

GNOSIS

**An International Refereed Journal of English
Language and Literature**

Vol. 3 – No. 3 April 2017

Impact Factor: 4.147

Abstracting and Indexing:

Index Copernicus, SJIF, Citefactor.org, IJJIF, DAIJ, ESJI,
DRJI, Google Scholar, Academia.edu, Researchgate

Editor

Saikat Banerjee
Department of English
Dr. K.N. Modi University,
Newai, Jaipur
Rajasthan, India

Publisher

Yking Books
G-13, S.S. Tower, Dhamani Street, Chaura Rasta,
Jaipur - 302003, Rajasthan, India
Phone No. - 91-141-4020251, M.: 9414056846
E-mail: ykingbooks@gmail.com

Table of Contents

Editorial	7
Articles	
Shel Silverstein's <i>The Giving Tree</i> as a Study in Ecofeminism	9
— Panchali Mukherjee	
New Englishes and Cyberspace: Coping with Contemporary Linguistic Challenges	
— Muralikrishnan T.R.	
A Postmodern Womanist Epic: Anna Akhmatova's <i>Poem without a Hero</i>	
— Neeti Singh	
Interpretations of the Koirangs Folk Tale of Manipur on the Ngaitai Tale	
— T. Neishoning Koireng	
Bhikhari Thakur's Bidesiya: A Folk Artefact in Bhojpuri	
— Amod Kumar Rai	
Critiquing Ethnic Insurgency in Literary Mode: A Study of Kiran Desai's <i>The Inheritance of Loss</i>	
— Arun Kumar Mukhopadhyay	
Expressions of Symbolism in John Osborne's <i>Look Back in Anger</i>	
— Mamta Paithankar & Usha Jain	
Poets in Our Civilization...Must be Difficult: Role of Allusions in T.S. Eliot's Poetry	
— Viraj O. Desai	
Muddling through the Language Clutter: Scouring for a Middle Path	
— Debmalya Biswas	
Sacrificed Independence to Survive Partition: A Humanistic Study of Manohar Malgonkar's <i>A Bend in the Ganges</i>	
— Vishakha Sen	

A Study of the Use of Political Satire in
Shrilal Shukla's *Raag Darbari*

—**Ali Mojiz Rizvi**

Face Negotiation and Politeness in Conflict Situation:
Studying Parent-Child Communication in
Jhumpa Lahiri's Short Stories

—**Devi Archana Mohanty**

Traversing the Unending Desert of Untold Pain:
A Study of Indira Goswami's An Unfinished
Autobiography and Kamala Das's My Story

—**Ms.Nibedita Das & Prajna Paramita Panigrahi**

Chetna Tying the Noose: From a *Woman* by Sex
to a Hu'*Man*' by Gender through Performativity

—**Bhagyasree B. & Sujarani Mathew**

Women Beyond 'An Introduction': A Futuristic Roadmap

—**Anam**

Poems

We, the Creeps

—**O. P. Arora**

Two Innocent Eyes

—**Sasan Bazgir**

Matchsticks

—**Rajeev Yadav**

Burqa

—**Rajeev Yadav**

War of Ego

—**Ujjwala Kakarla**

Pyre of Life

—**Shipra Malik**

Little Love

—**Alyas Ahmed Wani**

Atlast she found herself

—**Muskan Dhandhi**

Fiction

And Thus I Failed

—**Ruchi Nagpal**

Our Esteemed Contributors

Editorial

The January 2017 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 28 February 2017. 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, eight poems of seven poets and one fiction 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

Shel Silverstein's *The Giving Tree* as a Study in Ecofeminism

Panchali Mukherjee

Abstract: The research paper titled “Shel Silverstein’s (b. 1932-) *The Giving Tree* (1964) as a Study in Ecofeminism” examines the text *The Giving Tree* in the light of Ecofeminism thereby illustrating the way in which women and nature are treated in paternalistic societies. It shows that nature is a feminist issue and that the exploitation of nature is intimately linked to Western man’s attitude towards women and tribal cultures. It shows the three strands of Ecofeminism, namely: (i) the need to achieve social justice since human life is dependent on the earth, (ii) earth is sacred unto itself and (iii) the necessity of sustainability that makes us learn how to respect the earth. The research paper explores the distinction between man and nature in the text in the light of the fact that Ecofeminism identifies the problem as androcentricism/environmental destruction and hierarchical dualism. The paper focusses on patriarchy and its desired end in terms of social design and beyond power. It shows in the light of the text that environmental damage is a form of violence. The paper illustrates that the aim of woman/nature in the text is the liberation of woman as woman paralleled by liberation of nature from the exploitative practices conducted by human beings thereby making a common cause between the feminist and the ecologist. The paper shows that Ecofeminism asserts the interconnectedness of all life, offers an appropriate foundation for an ecological ethical theory for women and men who do not operate on the basis of a self or other disjunction.

Keywords: Ecofeminism, Paternalistic societies, Androcentricism, Environmental destruction, Hierarchical dualism, Feminist, Ecologist, Ecological ethical theory etc etera.

