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Editorial

The July 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 31 August 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.

It is my honour and privilege to inform all the well wishers of *GNOSIS* that *GNOSIS* has been included in the approved journal list of UGC with serial number 48815. On behalf of the entire family of *GNOSIS* I would like to thank the officials of UGC for recognising the hard and honest work put in by each and every member of *GNOSIS* and enlisting it in the approved list of journals. I would also like to take this opportunity to thank all the Academicians and well wishers of *GNOSIS* who recommended *GNOSIS* to be included in the UGC list.

There are thirty-four research/critical articles, two poems 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
Editor

The Modern and the Democratic: Indian Poetry after Independence

K. Satchidanandan

Submitted: 25 October 2017, Accepted: 25 October 2017.

Abstract: In this article I argue that two seemingly antithetical yet overlapping projects characterize the poetry of independent India: modernization and democratization. By modernization I mean that radical transition of sensibility, perception and idiom that overtook Indian poetry in most languages in the 1950s and 60s. By democratization, I mean the engagement of literatures with collective destinies reflected in content as well as the employment of everyday language and folk traditions at the level of form. The article traces the evolution of modern poetry in India in post-Independence times up to the present. It looks at how our Modernism, even while indebted in some ways to Western models, is essentially indigenous and is a product of the circumstances of our social and literary history. An innovation of poetic devices was a natural aesthetic demand arising from the new complexities of life in India after independence. By the middle of 1960s most Indian languages had effected a revolution of form in poetry in order to capture the textures and nuances of these new developments. By the mid-70s however it was evident that these changes were inadequate to express the aspirations of subaltern sections of the society who were now waking up and demanding their share of democracy. This meant the rise of dalits, women, adivasis and others sections who had so far been represented mostly only indirectly in Indian poetry. They brought new idioms and ways of looking at reality. Later new issues like those of environment, and unequal development, communal tensions etc too began to seek expression in poetry. Now with the new social media poetry is again getting innovated making use of the new tools made available by technology.

Keywords: Modernism, Ignaled ion on, Ignaled ion, Subaltern, Environment, Feminism, Dalit movement, Tribal poetry, New media.

Dhoorjati, the 16th century king of Madurai once declared a prize of 8,000 gold coins to a poem adjudged the best by the scholars and

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Chinua Achebe's *Things Fall Apart* and The Social Transformation of Feminist Garbs in Female Writers of Contemporary Literature

Christopher Babatunde Ogunyemi

Submitted: 31 July 2017, Revised: 20 October 2017, Accepted: 20 October 2017.

Abstract: This paper x-rays Chinua Achebe's *Things Fall Apart* in line with feminism and allocates strategic roles to his female characters in time and space. It goes further to visualize how other female writers have continued in the Achebean literary tradition to allocate more tremendous roles to their female writers, such writers, as Buchi Emecheta, Zaynab Alkali, Helon Habila, Lola Shoneyin, Chika Unigwe and Chimamanda Adichie have demonstrated various roles accorded women in the plots of their novels. The paper solely relies on Judith Butler and her portrayal of the theory of performativity which explains the difference between biological disposition and cultural motivation of gender for the development of women in contemporary society.

Keywords: Achebe, Fiction, Gender, Patriarchy, Nigerian Literature.

1. