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Editorial

The October 2016 issue of *GNOSIS* had a very warm response from the readers in India and abroad that articles have been flowing in quick succession to fill the folder for this issue even before the deadline of 15 December 2016. The thumping reception of the journal shows the depth of multicultural issues in literature to which critics and readers are attracted.

As a journal committed to quality research and writing, we are aware of the need to delink quality from publication cost. Hence, our decision to charge no publication fee from the scholars whose papers will be published in the issues of *GNOSIS*. At the same time since *GNOSIS* is a self-financed venture, co-operation and support in the form of subscriptions are solicited from the readers and admirers of English Literature and Language from all over the world.

There are seventeen research/critical articles, thirteen poems of seven poets and one conference report in this issue. Before concluding, I would like to express my sincere gratitude to my reverend Associate Editor, Dr. Indira Nityanandam and our esteemed members of the Board of Advisors and Review Editors for their selfless and tiresome efforts in assessing the articles very sincerely and giving their valuable remarks to bring out this issue in such a grand manner.

I am also grateful to the revered contributors who have made this issue of the Journal a beautiful reality. Wishing all the readers a mental feast.

Happy Reading!

Saikat Banerjee

Chaos in *King Lear*: An Approach through Dynamical Systems Theory

Lata Mishra

Abstract: The central topic in the play, *King Lear* is the shift and balance of power as it is being handed down. The character of King Lear is perhaps the greatest portrait of an old man in the whole of English literature. Present paper attempts to interpret this play through Dynamical Systems theory. This theory is a field of study in mathematics with applications in several disciplines including physics, engineering, economics, biology and philosophy.

Keywords: Chaos, Dynamic systems theory, Butterfly effect, King Lear, Shakespeare.

I

Since times immemorial it has seemed clear that the fundamental nature of the universe is extreme complexity, baffling disorder; that mysterious, meshed up magnificence widely known as Chaos. Ancient Indian philosophy believed the universe was a wonderful dance of illusion, *maya*. Greek philosopher, Socrates, said “*know thyself*”. Montaigne believed, “*every man has within himself the entire form of the human condition*”. *King Lear* revolves around Lear and his lack of insight that leads to a series of tragedies in his declining years. The king fails to understand his relationships with those closest to him. My humble effort, in this paper is to attempt the interpretation of this play through Dynamical Systems Theory. Before placing the play under the lens of Dynamical systems theory, we shall explore the theory itself.

On December 29, 1972, Edward N. Lorenz, Professor of Meteorology from MIT, Cambridge presented his research paper at American Association for the Advancement of Science. The title of the paper, Lorenz presented was: “Predictability; Does the Flap of a Butterfly’s wings in Brazil Set Off a Tornado in Texas”. Edward Lorenz while working through computer on the weather pattern observed that in dynamical systems even rounding numbers, that may be regarded as an insignificant change causes significant changes in results. This

between Lear and other characters. Transfer of power seems more as transfer of heat or energy from one character to the next. Once Goneril is the recipient she uses it with her accumulated energy to strike back at those who pose threat to her. Both Lear and Albany, her husband feel belittled by her.

Literature does not give one an answer, it gives a conundrum. Philosophy believes, to attain the perfect condition of human existence is the 'natural' need of every individual. The butterfly effect, now called the Law of Sensitive Dependence upon initial conditions, works every time and on all entities. King Lear is a human example of the butterfly effect. The one move by a King in the play at one time of his life, sends ripples to all his people across the nation and also out of it. The play suggests that everything you do matters. Every move you make, every action you take, matters not just for you or your family or your place, but everything you do matters to all of the humanity and forever. A family system may be seen as an active topology of attractors, each diverging from equilibrium, and each one influencing other nearby attractors.

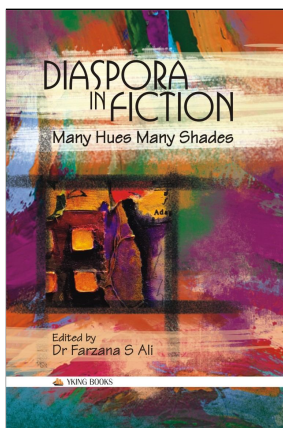
King Lear in search for happiness idealizes his relationships, without realizing that the endeavour to reach complete happiness means a striving to actualize one's own true nature. Edmund stands for unlimited aspiration for reason. Gloucester and others have inexhaustible faith as reflected through their wishes and anger towards gods. Human life, much like the weather, is an incredibly complex concept that is influenced by innumerable forces which are both random and determined at once. Human life is chaotic. Chaos theory interrogates the exact measure of control a man has in terms of his own life and suggests the countless and immeasurable forces which serve to shape his destiny. Lear's reality is constituted upon the chaotic, complex, and ultimately unpredictable and seemingly arbitrary and determined forces. It is Edgar's voice that seems to sum up human life. Edgar speaks most significant words, "Men must endure / Their going hence, even as their coming hither; / Ripeness is all" (5.2). I humbly extend my view that Shakespeare never wrote to alter the world, he rather preferred to remain in a state of uncertainty which allowed him to accurately represent human nature.

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**DIASPORA IN FICTION:
MANY HUES MANY SHADES**

Edited by

Dr. Farzana S Ali

Identifying Identity in Literature and Culture: A Postcolonial Perspective

Bhagabat Nayak

Abstract: Identity is the closet understanding of the orientation of 'self' in a complex mixture of allegiances to a nation, community, sect, ethnicity, religion, language, belief, and cultural practice within a definite social position or professional role. As a 'liminal' consciousness it functions by shifting the signifier in the process of one's fixity of entity within nation's culture. Identifying identity in literature and culture is based on the concept of social sciences, social climate and relation of the individual to society through freedom, equality and importance to national ideology. While elucidating identity in literature and culture it establishes a linkage between the individual's relationship with the social and cultural features, national ideology, values of freedom and equality without abusing the official power and betraying the public trust. The social turmoil in postcolonial context cause 'identity crises' and promote a desire for individual's search for it through traditional values, beliefs and institutions. Literature and culture not only conform the notion of identity but also frames the awareness of belonging. Identifying identity is a reexamining process of relationship between the individual and society that becomes a sensitive aspect of the study of literature and culture. While literature elucidates the signifying practice of the various psychocultural conditioning of life in the normative, aesthetic and cognitive dimensions of individual's existence; culture focuses the central theme of sociology with the aesthetic values, and solidarity to nation without reducing or degenerating the ethic of responsibility or aesthetic in individual's beliefs and practices. In postcolonial context interrelational references between literature, culture and disseminate 'the ecology of identities' in relation to society, nation and community.