Ecofeminism is a term coined in 1974 by the French Feminist Francoise d’Eaubonne (1920-2005). It is a philosophy and movement born from the union of feminist and ecological thinkers. D’Eaubonne’s description focusses on the similarities or interconnectedness of the way women and nature are treated in paternalistic societies (‘Ecocriticism’). In the text “*The Giving Tree*” (1962), a union between

- O'Brien, Jane. 'Learn English online: How the internet is changing language', BBC News Magazine, www.bbc.com/news/magazine-20332763. 2008. Accessed 19 August 2015
- Schwartzaug, Mattathias. 'The Trolls Among Us', 3, 2008, The New York Times Magazine, http://www.nytimes.com/2008/08/03/magazine/03trolls-t.html?_r=2&ref=technology 2008. Accessed 12 May 2015.
- Schneider, Edgar W. *Post-colonial English. Varieties around the world*. Cambridge UP, 2007.
- Wallraff, B. What Global Language? *The Atlantic Monthly*, Vol. 5, 2008, pp. 52-66.
- Widdowson, H. G. EIL, ESL, EIL: Global issues and local interests. *World Englishes*.16(1), pp. 135-46, 1997.
- Winnicott, D.W. *The Child, the Family and the Outside World*. Pelican Books, 1970.
- . *The Maturation Processes and the Facilitating Environment*. The Hogarth Press, 1985.

A Postmodern Womanist Epic: Anna Akhmatova's *Poem without a Hero*

Neeti Singh

Abstract: Anna Akhmatova, a great woman poet of 20th century modernist and postmodernist Russia, belongs to the rich heritage and legacy of Russian literature. Her work spans from short lyric poems to complex cyclic structures in long poems such as *Poem without a Hero* (1941-1962), or *Requiem* (1935-40), her tragic masterpiece on the Stalinist regime. Her style is strikingly original, exacting in its economy and control. Her writing falls into two periods – her early writings between 1912 to 1925, and her later work emerging from 1936 onwards (till her death) is divided by a decade of reduced literary output. Her poetics in *Poem without a Hero* is significant for not only its classical standards and sublime scope, but also for its brilliant encoding of memories of the city of St. Petersburg—Russia's thriving cultural capital, as it had been before the dark years of revolution, world wars, civilian strife and a twenty year long siege (of Leningrad) finished it. Akhmatova's work was condemned and censored by Stalinist authorities; and her perennial themes hinge on meditations on time and memory, and the difficulties of living and writing in the shadow of Stalinism. In a city where people had either been killed or were absconding, Anna Akhmatova who was a free spirit, chose to stay on despite the likelihood that she too could be arrested and exterminated at any given point in time. The anguish, the fear and trauma of being lonely witness to the deaths and devastation all around; the burden of memories as she watched her own life as an avant-garde poet fall apart as the rich, bohemian circle of artists/writers of St. Petersburg dissipated and collapsed all around her—all this finds an imprint in her work which over time has acquired the new status of art/poetry as national history. *Poem without a Hero*, is a modern poem of an epic scale. It is regarded as Akhmatova's *magnum opus* and is a poem that easily finds itself among the best in the canon of modern world poetry. T.S. Eliot's *Wasteland* is better known in world literary circles, but the contribution that Akhmatova makes to the world of epic art and poetry through her *Poem* is supreme and classical. My paper examines Anna

the Gulag was radically reduced in size following Stalin's death in 1953, forced labour camps and political prisoners continued to exist in the Soviet Union right up to the Gorbachev era." <http://gulaghistory.org/nps/onlineexhibit/stalin/>

Works Cited

- Anderson, Nancy K. *Anna Akhmatova: The Word that Causes Death's Defeat*. Yale: UP, 2004.
- Perloff, Marjorie. 'A Poet without a Hero: Anna Akhmatova's Late Works,' *Bookforum*, Dec./Jan. 2005. bookforum.com/archive/dec_04/perloff.html
- Volkov, Solomon. *St Petersburg: A Cultural History* (trans.) Antonina W. Bouis, Free Press Paperbacks, 1997.

Interpretations of the Koirengs Folk Tale of Manipur on the Ngaitai Tale

T. Neishoning Koireng

Abstract: Like most tribes found in North East India the Koirengs, in spite of the absence of a written literature, have preserved traditional mythological accounts, legends and folktales that could be regarded as the pre-literate people's style of bequeathing history for posterity. These oral narratives/literature permeate to shape the world view of the people. For this paper a Ngaitai tale is selected for the data analysis, and would be analyzed from the perspectives of the psychoanalytical approach of the Freudian school and literary approaches favoured by folklorists such as Alan Dundes, Archer Taylor and Dan Ben-Amos, to offer some fresh insights into the socio-cultural dynamics of the community.

Keywords: Koireng, Oral, Literature, Family, Ornaments, Exile, Donor, Eggs, Tradition, Transformation, *Andeng*, Reunion.

Introduction

Manipur is known for its ethnic language and cultural diversities. In Manipur, there are as many as 28 tribes. These are the major and more well known/ popular tribes. There are also minor tribes, which do not belong to any of the larger tribes, having their own language, tradition, and socio-political and socio-cultural organizations.

The Koirengs are one of the microscopic communities of Manipur of about 3,000 population. During the colonial rule, the Koirengs were referred to by different names by British administrations. Modern scholars and writers usually refer to as Koireng but the community called themselves as Koren. Linguistically, the Koireng language belongs to the Kuki-Chin of the Tibeto-Burman family as researchers have pointed out. Grierson writes, "The Kolren or Koireng are a small tribe in the state of Manipur." He further writes "the Kolren (Koireng) dialect is essential points agree with Hallam, Kom, Rangkhoh, Lamrong, etc." (Grierson 1967).

