahhabism first struck its austere roots, the Kingdom now positions itself as a mediator between global powers, a patron of modernity, and a crucible of cross-cultural aspiration. Yet beneath the glistening architecture of NEOM and the diplomatic smiles of peace summits lies a stratified narrative — one obscured by revisionist theatre and gilded silence.

Saudi Arabia's foundation in 1932 under King Abdulaziz Ibn Saud was not merely a unification of tribal territories; it was a theological consolidation. The strategic pact with Muhammad ibn Abd al-Wahhab, brokered generations earlier, transformed Islam into an instrument of statecraft. As the CIA Handbook observed in 1972, "The Saudi Government is a monarchy based on a fusion of secular and religious authority, with the King at its apex." The same report stated, "The royal family dominates both the political and economic life of the country," a candid admission of dynastic monopolisation. Governance was less institutional than charismatic, mediated through familial bonds, tribal allegiances, and theocratic endorsement.

The Kingdom's export of Wahhabism, particularly from the 1960s onward, became one of the most under-scrutinised forms of ideological colonisation. Flush with petrodollars after the 1973 oil embargo — an embargo that King Faisal declared in defence of Arab dignity, stating, "Our oil is our weapon, and we will use it to protect our Arab rights" — Saudi Arabia embarked on a global proselytisation project. Mosques, madrasahs, and clerical scholarships were funded from Islamabad to Jakarta, Sarajevo to Khartoum, shaping generations in an image that often opposed indigenous Islamic traditions. A lesser-known revelation from a declassified 1981 US State Department cable noted: "Saudi financial support to Islamic institutions in Southeast Asia has significantly altered the religious landscape, prioritising doctrinal rigidity over cultural synthesis."

The domestic reality, too, remained draconian under the veneer of religiosity. The 1979 Grand Mosque seizure by a fundamentalist group paradoxically catalysed a more regressive clampdown, as the royal family tightened its alliance with the religious establishment to legitimise its authority. It is telling that King Fahd, who in the 1980s declared, "We will build the future without abandoning our past," presided over an era where ministries functioned as courtiers rather than administrators. As noted in a 1972 CIA internal report, "Much of the bureaucracy remains inefficient, with key decisions often bypassing formal channels and handled by royal intermediaries."

The paradox deepens when juxtaposing Saudi Arabia's financing of foreign conflicts with its self-portrayal as a stabiliser. The Kingdom, directly or through proxies, has been implicated in the fomen-



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tation of conflict zones including Afghanistan, Syria, Yemen, and Libya. In Yemen, particularly, its military intervention since 2015 has left an indelible humanitarian scar. UN estimates suggest over 375,000 deaths, mostly from indirect causes. Despite this, Riyadh now courts global opinion as a peace broker, hosting summits that purport to end the very conflicts it helped perpetuate. This performative peacemaking is a diplomatic palimpsest, rewriting its culpability in real time.

Yet perhaps nowhere is the ideological volte-face more pronounced than under the stewardship of Crown Prince Mohammed bin Salman (MBS). A man who rose to prominence not through military conquest or scholarly erudition but via internal court

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calculus and the invocation of modernist necessity, MBS has become the emblem of Saudi Arabia's neo-nationalist rebranding. His statement in 2017, "We will not waste 30 years of our lives dealing with extremist ideologies. We will destroy them now and immediately" serves as both mea culpa and strategic distancing. It is a rhetorical exfoliation of the kingdom's historical role in incubating the very ideologies it now condemns.

What makes this transformation most paradoxical is the simultaneous consolidation of autocracy. The same MBS who champions futuristic cities and cultural liberalisation also orchestrated the arrest of dissenting clerics, feminists, and businessmen — a campaign sanitised by the euphemism of anti-corruption.

The chilling assassination of journalist Jamal Khashoggi in 2018 inside the Saudi consulate in Istanbul became a gruesome watermark of the state's coercive architecture. This contradiction was prophetically foreshadowed by King Faisal decades

earlier, who once mused, "Injustice cannot be concealed, and one day it will speak."

In global diplomacy, Saudi Arabia is no longer content with petrodollar influence; it now seeks epistemic legitimacy. The launch of NEOM, a city touted as the world's first cognitive metropolis, symbolises this ambition — yet, emblematic of the new Saudi state, it is erected upon contested land and enforced silence. Beyond NEOM, the Kingdom's financial outreach has extended to international media, sports, universities, and even Hollywood, buying not just partnerships but narratives. This is cultural laundering masquerading as soft power.