Keywords: Periodization, Rhizomatic theory, Interpretability, Post-humanities.

The word 'literature' is derived from the Latin word *Littera* which means *letter* of the alphabet. In French and English it means "book learning" or "acquaintance with books" which is "a historically variable

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Learning: Unlearning, Learned, Unlearned: The Indigenous Gentleman of La Mancha— A Critical Study of *Don Quixote*

Shalini Rana

Abstract: Books are supposed to be the source of knowledge and wisdom. However sometimes it proves counter active for human beings to only look for wisdom in books. Sometimes it becomes essential to ponder over whether only books are the sources of wisdom. The choice of right or wrong applies to books also. *Don Quixote* is a catastrophe of human understanding of life through books. The absurdity of human efforts to achieve perfection is well mocked at in *Don Quixote*. Cervantes has explored the rift between ideal and the realistic point of view of life in *Don Quixote*. How unlearning can be a source of learning and how the learned becomes unlearned but still wise is an interesting attempt by Cervantes.

Keywords: Absurdity, Catastrophe, Wisdom, Ideal, Realist.

Knowledge, information, academics, intellectualism, reading, writing, intelligence, rationality, irrationality, logic, ideology and the lazy are some of the categories in which individuals with brains are categorized. However, wisdom still remains aloof from these categories. It's an achievement achieved by rare. Shakespeare achieves it after writing thirty six plays. He retires like Prospero by winding up his paraphernalia as if no more writing and reading is required when one reaches the doors of wisdom.

Don Quixote, a gentleman from the village of La Mancha efforts in Spain is an epitome of such strenuous efforts in human beings, groping in the dark to find some light and meaning in one's life. Cervantes must have been unaware of what a master piece he was creating in the form of Don Quixote a knight errant from La Mancha. Don Quixote was an avid reader; he even sold some of his ancestral land in order to buy books. His voracity for the books can be gauged from the fact that, he became so absorbed in his books that he spent his nights from sunset to sunrise and his days from dawn to dark, poring over them, and with little sleep and much reading his brains got so dry that he lost his wits.

Don Quixote provides a deep insight into the major transitional shift that Spain was going through during that period. The realists created the scene of illusion in a very aesthetically refined manner. Americo Castro's (1960) observation is quite interesting in this regard. She reflects, 'All told, this is a deeply disquieting, unstable world of things, old and new, arising within the flux of civil and foreign wars and radical, ushering in the fear of the unknown, as well as a nascent confidence in progress, redefined nineteenth century daily life especially in Spain, gives the context of her uneven, imperfect transition to modernity.'

Thus *Don Quixote* is a major step in the process of understanding of human life under transitional circumstances. V. Nabokov Calls *Don Quixote*, 'play in collusion with reality,' he also says, 'meaning gets into things and lives.' After a long journey of adventures and misadventures; of victories and defeat, finally the ingenious gentlemen of La Mancha learned to abhor the books of knight-errantry. He repents over the time he wasted on books that took him far away from reality.

In chapter LXXIV Cervantes says, 'as all human things especially the lives of men, are transitory, their very beginnings but steps to dissolution.' so does Don Quixote achieves dissolutionment and disenchantment but leaving everyone enchanted by his new gained wisdom through unlearning all the things which he had learned throughout the span of fifty years of his life. Don Quixote's life concludes on a very positive note.

'Nor has his death the world deceived
 Less than his wondrous life surprised;
 For if he like a madman lived,
 At least he like a wise one dyed.'

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Existential Predicament in Arun Joshi's *The Foreigner*

Neena

Abstract: *The Foreigner* is an influential novel of Arun Joshi. Sindi Oberoi is the protagonist of this novel. From his babyhood he is rootless and separated. And, he suffers from a crisis of his identity. He is unable of making a difference between what he desires for and what he can attain. A gnawing sense of self-estrangement and purposelessness keeps on troubling him, and he feels fearful and hopeless. He always finds himself in situation of predicament and loneliness in his daily life. He learns at last, the actual meaning of existence and presents himself with complete liberty and completeness liberating himself from the intolerable beguilement of his existence. Thus, there is a perfect exploration in the representation of existential predicament by the novelist. Joshi has done a magnificent effort in the representation of human existential predicament where the human beings are trapped in the psychological disturbance and nervousness. *The Foreigner* wants to correct the behaviour of the individuals in order to remove the existential predicament.

Keywords: Dilemma, Detachment, Existence, Hopelessness, Predicament.

Jean Paul Sartre is credited to be the first to adopt the term 'Existentialism' for self-description. Other writers include Arun Joshi, Kafka, Albert Camus, etc. As a contemporary thoughtful movement 'existentialism' deals with man's disenchantment and hopelessness. Arun Joshi is a renowned writer who has powerfully brought to his work, aloofness from the daily while still recognizing its existence to the writing of the world.

Arun Joshi was an Indian writer and famous novelist. He won the *Sahitya Akademi Award* in 1982 for his novel *The Last Labyrinth*. Born in 1939 his schooling was in India as well as in America. He joined The Delhi Cloth and General Mills Co. Delhi as chief of its Recruitment and Training Department in 1961. He was the director of Shri Ram Centre for Industrial Relations. He also worked as an Executive Director, Shri Ram Centre for Industrial Relations and Human Resources. He was

its understandable autobiographical features, it can be measured an emotional and psychological novel dealing with rootlessness of man. It interlaces a number of themes in itself. The novel relates how protagonist a migrant of Indian origin struggles in the direction of the discovery of the purpose and significance of his life. The identity crisis in the central character and other main characters of novel has been investigated at different levels such as the national, international, racial, interpersonal, individual, cross cultural, business and industrial relationship. Arun Joshi like the existential authors is keenly worried with man's emotions of estrangement and nervousness in life. The worthless in life, existential predicament and the suffering of estrangement and the irrationality of circumstances never remain the last dilemma in novel, *The Foreigner*. Joshi's management of the tempting and contradictory self of the modern man has added a new measurement to the Indo-Anglican novel. His protagonist critically searches for importance and meaning of life. The protagonist of the novel completely gives the impression of aloneness, separation, disingenuousness and nonexistence of individualism.