The English translation of the Ngaitai tale is reproduced here below for data analysis.

- , (ed.). *Fire in the Dragon and other Psychoanalytic Essays on Folklore*. Princeton University Press, 1992.
- Freud, Sigmund. 'Totem and Taboo'. In *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. The Hogarth Press and the Institute of Psychoanalysis, [1981 (1913)].
- Garvin, Paul L. *A Prague School Reader on Aesthetics: Literary Structure and Style*. Georgetown University Press, 1964.
- Goldstein, Kenneth S. *A Guide for Field Workers in Folklore*. Folklore Associates, 1964.
- Grierson, G. A. *Linguistic Survey of India Tibeto-Burman Family Kuki-Chin and Burma Groups*, Vol. III, Part III. Delhi: Motilal Banarasidass, 1967.
- Goswami, P. *Essays on the Folklore and Culture of North-Eastern India*. Spectrum Publication, 1983.
- Brunvan, Harold Jan (ed.). *American Folklore: An Encyclopaedia*. Garland Publishing, 1996.
- Kharmawphlang, L. Desmond. *Narratives of North East India*. Series I & II. PROFRA Publication, 2002.
- Propp, Vladimir. *Morphology of the Folktale* (trans.) Laurence Scott. University of Texas Press, 1968.
- . *Theory and History of Folklore*. Manchester University Press, 1984.
- Rice, Phillip & Waugh Patricia (eds.). *Modern Literary Theory: A Reader*. United Kingdom, [1989(1992)].
- Sagan, Eli. *Cannibalism: Human Aggression and Cultural Form*. San Francisco: Harper & Row, 1974.

Bhikhari Thakur's Bidesiya: A Folk Artefact in Bhojpuri

Amod Kumar Rai

Abstract: Folk theatre or Performances are not any derelict of Natyashashtra, rather it cherishes some residual properties of its great tradition within its consistent innovations and improvisations. A perusal of any of the folk performances, viz., Swang, Nautanki, Rasleela, Tamasha, Yakshagna, Dashavtar, Jatra, etc., reveals some common traits like dance, song, costumes, actor, director and writer working in all of them and it is these common features that connect our folk traditions with the great lineage of Natyashashtra. India has the longest and richest tradition in theatre going back to at least 5,000 years. The origin of Indian theatre is closely related to ancient rituals and seasonal festivities of the country. Bharat's *Natyashashtra* (2000 B.C. to 4th century A.D.) was the earliest and most elaborate treatise on dramaturgy written anywhere in the world. Indian folk theatre but is not aloof from society, rather it is watered and nourished very much by the society. Suresh Awasthi opines, "Indian traditional theatre, like its counterpart in any other country, is a very rich and important element of the traditional culture. It incorporates elements from poetry, music, drama, dance, mime, graphic and plastic arts, religious and civil pageantry and various decorative arts and crafts. It reflects the people's beliefs and social ways" (53).

Keywords: Folk, Propaganda, Performances, Tradition, Talent, Aesthetics, Marxism, Class and Carnavalesque.

Folk art forms are very powerful media. These forms are used for conveying message to the people as most of the people are living in the villages in our country. Though some forms contain cheap entertainment, a majority of these forms but are good and serve to mend and also to entertain people. They teach us to learn new things for our way of living. Bansi Kaul writes, "Most of the forms are not cheap entertainment. They provide us with social wisdom. This wisdom does not work on obvious levels. We have to search for it with continuous concentration and ultimately find our expression, so that we do not imitate by imbibing" (Tradition 22).

than the much discussed and hyped writers of the main tradition. He himself was confident that there would be a time when my name and fame would surpass everyone:

Abhin naam bhail ba thora, jab ee chut jai tan mora,
 Tekra baad pachas barisa, tekra baad bees-dus teesa |
 Tekra baad naam hoi jaihan, pandit, kavi, sajjan yash gaihan
 Naikhi paat par padhal bhai, galti bahut laukte jai | (*Thakur Granthavali* 56)

Works Cited

- Huessein, Taiyab Pidot. *Bhikhari Thakur*. Sahitya Akademi, 2008.
- Mathur, Jagdish Chandra. "Bihar ke Bharatmuni" in *Saptahik Hindustan*, Vol. 3, 27 Oct., 1971.
- Pandey, G. *Jagte Raho sone Walon*. Radhakrishna Prakashan, 1983.
- . *Sahitya Ke Samajshastra Ki Bhoomika*. Goyal Enterprises, 1986.
- Ranciere, Jacques. "From Politics To Aesthetics." Continuum International Publishing Group, 2005. www.stroom.nl/media/Ranciere_The%20Distribution%20of%20The%20Sensible_Politics%20of%20Aesthetics.pdf.
- Singh, N. *Bhikhari Thakur Rachnavali*. Bihar Rashtra Bhasha Parishad, 2005.
- . *Alochak Ke Mukh Se*. Rajkamal Publication, 2005.
- Thakur, Bhikhari. *Devkirtan*. Doodhnath Pustakalaya and Press, 1958.
- . *Bhikhari Harikirtan*. Doodhnath Pustakalaya and Press, 1944.
- . *Beti Viyog*. Doodhnath Pustakalaya and Press, 1962.
- . *Bidesiya*. Doodhnath Pustakalaya and Press, 1940.
- . *Vidhwa Vilap*. Doodhnath Pustakalaya and Press, 1963.
- Upadhyay, K. *Bhojpuri Sahitya Ka Itihas*. Indian Folk Cultural Research Institute, 1972.