Saudi Arabia's overtures toward mediating the Russia-Ukraine conflict, brokering a rapprochement between Iran and Arab states, and its increasing engagement with China and Israel signify not merely a regional aspiration, but a superpower mimicry. In February 2023, Riyadh hosted talks to ease tensions in Sudan, while simultaneously continuing arms imports that fuel its military-industrial complex. As a 2022 report by the Stockholm International Peace Research Institute noted, "Saudi Arabia remains one of the top five global arms importers, despite its increasing involvement in peace dialogues."

This dualism is not new but is now consciously choreographed. The kingdom no longer hides its contradictions; it flaunts them as strengths. It wishes to be judged not by the tenets of liberal democracy, but by a self-fashioned rubric of efficacy, vision, and global brokerage.

And in this, it has found unlikely endorsements. Elon Musk, after touring Saudi ventures, declared them "an exciting vision for civilisation". Goldman Sachs and SoftBank speak of "unprecedented opportunities". Even sceptics are drawn to the economic gravity Riyadh exerts.

But can a state undergo ontological transformation without historical accountability? Can it broker peace while archives of complicity remain sealed? The Kingdom's diplomatic epistles, such as the declassified 1973 letter from the US President to King Faisal praising him as "a voice of wisdom and reason," read today as documents of strategic appeasement, not genuine admiration. The phrase, "Your personal efforts to bring moderation and stability to the region are of great significance," thinly veils the realpolitik that underpinned Western support for autocracy.

Indeed, what Saudi Arabia seeks now is not reinvention but redemption. It seeks to transmute petrodollar moral hazard into soft power prestige. In doing so, it exploits the cognitive dissonance of the global order: that authoritarianism, when efficient and well-funded, can be tolerated, even admired. Perhaps this is the Kingdom's most radical export yet — a model where ideological elasticity replaces democratic legitimacy.

(The writer is a Colombo-based journalist. Views are personal)

The cost of the skies: The risk and reality of fighter flying

The recent crash of an Indian Air Force (IAF) fighter jet, which tragically claimed the life of a young pilot, has once again stirred public concern and debate over flight safety and the risks faced by those in uniform

A few days ago, the Indian Air Force (IAF) suffered a devastating loss when a fighter jet crashed during an operational sortie. The tragic accident claimed the life of a young fighter pilot, a promising individual in the prime of his life and career. The exact cause of the incident is still under investigation by a Court of Inquiry, and conclusions will only be drawn after a thorough examination.

While we collectively grieve the loss of a brave soul and extend our heartfelt condolences to his family and comrades, the incident has once again ignited public debate — particularly on social media — about the IAF's safety record. Many have questioned why, after decades of technological advancements and operational experience, such accidents continue to occur. With each modern fighter aircraft costing upward of ₹500 crore, the financial burden is immense. Yet, even more valuable are the human lives put at risk and, at times, tragically lost.

This article attempts to offer readers an insight into the world of fighter pilots — a world often viewed as glamorous from afar but fraught with danger, discipline, and unyielding demands. It also seeks to dispel the widespread misconception that the Air Force forces its personnel to fly outdated or poorly maintained aircraft.

Fighter Flying Is Dangerous

To begin with, fighter flying is among the most high-risk professions in the world. Pilots operate incredibly powerful machines weighing up to 40,000 kg and powered by engines capable of producing over 25,000 kgf of thrust.

Achieving maximum performance from such a complex aircraft requires seamless coordination between the pilot, the aircraft, and multiple supporting agencies on the ground. Even a minor error in judgment or execution can have catastrophic consequences, especially during air combat.

Fighter pilots are selected after a rigorous evaluation of their flying skills, temperament, and psychological makeup. Qualities such as mental agility, fast decision-making, situational awareness, and emotional resilience are non-negotiable. Only after years of intensive training are they considered fit for combat missions.

Even during peacetime, these pilots undergo combat training that mirrors the conditions of actual warfare as closely as possible — minus the use of live weaponry. Every day in the cockpit is a test of their physical endurance and mental sharpness.