In this way we can say that Arun Joshi has highlighted very clearly existential predicament in *The Foreigner*. Joshi has done a magnificent effort in the representation of human existential predicament where the human beings are trapped in the psychological disturbance and nervousness. Similarly, he depicts identity crisis. The study of this novel is very important at present in the twenty first century, where human existence has become useless. People in this century are facing the constraints of existence. They do not know the objective of their life like Joshi's Sindi Oberoi. If he had known the significance of his life he wouldn't has behave in this manner. Consequently, the effort of the novel, *The Foreigner* is not only describes the identity crisis of human beings but also it want to correct the behaviour of the individuals in order to remove the existential predicament.

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An Analysis of Shakespeare's *The Tempest* in the Light of *Chanakya Neeti*

Archana Singh

Abstract: William Shakespeare's *The Tempest*, a play with an enormous moral and ethical appeal has often been analyzed in the light of Machiavellian theory of politics as stated in his famous work *The Prince*. This research paper is an attempt to analyze it according to the views of Chanakya, as Chanakya has often been called the Machiavelli of East. All the theories whether they have been given by Chanakya or Machiavelli, one thing is clear that these theories are situational not universal. Still, in our criticism we are guided by the Western thoughts and notions, this paper is an effort to explore ancient Indian mind Chanakya and an attempt to see both the philosophers of East and West in a comparative perspective.

Key-words: Shakespeare, Machiavelli, Chanakya, Politics, Island.

“On 23rd April, 1616, a man died but with his death a legacy was born; one that proved so essential not only to the development of drama and literature, but to language, thoughts and ideas” (Banerjee 9). William Shakespeare one of the most extraordinary authors in history, a creative writer with extraordinary talent not only of England, but of whole mankind. His poems and plays are of universal appeal. Ben Johnson praises him by saying, “Soul of the Age! The applause! Delight! The wonder of our stage. He was not of an age, but for all time” (Sengupta np) Two theories have been explained for the greatness of this writer. The romantic critics hold that in him “all came from within” means what he has written is just the mastery of his power of genius alone. Practical scholars suggested that “all came from without”. They argued that Shakespeare understood the common men and simply reflected their own thoughts and feelings. It is for sure that his genius was certainly shaped and enriched by external influences. He was influenced by many great thinkers and writers who preceded him. Among the figures that influenced Shakespeare a lot, was Machiavelli.

Niccolo Machiavelli was an Italian philosopher and poet who both repulsed and fascinated the psyche of Renaissance Europe. In his most

The Tempest has been analyzed in both the ways in this research paper and the extract is that either Machiavelli's or Chanakya's both the theories are situational and can never be universal. According to Machiavelli's theories Miranda and Caliban both cannot be controlled by Prospero which shows his failure as a political leader as Miranda proves to be the imbalance between love and fear and Caliban hates Prospero for colonizing him and seizing his island. The character of Ariel was totally under the subordination of Prospero and Prospero fulfills all the conditions required to be a perfect ruler according to Machiavelli. It cannot be possible in one instance a ruler is successful and in other situation he is failed rather it is the fundamental flaw of Machiavelli's theory.

Similarly, In *Chanakya Neeti and Chanakya Sutras* Chapter-3, Quote: 5, Chanakya says;

Therefore kings gather round themselves men of good families, for they never forsake them either at the beginning, the middle or the end. (Knapp)

Prospero is deceived by King Alonso who belongs to a royal family and very good friend of him. Similarly, there are many places where one cannot apply the theories of Chanakya.

India has a very long and glorious cultural and literary tradition. The need of the hour is to realize and understand that our ancient scholars and philosophers have the same rather more authentic and deep knowledge of everything. We have to familiarize ourselves with the tradition and culture of our own and the time has come that even after sixty nine years of independence we should not be imitative. Politically we are free but we have to make ourselves intellectually free also. The importance of Western knowledge is very important but we should not ignore our own culture and tradition. When both traditions will meet they will give new ideas and new vision which would be beneficiary for both the cultures, Western as well as Indian.

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Our Bard in Maharashtra: Shakespeare in Marathi Culture

Prithvirajsingh P. Thakur

Abstract: Shakespeare has been widely read, enacted, translated, adapted, adopted, criticized and written about in Marathi. The most famous and earliest Marathi adaptation of a Shakespearean play was the famous- *Vikaravilasita* (1883) by Gopal Ganesh Agarkar. Thereafter, a number of Marathi writers have translated and/or adapted Shakespeare's plays. Vishnu Vaman Shirwadkar and Mangesh Padgaonkar are two prominent Marathi translators of Shakespeare in the twentieth century. Shirwadkar's *Natasamrata* (adaptation of *King Lear*) and Padgaonkar's translations of *Romeo and Juliet* and *Julius Caesar* are particularly famous. Shakespeare's influence can be seen in not just the formal, academic 'elite' theatre in Maharashtra, but also in *Tamasha* - a popular Marathi folklore. This paper aims to present a brief study of Shakespeare's influence on Marathi literature- particularly on drama, folklore and criticism and bring out how Shakespeare has been received and continues to be received in Marathi literature and culture.

Keywords: Shakespeare, Marathi, Translation, Adaptation, Indian, Literature.

Had Shakespeare been able to visit Maharashtra, he would have been delighted to find himself among people who have one thing in common with his countrymen- the love for drama. The people of Maharashtra love drama as much as the Britons do. There is, therefore, no surprise that Shakespeare has been widely read, enacted, translated, adapted, adopted, criticized and written about in Marathi.

In this paper, I will discuss how Shakespeare has influenced Marathi literature and particularly about Shakespeare's adaptations and translations in Marathi both in dramatic form as well as in the popular Marathi folklore.

The beginnings of Marathi drama dates back to 1860s when Vishnudas Bhave laid the foundation of modern Marathi theatre. This was also the time when the first generation of English educated youth from the newly established University of Mumbai had arrived on the

intense speculation among literary and critical circle regarding the identity of the lady.

The contemporary Marathi theatre has gone a step forward in adapting Shakespeare in *Tamasha*- a popular Marathi folk art. Mumbai based Avishkar Theatre Group staged *Jungle me Mangal*- adaptation of A Midsummer Night's Dream in the form of *Tamasha* in February 2007.