Critiquing Ethnic Insurgency in Literary Mode: A Study of Kiran Desai's *The Inheritance of Loss*

Arun Kumar Mukhopadhyay

Abstract: In Indian literatures in general, the concept of ethnic insurgency has received tonal varieties of expression over the passage of time. But in the context of post-colonial Indian English fiction, an issue such as ethnic insurgency figures a major topic of discourse characterizing the hangover of the great socio-political experience known as colonization. Ethnic insurgency as a theme assumes a further complex character in diasporic writing where the author engaged in his or her own exploration of the concept of 'home', views the trauma of a section of people who react to forces that threaten to destabilize their home and hearth. This paper titled "Critiquing Ethnic Insurgency in Literary Mode: A Study of Kiran Desai's *The Inheritance of Loss*" seeks to problematize the writer's treatment of ethnic conflict and the changes in life-pattern triggered forth by the Gorkhaland movement of the Nepalees in the Eastern Himalayas during 1980s. Apart from a factual fidelity to the movement, the novel also bears some other traits such as cultural snobbery, amnesia of one's roots and a vain search in characters (both migrant and indigenous) for a lost Elysium called 'home' which turns out to be a conceptual site after all, in this multicultural and globalized world order. Interestingly, all these peripheral themes are elaborated in the backdrop of a living ambience of several disruptive forces that cumulatively gesture to some 'loss' of the original métier of belonging and determine the nature of experiences for the characters in the novel.

Keywords: Colonization, Ethnic, Identity, Loss, Home, Diasporic.

Subaltern study has been an important derivative of the post-colonial discourse of 'writing back' to the 'grand narratives' of the colonial West and some of the modern fictions by Indian English writers tackle among other themes, the disturbing issues such as the condition of *dalits* writhing under the burden of double colonialism and a resultant eruption of ethnic insurgency. The present article "Critiquing Ethnic Insurgency in Literary Mode: A Study of Kiran Desai's *The Inheritance of Loss*" deals with Desai's treatment of the

systems in his or her own tradition and the norms or values endorsed by the indigenous culture, no matter if he/she is at home or abroad, or belongs to a high or low stratum of society.

Desai's discourse on ethnic insurgency thus seems to be subsumed under this central thesis of psychological migration in the characters, particularly the *dalits* or subalterns, who experience modern life as a continuous menace to their ideals of right, justice or dignity; as synonymous with an onus of common 'inheritance'—a 'loss' of the original *métier* of existence, of roots, one has to bear as one's cross.

It is however not surprising that if a character like Sai has the nurture within to accept the 'loss' with a matured reflection, a subaltern like Gyan equally owns the nature to react to this unsavoury 'inheritance' with a hysteric rejection.

Works Cited

Anderson, Benedict. *Imagined Community: Reflections on the Origin and Spread of Nationalism*. Verso, 1938.

Desai, Kiran. *The Inheritance of Loss*. Penguin, 2006.

Shroff, Satish. *Kathmandu Blues: The Inheritance of Loss and Intercultural Competence*. Feb 10, 2007. Accessed on 15.04.2017. www.boloji.com/index.cfm?md=Content&sd=Articles&ArticleID=4020.

Spivak, Gayatri Chakrovarty. "Can the Subaltern Speak?". *Marxism and the Interpretation of Culture* (eds.) Nelson Carey & Lawrence Grossberg. Macmillan, 1988.

Expressions of Symbolism in John Osborne's *Look Back in Anger*

Mamta Paithankar & Usha Jain

Abstract: Literature is an artistic piece of creativity in which a writing mechanism is applied to articulate individual's ideas or feelings in a particular genre. Literary devices are used by the writers to provide richness and unique shade to make a sense of the work deeper. Symbolism in literature is an approach used as an object, person, condition or actions which have a profound essence in its framework. The present paper deals with symbolism used by John Osborne in his well known play *Look Back in Anger*. Through the use of a literary device, the dramatist desires to enhance his writing and offer deep insight to his readers. Osborne uses various symbols to form a definite mood or sentiments in his work of literature. On the whole, he tries to entwine signs into his writing to point out that certain essentials are proposed to be taken as symbolic.

Keywords: Literature, Symbolism, Sentiments, Mechanism.

Literature consists of millennial filaments by which the beautiful piece of art can be woven. Each filament is equally indispensable in the creative work. There are miscellaneous narrative methods to narrate literature. Realism in literature is an approach that attempts to describe life without idealistic subjectivity.

Every great trance starts with a dreamer. Always memorize, you have within you the potency, the endurance, and the ardour to reach for the stars and to transform the world. It is very arduous to do a correct appraisal of any artist who has manufactured an exclusive works of art. John Osborne is, undeniably, one of the most distinguishable playwrights of England and is famed as the pirate of the New English Drama. His literary career triggered in the second half of the 1950s which epitomizes a transitional period in the history of English drama.

John Osborne uses to explicit his views through the situation and words of a dexterously drawn dominant character which was more a matter of technique than any gigantic transmission of personal self to

Poets in Our Civilization...Must be Difficult: Role of Allusions in T.S. Eliot's Poetry

Viraj O. Desai

Abstract: The paper under consideration primarily focuses on T.S. Eliot's allusive practices in his poetry, by attempting to understand the poet's intention for making such a frequent use of allusions in his poetry. This paper also analyzes a few of Eliot's poems and the use of allusions in those poems. Lastly, the paper deals with the various sources of Eliot's allusions and tries to put forward some probable reasons behind such a frequent and constant use of allusions in his poetry and how it does or does not make him a poet difficult to understand.