Camaraderie and Competition

Flying in formation, especially during combat training, demands absolute trust among pilots. Each member must perform at their best — not just for personal safety but for the team. There's an unspoken



RAJIV HORA

but powerful mix of pride, ego, and responsibility. No one wants to be the weak link, and this drives pilots to push the limits of their aircraft and themselves.

Air combat is binary, there are no partial victories. You either prevail, or you are outmanoeuvred. This stark reality instils a relentless drive for excellence and perfection.

Fitness: The Hidden Demands

Maintaining peak physical condition is critical. Fighter pilots regularly train to increase their G-tolerance, which is crucial during the high-speed, tight turns of air combat.

Even with G-suits, seasoned pilots can experience forces up to 8-9 times their body weight. The stress on the human body is enormous, and those unac-

customed to it can lose consciousness.

Even minor illnesses such as a cold can impair judgment or sensory performance and are grounds for grounding a pilot. Strict rules govern alcohol consumption and sleep routines — standards summed up by the phrase "12 hours between bottle and throttle." Flight fitness is constantly monitored under the supervision of aero-medical experts.

Practice and Precision

Each training mission is carefully reviewed post-flight. Advanced tools allow for detailed debriefing, helping pilots analyse their performance, correct errors, and refine tactics. This ensures that when a real combat scenario arises, the pilot is ready for the critical moment when an enemy target appears in the radar scope.

Mistakes in modern warfare can be fatal — not just personally, but collectively. In the era of Beyond Visual Range (BVR) combat, where pilots often engage targets they cannot see, the risk of fratricide, or "blue on blue" incidents, increases. Identifying targets cor-

rectly in a high-pressure, information-dense environment demands exceptional clarity and focus.

The Systems in Play

Weather is another unpredictable factor. While missions are authorised based on available weather data, conditions can rapidly change mid-flight, presenting fresh challenges during takeoff, flight, or landing. Thunderstorms, turbulence, or poor visibility are all part of a fighter pilot's reality. To mitigate risks, the IAF, like other global air forces, uses an Operational Risk Management (ORM) system. This considers multiple variables, from pilot experience and aircraft condition to mission type and weather — to determine if a sortie should be authorised.

Even once airborne, the pilot must juggle a host of responsibilities. From interpreting radar and electronic warfare systems to tracking formation positions and navigating terrain at 900 kmph just a few hundred feet off the ground, everything hinges on razor-sharp timing. A single lapse can be fatal. At such speeds, there are no second chances.

Team Effort Behind the Scenes

A fighter pilot never flies alone in the truest sense. An extensive support ecosystem underpins every mission. Engineers, technicians, air traffic controllers, radar operators, and safety crews work in synchrony to ensure aircraft are airworthy and operations are smooth. Even older aircraft are rigorously maintained to official standards. The notion that pilots are forced to fly "junk" aircraft is baseless and unfair to the dedicated personnel who keep these machines operational. Still, aircraft can develop snags mid-air. Pilots are trained to respond to emergencies calmly and quickly, often practising drills in simulators. In worst-case scenarios, they may have to eject to save their own lives. While it's heartbreaking to abandon a multi-crore aircraft, saving a trained pilot — whose training takes 6-7 years and enormous investment — takes precedence.

Flight Safety: A Mission

Despite the best efforts, accidents do occur. They are rarely due to a single error; rather, they're often the result of multiple, layered failures — a concept known as the Swiss Cheese Model of accidents. A hole in the system, hidden until it aligns with others, can lead to tragedy.

The IAF maintains a robust flight safety mechanism. Every incident is examined thoroughly, and lessons are incorporated into procedures and even future aircraft designs. Standard Operating Procedures (SOPs), often forged in the aftermath of loss, are sacred and followed rigorously. Phasing out a fleet of aircraft is a strategic decision, balancing operational needs, cost implications, and national security. Not every accident warrants the retirement of an entire platform. Over time, accident rates do fall — thanks to continuous risk management, technological upgrades, and relentless learning from both successes and failures.

The Reality of Service

Behind the image of swaggering pilots in sunglasses lies a life of discipline, danger, and determination. Fighter pilots sacrifice comfort, health, and sometimes their lives — not for glory, but for duty. It's important for the public to understand that accidents often happen not due to negligence, but despite stringent precautions.