Shakespeare has continued to beacon the Marathi scholars and the Marathi people till date. In 2013, three versions of Hamlet came on Marathi stage. Recently, Prabhakar Deshpande Sakharikar has published the stories all the 37 plays of Shakespeare in Marathi. They have been published in 5 volumes in 2015. *Raja Lear*; V. D. Karandikar's translation of King Lear, was performed in Kolhapur recently on 23 April 2016 to mark the 400th death anniversary of the Bard.

To sum up, it is evident from the aforesaid discussion that there is a fairly long and interesting history of the translation, adaptation and performance of Shakespeare in Marathi literature and culture which dates back to 1857. Even with the growing rise of English speaking population, Shakespeare is still translated /adapted and performed in Marathi for the simple reason that Marathi theatre is extremely popular and accessible in Maharashtra as compared to the English theatre. Moreover, every generation of writers, poets, and theatre artists wants to deal with the artistic challenge posed by Shakespeare in their own innovative ways.

As I said earlier, it is the common bond of the love for the histrionic that makes the Marathis love, adore, admire and appreciate Shakespeare. This tradition, no doubt, will continue to be enriched in the years to come.

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Anita Desai's *Fasting And Feasting*: A Feminist View Point

Dr. R. Ananth Babu & S.Manimekalai

Abstract: Anita Desai's *Fasting and Feasting* brings out the sufferings of women all over the globe with a tell-tale effect. Many modern critics have serious reservations on structural excellences of innovative works based on thematic explications. Anita Desai's *Fasting and Feasting* makes a threadbare analysis of feminine existentialism in the modern India. The novel is divided in two aspects. One is the comparative investigation between Indian family machinations and the other is family existentialism in America. The first one is tradition bound and the second one is altruistic and acquisitive. The female characters in the novel are unifying factors between these two apportions. This article attempts to explore whether *Fasting and Feasting* is an indictment against men who believe in holding their women in grip and it is a statement against women who take pride in their servility.

Keywords: Tradition, Altruistic, Acquisitive, Familial existentialism, Gynocriticism.

1. Introduction

Anita Desai's *Fasting and Feasting* is an wonderful work. It portrays the predicament of women all over the world in a most moving, funny and terribly illustrative manner. On the whole, several modern critics are bit sceptical about stylistic and structural excellences of innovative works which are based on thematic explications Anita Desai's *Fasting and Feasting* is a combination of gripping, sparking and neurotic scrutiny of feminine existentialism in the post independent India.

The novel is apportioned in two aspects. The first is the comparative investigation between Indian family machinations, socio-cultural and spiritual and the family existentialism in America. The first one is tradition bound and the second one is altruistic and acquisitive. The female characters in the novel are unifying factors between these two apportions.

The mother-in-law of Anamika acts smart by saying that she had Anamika sleep nearer to her always in her room as though she is her own daughter. Only on that particular night, it appears, Anamika had preferred to sleep alone having suicide plan in her mind. Anamika's family considered the death of Anamika as fate and it happened with the will of God. It is nothing but Anamika's destiny. However Uma did not utter any word in this context.

8. Summation

Hence, in the novel, the readers come across a promising life that has been nipped in the bud itself. The lackadaisical attitude displayed by women have been the reason behind their atrophy.

The novel *Fasting and Feasting* makes a mockery of men who are still orthodox and hold their spouses in their vice like grip. The novel is an indictment against men folk who consider marriage to be a means of increasing money and power. The novel makes a scathing attack on women who devour their own weaker sisters. In fact, the novel is an emotional appeal from a woman in support of her less fortunate counterparts. The novel is whip lashed against male-chauvinism, female antipathy and reluctance. It is an expression of women's cry in favour of freedom and strength.

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***Harry Potter* at Cultural Crossroads: Exploring the Reading Motivations of Young Adult Readers in Urban Bengal**

Sandipan Ray Choudhury

Abstract: The study of books like *Harry Potter* is immensely important, since it can offer us significant insights into the changes going on in the dynamic interaction of the social, political and economic factors in a society, thereby resulting in a transformation of its cultural milieu. This paper proposes to explore the reception of *Harry Potter* by different groups of young adults in urban Bengal during the years 1998-2008, and the reasons behind their success or failure. While motivation behind continuing to read the novels was largely found to be intrinsic in nature, there were also some extrinsic factors which contributed to their phenomenal success.

Key words: Reception, Survey, Stratified Sampling, Cultural colonialism.

Owing to its increasing popularity, Young Adult Literature has become an essential part of the contemporary pop(ular) culture, and hence, the study of books like *Harry Potter* is immensely important, since it can offer us significant insights into the changes going on in the dynamic interaction of the social, political and economic factors in a society, thereby resulting in a transformation of its cultural milieu. *Harry Potter* has emerged as an immensely problematic cultural phenomenon in a global scale: it has gained unprecedented popularity across nations and cultures. Hence, *Harry Potter* is situated in the crossroads of various dissimilar cultures. This paper intends to study the reception of *Harry Potter* by young adults in urban Bengal: I have tried to find out how much these books appealed to different groups of young readers in this region during the years 1998-2008, and the reasons behind their success or failure.

Even though *Harry Potter* is the product of a quite different milieu, it has appealed to many young adults in urban Bengal and has become an inalienable part of the popular culture of this region. P.M. Sukumar, the Vice President (Sales and Marketing) at Penguin India, says, "Harry Potter has certainly created magic. No other book in India

advertising campaigns and the endless references in the media, both print and electronic—in newspapers, magazines, television serials, etc. For example, one respondent have mentioned that he felt interested when he saw, in a Bengali serial (*Ek Akasher Niche*), a teenager pestering his parents to buy a *Harry Potter* book for him. Alaka Shankar, Project Coordinator at India's oldest children's publishing house, Children's Book Trust, argues that much of the *Harry Potter* appeal is down to the media hype. She says: "Out of ten children who buy the book, perhaps only two actually read it. I also blame the parents for getting carried away with the hype" (qtd. in Bhusan).

Thus, reception of *Harry Potter* by the young adults in urban Bengal has been a complex phenomenon largely dependent on the socio-economic background of the young adults, the hybrid cultural matrix of the urban Bengali society, and the marketing of Western cultural commodities like the *Harry Potter* franchise.