Keywords: Allusions, Poetry, Poets.

T.S. Eliot's poetry is known for its allusive nature. His poems are so full of allusions and references that he is often considered as a *difficult* poet. Allusions in Eliot's poetry have always been intentional. But the fact that the allusions, references and notes in his poems have made his poems difficult to comprehend for his readers, has always disheartened him. One may argue that neither the knowledge of Eliot's allusions and references make the reading of his poetry more enriched nor does their ignorance make it altogether impossible for readers to interpret his poetry. Before entering into this debate, it becomes necessary to understand the reason behind the large amount of allusiveness in Eliot's poetry.

Before analyzing the question of allusiveness in Eliot's poetry in detail, it would be fruitful to give a brief explanation of *allusion* as a literary concept. *The Penguin Dictionary of Literary Terms & Literary Theory* describes the term 'allusion' as, "an implicit reference, perhaps to another work of literature or art, to a person or an event. It is often a kind of appeal to a reader to share some experience with the writer. An allusion may enrich the work by association and give it depth" (Cuddon & Habib 25).

While using an allusion, a writer assumes a literary tradition or a body of knowledge which is common to him and his readers. An author

Milton, John. *Fifteen Poets*. Oxford University Press, 2014.

Sri, P.S. "Upanishadic Perceptions in T.S. Eliot's Poetry and Drama". *Rocky Mountain Review*, Vol. 62, No. 2. Rocky Mountain Modern Language Association, 2008. PDF. Accessed October 29, 2016. www.jstor.org/stable/20479528.

Sullivan, Hannah. "Classics". *T. S. Eliot in Context* (ed.) Harding, Jason. Cambridge University Press, 2011. Accessed on October 29, 2016. www.jstor.org/stable/808909.

Worthington, Jane. "The Epigraphs to the Poetry of T.S. Eliot". *American Literature*, Vol. 21, No. 1. Duke University Press. 1949. PDF. Accessed on October 29, 2016 www.jstor.org/stable/2921214.

Muddling through the Language Clutter: Scouring for a Middle Path

Debmalya Biswas

Abstract: The futile state of conflict between structuralism and post-structuralism can possibly be resolved by negotiating a middle path, whereby the ideological extremities are dispensed with, to accept that the faculty of language or any creative faculty is too dynamic to be dealt within the parameter of structure. To simplify the fuzziness of this stance, the 'fluid' nature of language, or any creative faculty, has been descanted upon. The disjunction between perceptual nothingness and actual nothingness, in the 'madhyamaka' school of thought, has been invoked to arrive at the conclusive remark that structure or pattern is fleetingly deceptive, with the possibility of continual deferment.

Keywords: Middle path, Structuralist, Homogeneity, Heterogeneity, Language.

Polarization for the sake of conceptual and ideological distinctiveness often spawns chasms so cantankerous, that the ramifications of further deliberation become counter-productive. Conflicting ideas pervade every domain of rational thought. But conflict is not a hindrance. It exists as an integral and indisputable undercurrent of thinking as well as human nature. Conflict degenerates into a frantic scramble for power when the premise is squeezed dry of its fertile potential. There would be an appalling dearth of ideas, interpretations and perceptions had conflict been crucified as the instigator of discord. It is justified to concur that where there is no conflict, there is no independent thought. However, this conflict is not to wrestle over an impasse, but to acknowledge all perspectives how-much-ever divergent they might be. The productivity of conflict can be realized, when in its aftermath, the rifts between the poles, have been neutralized and the quest for the middle path can ensue. In the Chinese martial tradition, when two swordsmen joust, it is not blatantly for striking or defending. When their swords meet, depending on where they collide and with how much force they strike, they

Sacrificed Independence to Survive Partition: A Humanistic Study of Manohar Malgonkar's *A Bend in the Ganges*

Vishakha Sen

Abstract: British Empire's decline altered the entire demographical geography of Indian subcontinent due to Partition, witnessing major exodus of people across border. A massive psycho existential complex in sub-conscious of victims' generation perpetuates even today. Initial Partition fiction portrayed factual history as Bhisham Sahni's *Tamas*, Manto's *Kingdom's End and Other Stories*. Later fiction has exposed Partition's irony of splurge of slaughter occurred due to religious difference, blinding perpetrators off religious secularism. The research paper is a study of Manohar Malgonkar's *A Bend in the Ganges* which graphically delineates cause of Partition. Politically it was religious dogmatism alongside British foil but at societal level, plummeted morals led to impetuous decisions, prompting unchecked actions, thereby collective core of humanism in social matrix perverted.

Keywords: India, Partition, Humanism, Novels.