It is never as simple as flipping a switch or grounding a fleet. As the saying goes, "The safest place for a ship is in the harbour, but that's not where it's meant to be." Similarly, fighter aircraft and the warriors who fly them are meant to be in the sky, safeguarding our nation. Treading safely, always — but boldly.

(The writer is an Air Vice Marshal (Retired). Views are personal)

Broken, Not Guilty?

What if the truth is buried beneath layers of trauma, power, and silence? Can justice survive?

BY SAKSHI PRIYA

There are plays, and then there are experiences that etch themselves into the psyche, **SHADOWed** etches. From the moment the first line is spoken, the atmosphere tightens. Something powerful has begun, and once it takes hold, it grips attention and refuses to loosen its hold.

The play compels a closer look at truths often pushed aside. Produced by Samar Sarila, an actor, writer and producer known for his work in both theatre and film, including the acclaimed *Viceroy's House* and *Turning 30* and Vidushi Mehra, an acclaimed actress and theatre director who has also made

her mark in films like *Raees* and *No One Killed Jessica*, **SHADOWed** is a work of depth and relevance, confronting uncomfortable truths with skill and passion. In a world saturated with headlines and fleeting digital outrage, **SHADOWed** cuts through with startling clarity.

The courtroom becomes a battleground, not just for justice, but for sanity, vulnerability and memory. Inspired by the 1996 Hollywood classic *Primal Fear*, the production has been adapted for the Indian stage with precision and urgency, rooting itself in the emotionally charged backdrop of contemporary New Delhi. At its core is Aaryan, an 18-year-old, unnervingly calm, accused of murdering his influential uncle, Minister Siddhant Shah. The city reels at the crime, but the real uneasy lies within the trial. This is no standard legal drama. It is a question: why would someone so young commit such an act? And deeper still—did he?

Victor Roy (Samar Sarila), the defence attorney, arrives not only with arguments but with inner turmoil that simmers just beneath the surface. Battling his past while fighting for his clients

MEMORY AND IDENTITY

SHADOWed stands as a necessary conversation, a story that grips from the first moment and stays in the mind long after the final scene.

The cast delivers a space for collective reckoning. Theatre like this should not just be watched—it should be talked about, dissected, and remembered.

future, he commands the stage with quiet intensity. Opposing him is Jaya Anand (Vidushi Mehra), composed and firm, a prosecutor determined to uncover the truth. Between them stands Dr Vineeta Varma (Preeti Agarwal Mehta), a clinical psychiatrist whose analysis has the power to sway both the court and the conscience.

The writing is lean, powerful and emotionally resonant. The story pierces deep, asking: Can trauma rewrite memory? Is guilt ever truly clear? What lies beneath the silence of a teenager accused of murder?

Samar Sarila brings gravitas to Victor Roy, inhabiting the role with layered restraint. Vidushi Mehra, in a riveting performance, commands attention with her stillness and strength. Preeti Agarwal quiet power, never backing down, always calculating, yet never cold. Shivam Sahni is chillingly effective. His stillness is disarming. One moment evokes empathy, the next, doubt.

Every aspect of **SHADOWed** is crafted to focus on the raw emotional core of its characters. There is no softening of themes—sexual abuse, power dynamics, and mental health are addressed with honesty and courage. The audience is not handed easy conclusions. Instead, they are offered a mirror held up to society, asking: where do compassion and accountability meet?

This production is not comfortable. It is not predictable. And that is its strength. In a city known for its cultural offerings, this one rises high on the list. It is one of the most stirring productions seen on stage in recent times. This is the kind of theatre that shakes the ground it stands on.

SHADOWed | Performance Details
VENUE: Alliance Française, Lodhi Road, New Delhi
PUBLIC SHOWS: April 19, 20, 26 & 27, 2025
 4:00 PM & 7:00 PM

A Visual that Sings stories



BY TEAM VIVA

There's something instinctive about the way music and art speak to us—wordless, yet deeply understood. Both stir emotion, trigger memory, and offer connection. When the two come together, the impact is immediate. **Bambai Se Aaya Mera Dost** captures this fusion with striking clarity, creating an exhibition that's as evocative as it is unforgettable.

Titled after the iconic Bollywood song, the show brings Mumbai's creative energy to New Delhi in full force. Curated as a collective voice, it brings together various galleries and artists, not competing, but collaborating to showcase works that explore identity, nostalgia, rebellion, and belonging.