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The European ‘Gaze’ and the Poetry of Longing-William Jones and some Contemporary British Poets from Eighteenth Century India

Sarottama Majumdar

Abstract: This paper focuses on the influence that William Jones’ ‘Asiatic’ poems had in the creation of the ‘East’ as a distinct imagined geography (albeit an amorphous one) combining linguistic and visual imagery of various Asian countries and cultures. The influence of Jones and his ‘eastern imagery’ on established English and German Romantic poets has been extensively discussed elsewhere, this paper will concentrate on the unexpected ways in which Anglo-Indian poets (specifically, Europeans domiciled in India) like Bishop Heber and John Leyden had internalized the trope in order to create, each differently, narratives of exile and displacement.

Key Words: Gaze, Other, Displacement, Anglo- Indian poetry.

The “European gaze” is central to postcolonial critique because its moment of occurrence is coincidental with the birth of the “other”. Said’s¹ construct posits and revolves around the existence of cultural communication between people who operate within nuanced power relationships. Deliberations which concentrate on fraught interfaces between communities whose socio-political positions are unequal, especially those with strong literary affiliations tend to refer to the Prospero/Caliban antithetical discourse. This includes in its scope, a list of postcolonial concerns as exhaustive as they are driven by the desire of the European ‘invader’ to plot within a civilizational blueprint. The colonial explorer is therefore equipped with conceptual measures sanctioned by her own cultural norms carried over into the country of exile with which to evaluate and separate the normative and the deviant. For the purpose of elucidation certain ideas to be built upon in this paper, need to be scaffolded to defined terms of fixed denomination. One such term is European. From the middle of the eighteenth century onwards, both the French and the English East India Companies were actively occupied in consolidating trade opportunities and engaged in military conflict in the subcontinent, the former with various semi-autonomous princely states and the later with

Re-visioning *Chokher Bali* in Search of Truth and Responsibility

Poulomi Modak

Abstract: Terms like ‘truth’, ‘ethics’, ‘good’, ‘morality’ are already and always debatable and juxtaposing. The affirmation of any of the terms with singular orientation is nothing but near to disappointment. With this cord of tune the paper intends to decode Rabindranath Tagore’s portrayal of Binodini in *Chokher Bali*, illuminating how the relativity is as much a vital point of consideration in summing up any moral judgement. The projection of ‘Woman’ was indebted of becoming an “angel in the house”, those reluctant to ‘fit in’ the sphere was terribly deteriorated as ‘Fallen’ which is nothing but a prejudice—the nineteenth century Bengal was very much identical with similar picturesque. Tagore with his shrewd observation and drift writing penned down this coming of age novel, although culminating with no firm resolution, the novel is itself a documentation of women’s plight and a more rational critique of down the ages customs of widowhood. Binodini without any exaggeration dwells where the mind is without fear, breaking the binaries of ethical/unethical, morality/immorality, good/evil. The endeavour is to study each of the terms and their prospective relation to literature and more minutely an elaborate discussion of the novel dismantling the dyads.

Keywords: Truth, Ethics, Widowhood, Fallen Woman, Responsibility.

“You are a monster, Binodini, that is what you are!” (196)

– Bihari *Chokher Bali*

“*What is truth?*” said jesting Pilate, and would not stay for an answer.

Certainly there be [those] that delight in giddiness, and count it a bondage

To fix a belief; affecting free-will in thinking, as well as in acting”.

– Bacon “Of Truth”

Unlike his French predecessor, Montaigne, Bacon believed in a fixed truth, although he perhaps uses the term in a circumscribed

of tormenting this *fallen woman*" (italics mine, 200). Asha on the contrary was expected and thus trained to be an 'ideal' homemaker "an angel of the house"; qualities that embodied the 'true woman' including modesty, submissiveness, physical weakness, limited education, and complete devotion to husband and home were circumscribed. The allegedly charges for the departure of Mahendra were most conveniently shifted to Asha by Rajlakshmi when she loudly and firmly accused Asha for her son's misfortunes. The irony behind Rajlakshmi's accusation is vividly seen:

If Mahendra was enticed by Binodini, it was all Asha's fault. Men were like that, ever ready to stray away, and it was always the duty of the wife to bring the husband back to the straight and narrow. (226)

The truth is vehemently crushed under the ethical norms and the suppressed is even more tortured further as she has to live with her husband and pretend to be happy and loving all the more.

With all these interpretations and re-interpretations we are struck back again to the very vital point of discussion, however, now the answer is without any exaggeration Binodini is certainly not a 'monster', neither she is a sinner. She revolts against an outmoded ethical norm that did not allow a widow to lead a life of dignity. She is in many ways an empowered woman because of her rebellion and self-will. She rebelled against the set rules framed for widows and flouted them at will; and she also adhered to those rules only when she wanted to and bear the consequences with sheer responsibility. Indeed, Krishna Kriplani correctly writes "Her tragedy is a lasting shame to the Hindu conscience" (IV). She is a strong female protagonist with shades of gray and thankfully has not been depicted as a Goddess or a stereotype of a household woman to be idealised. In fact, she has all the qualities and flaws of a real human being and this bears the ultimate 'truth' in life. Interestingly the true cord of life is expressed by the most rigid stereotypical Rajlakshmi when she exclaims in her death bed; "That is what I feel in my bones as well. All individuals are a mix of good and bad" (284).

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Breast Cancer Blogs: Narrating Breast Cancer in the Virtual World

Sheeja Rajagopal

Abstract: This paper attempts to look at blogs as a new space where women can share their cancer stories. Some blogs are ‘restitution narratives’ and speak about the disease, the treatment and how the person is back to a normal life. There is a selective deletion of all aspects of pain and suffering, depression and fears that the person went through. There are other blogs that use the internet as a space to offer resistance to the biases of gender, race and class which patients of breast cancer often have to face. There is a strong criticism towards the culture that ‘celebrates’ cancer rather than give space to a woman to respond to cancer in a way that she thinks is the most suitable to her. This paper examines how women are able to resist patriarchy that has found its way into the virtual world and use blog as a tool for resistance.

Keywords: Blogs, Breast Cancer, Illness Narratives, Female Body.

Though breast cancer today has become a major health concern across the globe with reported/diagnosed and actual incidence of breast cancer being on a rise there still remains an astute silence about being a cancer patient/survivor. For the number of women who get affected by this disease, there is a serious dearth of writings by women on the topic. And women who write their breast cancer stories point out at the silence that surrounds this disease and stress that this silence needs to be broken. Writers like Deena Metzger and Audre Lorde were among the earliest women to write about their experience of cancer. These writers point out the difficulties faced by women with cancer in speaking out and sharing their experiences with a larger audience.