The repressed trauma of Indian Partition finds an apt catharsis in Indian English novel. It concerns with tyranny of the historical moment still fresh in repressed psyche of citizens, taking humanistic form in characters' action, cultural repercussions in consciousness in Partition novels. Manohar Malgonkar's diverse experience in British Indian Army service from 1942 to 1952, manganese mine, tea plantation, conservationist, big game hunting, business and politics have played crucial role in capturing the hues of Indian socio-political life. Malgonkar wrote about first Indian war of independence of 1857 in *The Devil's Wind*. Further Partition and riots before and after it figure prominently in *Distant Drum* and *The Princes* respectively. This interest in political-histories is due to Malgonkar's professional life as a soldier in Nepal, Indo-China, Malaya and Western Europe. But exclusivity of *A Bend in the Ganges* as a historical Partition novel is due to dissection of inner human psyche, gripping plot highlighting closing decades of British rule in India. He projects humanistic morals at loggerheads through perennial action of violence, revenge articulated at different narrative levels in the plot. Malgonkar is "the John Masters of Indo English

A Study of the Use of Political Satire in Shrilal Shukla's *Raag Darbari*

Ali Mojiz Rizvi

Abstract: Political satire is an appealing agency of looking at the underlying socio-political patterns of society in order to talk about many sensitive social issues, dogmas, and customs in a repressive society. *Raag Darbari* is a Sahitya Academy Award winning novel by Shrilal Shukla, originally published in Hindi in 1968 and then translated into English by Gillian Wright in 1992. In *Raag Darbari*, Shukla attempted to satirize the post-independent India, which is too proud of her new found freedom, democracy and scientific progress. Through this paper, I am trying to show how Shukla uses the politics of a village, Shivpalganj, to satirize the politics of the whole country.

Keywords: Hindi literature, Indian novel, Political satire, Satire, Shrilal Shukla.

He saw democracy squatting on the ground next to his wooden bed, his hand folded in supplication. His face looked like a ploughman's, and he couldn't even speak good Hindi, let alone English (Shukla 135).

The word 'satire' derives from Latin word *satura* meaning 'medley' or 'mature'. Satire is a popular literary form which has the power to point out the deficiencies in certain human behaviours, cultures, religions, and societies in humorous way. Therefore, satire has the ability to shield its author from culpability for criticism, because it is implied rather than overtly stated; in this way, it becomes a powerful tool for dissenters in difficult or oppressive political and social periods. In the words of noted critic M.H. Abrams satire is, "the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation.... It uses laughter as a weapon, and against a butt that exists outside the work itself" (353). That butt or the target may be of an individual, or a type of person, a class, an institution, a nation,

Face Negotiation and Politeness in Conflict Situation: Studying Parent-Child Communication in Jhumpa Lahiri's Short Stories

Devi Archana Mohanty

Abstract: Politeness and Face negotiation are an integral aspect of interpersonal communication. The significant role of face for maintaining harmony has long been acknowledged in the studies of politeness. Politeness arises as a result of effective face negotiation in interaction. A successful face negotiation may set a ground for relational growth whereas a lack of it might lead to miscommunication, distance in relationships. In daily interpersonal communication, participants take face negotiation as a natural process. Very often it goes unnoticed. However, when differences and conflict set in a familiar relationship, the participants become apprehensive of each others' exchange of face. Face negotiation in such situations becomes quite challenging. The present paper intends to explore how management of 'face' becomes riskier in situations of conflict in interpersonal relationships. The paper discusses the importance of face while throwing a brief light on the principles of politeness. For analysis, the paper takes up two short stories of Jhumpa Lahiri, "Unaccustomed Earth" and "Year's End". Both the short stories revolve round parent-child communication where the protagonists engage in constant face negotiation while striving for a smooth communication. The methodology for analysis is taken from Face Negotiation Theory of Stella Ting-Toomey (1988). The analysis reveals that emotional strength and free communication are the base of effective face negotiation. It also observes that certain amount of mindfulness on the part of the participants caters to relational growth while lack of it leads to discontentment in interpersonal relationships.

Keywords: Face, Politeness, Face negotiation, Interpersonal communication, Mindfulness.

1. Introduction

Politeness is an important aspect of human communication. It is a social, behavioural phenomenon reflected verbally as well as non-verbally. In daily communication, there is a need for maintaining smooth and effective interpersonal relationship. For this, politeness

Traversing the Unending Desert of Untold Pain: A Study of Indira Goswami's *An Unfinished Autobiography* and Kamala Das's *My Story*

**Ms.Nibedita Das &
Prajna Paramita Panigrahi**

Abstract: To face the lifelong pain, suffering, humiliation and torture the new Women take up their pen to fight back their honour and self-respect by asserting their real self. The pain to bear a lifeless life, the torture to keep quiet and the unfulfilled desire at heart they are tormented to take their own life. Both Indira Goswami and Kamala Das are so depressed in their life that they develop suicidal tendencies. But with pen in hand, they begin to forget their sorrow; they become aware of their creative abilities making them more strong and bold. Their suffered soul finds peace in releasing the mind storm in paper. Their emotional torments, untold desires, endless suffering and unmeasured injustice find their proper shape through their pen, so it is pen which saves their life.

Keywords: Women, Writing, Suffering.

Kamala Das's *My Story*

My Story is a truthful account of an Indian woman who is valiant enough to fight against gender biased customs and traditions. Her portrayal of female sexuality is somewhat made her autobiography controversial but it is honest on her part as she always put forth honestly what she always felt. Her feminine sensibility requires fulfilment in love which she could not get in her life. Her 'greed for love' leads her to sexual unions, but not love. Her feminine desire is badly wounded by masculine cruelty, mercilessness and sexuality. Though at some point of time she becomes frustrated but she fights back with a pen in hand.