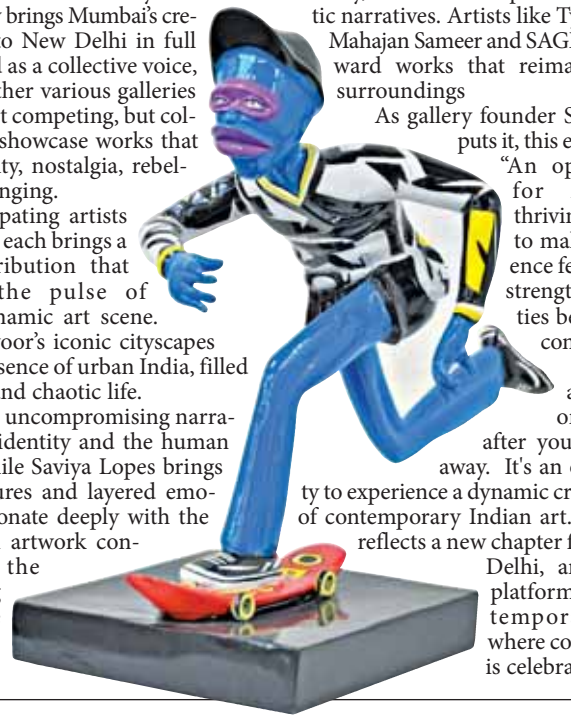
The participating artists are varied, yet each brings a unique contribution that speaks to the pulse of Mumbai's dynamic art scene. Sameer Kulavoor's iconic cityscapes capture the essence of urban India, filled with vibrant and chaotic life.

Mithu Sen's uncompromising narratives explore identity and the human condition, while Saviya Lopes brings intimate textures and layered emotions that resonate deeply with the viewer. Each artwork converses with the next, creating a cohesive narrative that spans across

mediums, ideas, and emotions. This exhibition invites you to feel the stories behind it. Whether it's Gurjeet Singh's powerful, introspective works or Dhruvi Acharya's striking compositions, each piece adds a layer to the broader conversation on memory, history, and belonging. From the urban streets to intimate expressions of memory, the exhibition spans various artistic narratives. Artists like Tyler, Akshy Mahajan Sameer and SAGE bring forward works that reimagine their surroundings

As gallery founder Sahil Arora puts it, this exhibition is "An opportunity for Mumbai's thriving art scene to make its presence felt in Delhi, strengthening the ties between our communities."

This art that resonates long after you've walked away. It's an opportunity to experience a dynamic cross-section of contemporary Indian art. The show reflects a new chapter for Method Delhi, an evolving platform for contemporary art, where collaboration is celebrated.



Erosion of History in Art forms

BY SAKSHI PRIYA

Art exhibitions often provide an opportunity to experience the complex interplay of history, identity, and memory. **Kindred Dichotomies**, currently on view at Black Cube Gallery in Hauz Khas, New Delhi, is one such exhibition that invites visitors into a thought-provoking dialogue between two distinct artistic voices—Sudhanshu Sutar and Andrea Zucchi.

The show brings together works that explore the tension between past and present, offering a fresh perspective on historical imagery and cultural symbols.

Curated by Sanya Malik, **Kindred Dichotomies** stands out for its ability to highlight the contrasts and connections between the two artists despite their different backgrounds. Sudhanshu Sutar, hailing from Odisha, India, presents works deeply rooted in his personal and cultural history. His paintings focus on themes of lost royalty and shifting identities, drawing inspiration from the Kanika Palace, a structure once grand, now fading from memory. Sutar's compositions are highly staged, evoking the theatricality of Indian Natak, where figures are stripped of individuality to become symbols of broader concepts of power, kingship, and historical displacement.

As visitors move through the exhibition, Sutar's paintings stand out for their meditative quality. His use of archival photographs and surrealist undertones creates a sense of historical continuity, but it's the way he approaches these images that leaves an impression. The viewer is drawn into a narrative that speaks not only to India's royal past but also to the larger themes of memory, power, and identity that resonate across cultures.