Women writers from early days have found it difficult to go past the various hurdles of the publishing industry. Very often the society/readers find it difficult to accept when women write about certain topics. As Helene Cixous puts it: “Smug-faced readers, managing editors, and big bosses don’t like the true texts of women-female-sexed texts. That kind scares them” (877). This is even more difficult for

While it is true that blogs do provide a space where women's voices can be heard, what needs to be noted here is that this remains so only for a certain strata of women. These are women belonging to a certain class with literacy, access to technology, basic computer knowledge, and a family and social background that permit blogging. So when analysing blogs as a space for sharing breast cancer stories, one serious limitation is that this space is available only for a small minority of women, mostly from the West. Many women from countries like India lack the access to such platforms for a wide range of reasons.

However, even keeping such a limitation in mind, in a scenario where women writing about their bodies find it difficult to access the mainstream media to get their works published, blogs allow them to share their ideas with a wide audience. In the case of narrating breast cancer, blogs form an oasis where women can make their voices heard. In doing this they question the existing practices and gendered perceptions in the representation of breast cancer. My analysis of a set of blogs that include those maintained by big institutions where bloggers can add short posts to full-fledged blogs with articles and videos can be summed up into two points. One, for those with access and the knowhow, blogs do provide a space to post and share their stories; in this sense they are empowering. Two, woman bloggers are able to use this space to resist and subvert dominant narratives on breast cancer in both real and virtual worlds. In the case of breast cancer, blogs are able to create a shared space for people to tell their stories, get the responses and very often form a community.

Notes

1. In cases where a blogger uses a pseudonym in her blog, I have used the same as the author's name in the paper, for protecting the identity of the author is a possibility provided by the platform.
2. The practice of using the colour pink and pink ribbons to indicate a company has joined the search for a breast cancer cure and to invoke breast cancer solidarity, even when the company may be using chemicals linked to cancer. (Lubitow, Davis 2011)

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The City and its Paradoxes in Mark Helprin's *Winter's Tale*

Pooja Sancheti

Abstract: Mark Helprin's *Winter's Tale* (1983) is a well-regarded mythic-magical realist American novel. However, one of its most intriguing aspects is the deployment of the city (in this case, New York), against whose backdrop the story and the characters unfold. Through the novel, the city comes to life, both spatially and historically. In this paper, I explore how the various phases and places of New York City serve to bring to life a rich tapestry, and more significantly, how the existence of a city is fraught with paradoxes, especially of the centre and the "ex-centric", and of surface and subterranean spaces, among others.

Key Words: City, Paradox, Ex-centric, Machinery.

Winter's Tale (1983) is Mark Helprin's mythic-magical realist saga about Peter Lake, a master mechanic and an ace burglar; but it is simultaneously also a paean to an ethereal New York, encompassing the metropolis's mechanics of time and space through its landscapes and characters. Spanning a century and a half, the novel ends a little into the third millennium after a massive fire has engulfed and destroyed much of the city. During this stretch of time are described the changing faces of the city, but the essentially unchanging quests of the people who live in it. The elements of hustle-bustle, thieving and murderous gangs, overcrowded streets and eateries, underground sewers and forgotten cemeteries, noisy quarters and quiet mansions, all add to the creation and sustenance of the city. This city is defined by its sublime natural beauty but also its mechanical and technical finesse—especially the bridges that leap across lakes and rivers. Amidst all this machinery is also an inexplicable, unknowable, magical portal called the cloud wall. This wall skims over the surface of the bordering lake and people who happen to cross it can be transported to another time or place, or disappear for any number of years, or never return.

The protagonist, Peter Lake, is accompanied by his Pegasus-like guardian horse, Athansor. Through analeptic episodes, we learn of his orphanhood, his upbringing by a secluded, peripheral community

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Tragic Journey of Women in Manju Kapur's *Home*

S. Anandh Raj & K. Padmanaban

Abstract: This research article entitled “Tragic Journey of Women in Manju Kapur’s *Home*” compasses two generations of women in a middle class business family. In the family, the seminal values of making money for the men and producing male heir are the most fulfilling task for the women. Financial and educational differences in the men and the women are handled with a consummate skill in the novel *Home*. All issues which present in this novel are related to women and disturb their life in many ways.

Key Words: Male Chauvinism, Middle class business family, Tradition vs Modernity.

Manju Kapur is matchless in recording life within home, the claustrophobia and the chorus of family voice in the novel *Home*. It is observed that in *Home*, Kapur has described the small rebellions and intense power struggles with a knowledge of the human heart that is at once compelling and terrifying. The novel mirrors the physical and emotional unrest which prevails in urban middle class families. Home is usually supposed to be the place where people relax and are comfortable. But Karol Bagh’s house starts to lose its peace and comforts when the younger generations get married. Due to one marriage after another, the house is filled with new brides.

The new brides find it inconvenient to use the same bathroom which is in the corner of their house. The problem starts here “The single bathroom upstairs turned into a bone of contention so big that the whole house could not contain it” (*Home* 168). The two brothers, Yashpal and PyareLal, decide that the separation is impossible and they plan to “Pull down this house and build a modern one, a modern house that would remove the again and give them all more floor space, with bedrooms that had attached bathrooms” (*Home* 169). PyareLal plans on his own with the help of his sons and family, without consulting his elder brother, Yashpal. Sona, Yashpal’s wife, becomes angry and tells: “*Kaliyug* indeed, where blood eats blood and nothing

succeeds in creating an impressive designer of Salwar suits, her father feels happy and starts to think:

His daughter was growing, not in the way he had anticipated, but growing. Sometimes it occurred to him that she was more intelligent, methodical, and independent than Raju. Still, it was his duty to see that she married. Her fulfilment lay there, no matter how successful her business was. (*Home* 296)

As a responsible working business woman, she pays her attention to the quality of dress, which helps her to get recognition in the Ready Made cloth Market. Within a year, she pays half the twenty-five thousand loan. Pooja, her sister –in-law also offers her help. Being a business woman, Nisha tackles every problem on her own. For instance,

Mummy, what have you done? wailed. Nisha. Even if he sleeps he never cuts less than five suits a day. I promised Gyan's twenty by day after, if he doesn't come, my reputation will be spoilt. Do you know how competitive the market is? (*Home* 294)

This proves Nisha to be dashing and darer in decision making.