It is considered as "the most outspoken and controversial autobiography that has become a cult classic" for the kind of subject it addresses which is still considered distasteful. Her story reflects human touch as she not only depicts 'the story of her life but also of her body' and which makes her a bold woman writer who does not

Chetna Tying the Noose: From a Woman by Sex to a Hu‘Man’ by Gender through Performativity

Bhagyasree B. & Sujarani Mathew

Abstract: Amidst the enforced heterosexuality and phallogocentrism a woman becomes a hu‘man’ through performativity, wrenching herself free from her subversive body acts. K.R. Meera, the promising woman writer of the 21st century, narrates a family’s tradition and profession of execution which had been performed by men for decades. It was the turn of Chetna Grddha Mullick to be the next executioner which carves history anew. The novel espouses a woman’s performativity which is partly her choice and partly a compulsion. The concept of gender as performative is what Judith Butler advocates in her *Gender Trouble*. She posits that what we conceive to be the essence of gender identity is constructed through a set of accepted conventions and practices strategically given to a girl or boy child. This is true in the case of Chetna as she chooses the profession of men, to be a hangwoman, and with this choice she recreates her gender of femininity unlike the one which is traditionally accepted. Since the sexes are taken as binary both in their morphology and constitution, it is not necessary to consider the genders also in terms of binary. In other words, gender is independent of sex. If this is the case, Chetna, who is labelled a woman by her sex, recasts her gender in a new mould by performing the so called *masculine actions* thereby creating a performativity of her own.

Keywords: Sex, Gender, Performativity, Phallogocentrism, Femininity, Noose.

Hangwoman is an intensely tangled narrative with thousands of ‘... small but perfect’ (Meera 23) nooses hanging down with mighty jaws. “At the heart of *Hangwoman* is Chetna, the 22-year-old daughter of 88-year-old Phanibhushan Grddha Mullick, self-professed veteran of 451 hangings” (Sriram 64). Born in a family of Grddha Mullicks with the traditional profession of hangman, Chetna never happens to be a hangwoman, but chooses her destiny. *Hangwoman* throws light into the dark lanes of the social circle untrodden by women folk.

Women Beyond ‘An Introduction’: A Futuristic Roadmap

Anam

Abstract: Traditionally though men and women have been compared with the two wheels of the social cart, essential for sustenance of society, yet the fact remains that women have always been the fractured wheel clinging to the other for survival. The plight of Indian women is all the more complex given their socio-politico-economic conditions as antithetical to their emancipation. Ironically, the legacy of discrimination is internalized through repressive/ideological processing plants (Lee Maracle) whereby women themselves turn into agents of patriarchy. Simone De Beauvoir famously claims in *The Second Sex*, one is not born, but rather becomes a woman. Gender is performative (Judith Butler). One needs to understand the distinction between sex and gender, the former being ingrown, the latter acquired, hence susceptible. Women’s liberation cannot be thought of without questioning the fundamental division of labour legitimized by patriarchy. Looking at the Indian context one realizes that even when some women break out of the private sphere to enter into the public arena, the unpaid care work falls back upon lowly paid women from marginalized section, completing the vicious circle. This paper attempts to explore the dynamics of Indian womanhood, its constraints and possibilities. It acknowledges the value of women’s unpaid care work of happy homemaking as prerequisite to healthy GDP growth. Arguably women’s liberation needs to be based on concrete material foundation. Hence, it is imperative that women’s care work be given its due social as well as material recognition through innovative policies and planning.

Keywords: Patriarchy, Gender, Second Sex, Womanhood, Happy homemaking, Liberation.

Introduction

To whom thus Eve with perfect beauty adorn’d,
My Author and Diposer, what thou bidst,
Unargued I obey, so God ordains,
God is thy laws, thou mine, to know no more,

Feminism needs to be restructured as a humanistic project for real emancipation of society, hence all its members. Such a wider outlook will ensure a new morality in the sphere of relationship between the sexes. What makes the proposal workable and feasible is its dependence on 'non-material' sharing (a non-exhaustive resource) that would promote human bonding. Thus, without challenging the essential biological role of either sexes and avoiding the narrower trap of essentialism, the proposal suggests a path towards a new 'era' of human history through complementation. Sushmita Sen rightly said in the final round of beauty pageant, 1994; "Just being a Woman is God's gift. The origin of a child is a mother, a woman. She shows a man what sharing, caring and loving is all about. That is the essence of a woman."

Notes

1. Hawkes, K. Proceedings of the National Academy of Science, 2015.
2. Beauvoir, Simone de. *The Second Sex*. New York: Vintage Books 1989, (1952). Print.
3. Das, Kamala. *My Story*. Harper Collins, 2009.

Works Cited

- Angelou, Maya. "I Know Why the Caged Bird Sings." Accessed on 1 February, 2017. www.emilyspoetryblog.com/i-know-why-the-caged-bird-sings-of-maya-angelou
- Chatterjee, Partha. *The Nation and Its Fragments*. Oxford University Press, 1995.
- Das, Kamala. *Summer in Calcutta: Fifty Poems* (Books, 1965) [WorldCat.org].
- De Souza, Eunice. *Nine Indian Women Poets: An Anthology*. Oxford University Press, 2001.
- Gandhi, M.K. Quotes > Quotable Quote. Accessed on 1 February, 2017. www.goodreads.com/quotes/593503-of-all-the-evils-for-which-man-has-made-himself.
- Ghose, Sagarika. "The NCW has failed the Indian woman. It should be scrapped." *FirstPost*, 18 July, 2012. Accessed on 1 February, 2017. www.firstpost.com/india/the-ncw-has-failed-the-indian-woman-it-should-be-scrapped-381459.html.
- Mill, James. *The History of British India* [1817], Vol. 1. Atlantic Publishers, 1990.