In contrast, Andrea Zucchi's work brings a playful yet critical energy to the exhibition. Zucchi's engagement with 19th-century photographs is marked by an irreverent and almost surreal twist. The works



IT PROVIDES A SPACE WHERE HISTORY IS OBSERVED AND EXPERIENCED. BOTH THE ARTISTS INVITE THE VIEWER TO CONSIDER NOT JUST WHAT HISTORY IS, BUT HOW IT CONTINUES TO EVOLVE

question the authenticity of historical imagery and challenge the viewer to rethink the boundaries between the past and the present.

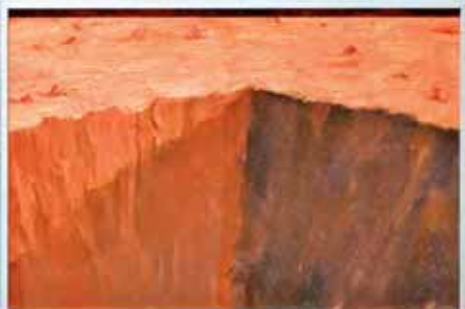
Zucchi's work doesn't simply appropriate the past; it transforms it, creating a disorienting but engaging reworking of historical narratives. The use of bright, almost garish colours and the layering of contemporary elements onto historical images offer a critique of how history is reproduced and recontextualised in the modern world. His art becomes a reflection on memory and the way images are altered and reinterpreted, often without consideration for their original context.

What unites the two artists in **Kindred Dichotomies** is their shared engagement with history—not as a fixed entity, but as a space for reinterpretation. While Sutar's works are grounded in a personal history that focuses on the fading grandeur of royalty, Zucchi's approach to historical imagery is more playful, almost irreverent. Together, they offer viewers a multifaceted look at how history is both remembered and reimagined. The exhibition is a reminder that the past is not static, but rather something that is constantly reshaped by the lens through which we view it.

For anyone interested in contemporary art that explores complex themes with depth and originality, this exhibition that should not be missed.

FRAGMENTS OF MEMORY AND SPACE

The exhibition explores memory, transformation and the collision of urban and personal spaces, says SAKSHI PRIYA



A walk through **MAGIC ERASE**, the solo exhibition by Hemant Gavankar at Art Centrix Space, is like entering a layered palimpsest of time, space, and fleeting memory. Curated by Sibdas Gupta and presented under the Art Centrix Painting Grant, the exhibition is an exploration of changing cityscapes and interior geographies, each frame marked by the rhythm of personal and urban transformation.

Gavankar, a visual artist and poet trained at Sir J. J. School of Art, presents his works as complex arrangements of memory, paintings that deliberately blur the boundaries of past and present, real and imagined. In works like *Memories of Water and Glass* and *Blasting and Other Images 2*, oil, charcoal, gouache, and pastels are used to great effect, juxtaposing fragments from different spatial and temporal planes.

One particularly striking piece, *Inauguration of Modern Temple and Other Images*, observes the collision of the sacred and the contemporary. A quadriptych on paper, it balances order and disarray, hinting at the strange dualities of belief and modern architecture. Similarly, *Qasam's Ginni Grandmom's Thumb and Land* and its studies unfold like intimate visual journals, quiet and unsettling in equal measure. The sense of distance and emotional fragility is visible.



LAST NIGHT, RENDERED IN ACRYLIC AND OIL ON PRIMED FABRIC, IS A COMPACT YET EVOCATIVE WORK THAT CAPTURES AN ATMOSPHERE OF QUIET Musing. ITS INTIMATE SCALE DRAWS THE VIEWER IN, ALMOST AS IF OVERHEARING A WHISPERED MEMORY



Gavankar brings abstraction into deeply personal. His layering of mediums mirrors the disorderly nature of memory—partial, unpredictable, and fragmented. Works like *Memory of a Memory 3* and *The Lost Room* intensify this experience, presenting places that feel familiar yet unreachable—scenes glimpsed between waking and sleep.

There is an unmissable contemporary urgency in his interrogation of public, private, and digital spaces. The exhibition's title, **MAGIC ERASE**, points to both disappearance and transformation, a quiet erasure of lines, boundaries, and certainty. Artist art resists finality, inviting viewers to observe, interpret, and reimagine.

The art is bold, unafraid of ambiguity, and intellectually engaging. It challenges conventional visual comfort, yet it is precisely this discomfort that provokes reflection. It is the kind of art that grows on the viewer, revealing it slowly, and layer by layer of deliberate layer. This is not an exhibition one walks away from; it unsettles and stays with you.