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Spiritual Crossing in Coelho's *the Aleph* as Esoteric Presage of Self-Assurance in Personal Life

Yoosaph A.K.

Abstract: Love, affection, history, dreams, and mystery have been the recurring themes of Paulo Coelho's novels which replicate a variety of inundating influences of the Arab culture throughout, with no exception in the case of *The Aleph*. Centered on this heroism of love, the novelist confesses about the apprehension that thunders his consciousness that he, as a creative artist, has reached his limit. In the Hilal is a presence of love, peace and mystical experience to the narrator in his Trans - Siberian journey. His grotesque encounter with her gives him the sense of himself being a creator and creature, the sagacity that makes the presence of the Almighty among creatures eternalizing the love between the two. Her contact with the "Universe", as the narrator affirms, sanctions the manifestation of the "all-powerful God" to express His dissemination of love around their world. The terms associated with love and forgiveness definitely articulate the path of peace, and confirmed confidence, a mature individual puts forward. She becomes an 'instrument of forgiveness' which is commonly believed to be a divine craft. The message of Aleph is such that our universe is replete with unexplored zones that are abounding in various levels of mines with multifaceted nuances of the meaning of love. The lives of human beings as well as that of other creatures are controlled and managed by universal ramifications of love.

Key words: *The Aleph*, Universal love, Forgiveness, Creator.

The term *aleph* designates the beginning of the alphabet in Arabic, Hebrew, Syriac and some other Semitic languages. It denotes at one time, the first letter, and at another as "no" in Syriac especially. Borges' story "The Aleph", formulates the plot of *The Aleph*, a novel written by Paulo Coelho, who celebrates Borges' concept of aleph by quoting these sentences from the story, "The Aleph was about two to three centimeters in diameter, but all of cosmic space was there, with no diminution in size. Each thing was infinite because I could clearly see it from every point on the universe." It is an exactly similar definition that Coelho renders to the idea of aleph in his novel, too.

the narrator through Hilal and editor and publisher, this discussion takes momentum and throws out more and more observations on the individual and collective lives of beings in the universe with an imperceptible thread that mystically binds every being together. Here, the narrator's furtive notions of the world lost in decadence are silhouetted as if at the setting of an artist's canvas.

In short, the message of *Aleph* is such that our universe is replete with unexplored zones that are abounding in various levels of mines with multifaceted nuances of the meaning of love. The lives of human beings as well as that of other creatures are controlled and managed by universal ramifications of love. Therefore, to find and identify love in every unearthen spot or firmament is quite tenable. It is the indestructibility of love and its consequences that *Aleph* tries to narrate through the novelist's journey into the untraveled world. In fact, this journey is an excursion into the mystical and transcendental world where his meeting with Hilal symbolically coincides with the discovery of a new dimension of love. Thus, Hilal turns into a harbinger of moonlight into the hardened and wretched conscience of the human kind and the name *Aleph* opens a new lesson of love and confidence in the lives of human beings. And, of course, it seems to be not only sometimes, the end of literature is to bring happiness and solace to the life of those who read such literary works as *The Aleph*.

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Emily Dickinson and The Metaphysics of Sceptical Positivism

Shouvik N. Hore

I

‘That is why the true Poet must be truthful.’

–W. Owen

Abstract: This philosophical essay studies the poetry of Emily Dickinson with the perspectives of metaphysics and imagination. It does a close reading of few major *Romantic* poems and assesses the literary philosophy of the *Transcendental* movement. Most of the essay is concerned with ascertaining how Emily is the anchor to the two literary- philosophical movements across the Atlantic.

Keywords: Metaphysics, Imagination, Judgment, Romantic, Transcendental, Paradise- paradox, Sceptical Positivism.

Emily is to the Americas what Manley Hopkins was to the British Isles- an imaginative thinker of the highest kind, far surpassing the originals to whom we attach this adage- the poetical community of Wordsworth and Coleridge & that of Shelley and his younger contemporaries. The Romantics loved metaphysics; they never were successful metaphysicians although they loved to metaphysicize at turnpikes. Emily never tried metaphysicizing, for she always had the true acumen of a metaphysician. Wordsworth’s philosophy is philosophy still; Coleridge’s gum-gurgled ‘*sum-mject*’ and ‘*om-m-mject*’ (Halmi, 2004: 659) are metaphysical chit-chats; Shelley’s metaphysics is solidly put if only we flex our definitions of solidity into the abstract. The beautiful & improving Keats is a poet who imagines, unlike Emily who imagines and without the slightest sophistication, poeticizes it. Keats is a great poet when poetry is the Sequoia & imagination its most stolid root; Emily knows no poetry but putting imaginations into the framework of verse. Wordsworth & Coleridge had been ‘cooking’ philosophy; Emily knew it, though she never seemed to question whether she possessed the faculty of imagination. Emily, the imaginative intellect is a being of pride to the world—a woman who, if there had been a God, would be granted a cosmos with the benison, Be thou the Imagination

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Mythology, Folklore and Moral Ambivalence in Modern India: A New Historicist Reading of Tarun Tejpal's *The Story Of My Assassins*

Rositta Joseph Valiyamattam

Abstract: New Historicism looks at a text as the product of a particular historical condition, both influenced by and influencing the age in which it is created. This paper attempts to present a New Historicist analysis of firebrand journalist Tarun Tejpal's acclaimed novel *The Story of My Assassins* (2009). The novel focuses on an alternate history of contemporary India marked by relentless class conflicts, caste wars, struggle and exploitation amid indiscriminate capitalist globalization. It is interesting to note that Tejpal employs classical Indian religious mythology and folklore to highlight the moral ambivalence and spiritual emptiness that plagues Indian society. He makes it amply clear that most Indians today live in a scary void where the dividing line between right and wrong has been conveniently wiped away and true fulfillment in life is an alien concept. Sadly, this painful absurdity has become the price of progress.

Key Words: New historicism, Mythology, Moral ambivalence, Spiritual emptiness, Class conflicts, Corporate globalization, Criminal, State machinery.

Introduction

New Historicism looks at a text as the product of a particular historical condition, both influenced by and influencing the age in which it is created. It urges a parallel reading of multiple texts in order to unravel real history which is often 'not' found in official historical documents. "Stephen Greenblatt, a new Historicist, emphasizes the handling of the marginal, instead of what is apparent. Instead of just relying on the official history, we must take into consideration other historical texts that deal with the history at a micro level that is at the level of people's lives. It is at this level where we get an alternate history" (Kumar: 19-20).