Fiction

And Thus I Failed

Ruchi Nagpal

My earliest memories of Fatima are when I was twelve years old. She was the youngest daughter of Savita amma. Savita amma worked in our house for seven years and in those seven years, I developed a sacred bond with Fatima who was then five years old. She used to come with Savita amma every Sunday. I eagerly waited for Sundays just to meet her and to exchange many untold stories with her.

She became my best friend as she very eagerly listened to every story I told her. She never went to school and I was always ready to teach her whatever I could. I told her fables about fairies, prince, princesses and witches. I told her everything about palatial kingdoms and distant lands.

She was a very curious girl and would always come with a bag full of questions.

She would ask me “didi, why do you go to school?”

To which, I very gleefully would answer, “to become an astronaut”.

Then she would ask “didi who has created us”? And I very confidently would say “God”.

And her queries never ended.

One day she came on her usual time but without her bag of queries. She was rather quiet on that day. Therefore, I asked her “Fatima don’t you want to know that why sugar is too sweet and lemons too sour.”

She smiled but said nothing. I asked her once again that what is holding her back from her usual chitchat.

She very innocently said “didi, yesterday I heard some children talking about their favourite colour , but I couldn’t understand what they were talking about.”

“Didi, what are colours?”

Our Esteemed Contributors

1. **Dr. Panchali Mukherjee**, Associate Professor, Department of English, Christ Academy Institute for Advanced Studies, Hullahalli, Bengaluru, Karnataka, India.
2. **Dr. Muralikrishnan T.R.**, Associate Professor, MES Asmabi College, Kodungallur, Thrissur, Kerala, India.
3. **Dr. Neeti Singh**, Associate Professor, Department of English, Faculty of Arts, The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat, India.
4. **Dr. T. Neishoning Koireng**, Assistant Professor, Centre for Tribal Folklore, Language and Literature, Central University of Jharkhand, Ranchi, Jharkhand, India.
5. **Dr. Amod Kumar Rai**, Assistant Professor, BPG College, Kushinagar, Uttar Pradesh, India.
6. **Dr. Arun Kumar Mukhopadhyay**, Assistant Professor, Department of English, Ramkrishna Mahavidyalaya, Kailashahar, Tripura, India.
7. **Mamta Paithankar**, Assistant Professor, Department of English, SVCE, Indore, Madhya Pradesh, India.
8. **Dr. Usha Jain**, Assistant Professor, Department of English, GACC, Indore, Madhya Pradesh, India.
9. **Viraj O. Desai**, Teaching Assistant (English & Communication Skills), Department of Applied Mathematics & Humanities, Sardar Vallabhbhai National Institute of Technology, Surat, Gujarat, India.
10. **Debmalya Biswas**, Research Fellow, Centre for Linguistics, Jawaharlal Nehru University, New Delhi, India.
11. **Vishakha Sen**, Ph.D. Research Scholar, Department of English and Modern European Languages, University of Lucknow, Lucknow, Uttar Pradesh, India.
12. **Ali Mojiz Rizvi**, Research Scholar, Department of English and Modern European Languages, University of Lucknow, Lucknow, Uttar Pradesh, India.

13. **Devi Archana Mohanty**, Research Scholar, Department of Humanities and Social Sciences, Indian Institute of Technology, Kharagpur, West Bengal, India.
14. **Nibedita Das**, Research Scholar, Utkal University, Orissa, India.
15. **Dr. Prajna Paramita Panigrahi**, Lecturer in English, DDCE, Utkal University, Orissa, India.
16. **Bhagyasree B.**, Research Scholar, St. Thomas College, Kottayam, India.
17. **Dr. Sujarani Mathew**, Assistant Professor, Research & PG Department of English, K.E. College, Kottayam, India.
18. **Manjot Kaur**, Senior Research Fellow, Department of English and Cultural Studies, Panjab University, Chandigarh, India.
19. **Deepanjali Sharma**, Ph. D. Research Scholar, Department of English and Comparative Literature, Central University of Jammu, Jammu and Kashmir, India.
20. **Anam**, M.A. Student in English, Jamia Millia Islamia University, New Delhi, India.
21. **Prof. O.P. Arora**, Poet, Novelist and Short Story Writer, Faculty, Delhi University, New Delhi, India.
22. **Dr. Sasan Bazgir**, Assistant Professor, Tehran Medical Sciences Branch, Islamic Azad University, Iran.
23. **Dr. Rajeev Yadav**, Assistant Professor, Department of English, R.S.N.D. Government Degree College, Captainganj, Basti, Uttar Pradesh, India.
24. **Dr. Ujjwala Kakarla**, Associate Professor, English, Guru Nanak Institutions Technical Campus (Autonomous), Hyderabad, India.
25. **Dr. Shipra Malik**, Assistant Professor, Department of English, Chaudhary Charan Singh University, Meerut, Uttar Pradesh, India.
26. **Alyas Ahmed Wani**, Research Scholar, Barkatullah University, Bhopal, Madhya Pradesh, India.
27. **Muskan Dhandhi**, M.A. Student in English, Ambedkar University, Delhi, India.
28. **Ruchi Nagpal**, M.A. Student in English, Jamia Milia Islamia University, New Delhi, India.