In the light of the preceding arguments, this paper attempts to present a New Historicist analysis of Tarun Tejpal's *The Story Of My*

from the Indian heartland, a series of narratives, of authentic musings and observations about the people and the nation, in which it is easy to lose oneself. In an interview, Tejpal remarks: "... the Indian reality is...noisy, emotional, overheated, anarchic, swinging pell-mell between rationality and irrationality" (Gill: <http://www.taruntejpal.com/Independent.htm>). This reality has remained the same since the days of the *Mahabharata*. For Tejpal, contemporary India is yet another Kurukshetra. The *criminal or the Pandava*, represented by Hathoda Tyagi, is hailed as a champion of the subaltern, whereas, the *politician or the Kaurava*, the voice of the State, symbolized by Bajpai, stands condemned. As in Ved Vyasa's great epic, in this novel too, one finds a perplexing mixture of social realism and existential dilemmas, irony and absurdity, right and wrong, illusion and reality.

In Conclusion

A New Historicist Reading of Tejpal's novel gives us a detached re-appraisal of a perilous side of India. Thousands of years after the great epic, the *Mahabharata*, was written, it continues to be deeply ingrained in the collective subconscious of the nation. And all of Tejpal's major characters come across as wronged Arjunas fighting the Kaurava army of the ruling elite. He focuses on the deceptive, ruthless and terrifying power-centres in the nation. He is subversive, he sides with the rebel and the underdog. A particular moment in the *Mahabharata* remains frozen in time, that moment when Arjuna refused to fight and Krishna froze time itself to give him that epoch-making advice. Tejpal effectively shows how that advice has become one with the psyche of Indian society for several millennia. However, in post-modern India, such is the chaotic state of affairs that definitions of right or wrong change constantly or even cease to exist. The *Mahabharata* keeps repeating itself innumerable times. All seems to be *maya* and one can only keep enacting one's *karma*. Ironically, Tejpal's fall from grace in real life is perhaps a testimony to the moral emptiness and dilemmas he seeks to present in his fiction.

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Contemplation of Teacher Perceptions, Knowledge and Practices with Teacher Portfolios

Rashmi Hegde & Dr. Tungesh G.M.

Abstract: The aim of this paper is to gauge the scope of applying 'Teaching Portfolios' to the English language teachers at the under graduate colleges in India. The study will reflect the applicability of teachers' beliefs in the classroom. Teachers' attitude and beliefs strongly affect students' learning. Though many English teachers' at the tertiary level are aware of newer approaches of imparting language skills it is still at a superficial level. The focus of this paper is to create an awareness of the need to reflect on insights into a teacher' individual talents and beliefs about ELT. This paper reveals on the productivity of Teaching Portfolios' as an assessment method to exploit the teachers' parity on their reported beliefs of teaching, their approach and their inclination towards pedagogical strategies and effective implementation in the class. A window into how teachers contrive their classrooms teaching, and how their teaching practice is shaped by their belief and classroom reality is deliberated in their portfolio accounts.

Key words: Communication, Class room, Competence, Philosophy, Portfolio, Learner.

Introduction

This paper tries to convey that the interlocking issues of teacher beliefs about teaching and learning that shape their outlooks of teaching. These beliefs are delivered in actual classroom activities. A teaching portfolio enables a teacher at any level of teaching to deliberate critically about her/his teaching to build new methods of teaching. They can discuss their pedagogy with colleagues, peers students and other stake holders after the reflection. A discussion is presented by compiling briefly three English language teachers' teaching portfolios developed for this study at our institution. The participants have accounted their thoughts about their preparations for the teaching and the classroom practices they indulge in. They have also noted reflections' about the choices they made for the classes and have shared their related insights.

methodologies. Varghese (2006) defined teacher professional identities in terms of the influences on teachers, how individuals see themselves, and how they enact their profession in their settings. The benefits of all this effort are better decisions about better faculty development, better discourse about teaching, and finally, greater personal clarity about one's strengths and goals. It the foundation of all teaching improvement as well as the commitments and resources needed for it to be localized in the given contexts. The ability of good rapport with the students is a relevant feature of a language teacher is reflected in the study. In stimulating their students on taking initiatives to use language creatively to express themselves these teachers' are tweeting the ELT approaches. The ELT teachers and researchers can contemplate effectively with teacher portfolios their teaching approaches and inclinations to activity oriented teaching. The learning would initiate more clarity towards better teaching methodologies among ELT teachers. The study reflects that there are too many factors, permutations and combinations within individual teaching space.

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Conference Report

Conference Report

H.S. Chandalia

Two days International Conference on *William Shakespeare Through the Ages*

5-6, November 2016 by Department of Humanities and Social Sciences, Dr. K.N. Modi University, Newai, Tonk, Rajasthan, India.

Prof. H.S. Chandalia Professor, Department of English, Janardhan Rai Nagar Rajasthan Vidyapeeth University, Udaipur, Rajasthan, India. & **Saikat Banerjee**, Organizing Secretary and Head, Department of Humanities and Social Sciences, Dr. K.N. Modi University, Newai, Tonk, Rajasthan.

William Shakespeare, the English poet and dramatist, who has become an epitome of drama in world literature, has many things to offer even now. He passed away in 1616 AD but his works have kept him alive till today. His popularity and glory has increased year after year. This is so not just because his plays are highly entertaining but also because they provide a deep insight in human psyche and interpersonal relationships. William Shakespeare's place could prove to be a panacea to a bereaved heart and a restless mind.

These observations were made by the chief guest of the XIII International conference of Rajasthan Association for Studies in English organized by Dr. K.N. Modi University University, Newai, Tonk on the 5th of Nov. 2016. A world known critic and author, Prof. P.C.Kar, Director, Forum on Contemporary Theory, Baroda chief guest of the inaugural session, said that literature not only captures the reality of the time reflected in it but also has vision for the future. It transcends time and acquires a universal significance. He said that Shakespeare is not gone, he is present in our times as well.

The guest of honour, Mr. Matthew Kramer, California, USA presented William Shakespeare in a new perspective. He introduced his theoretical foundation of predatory leadership and tried to relate it with the plays of William Shakespeare. He stated that Shakespeare's writing is framed

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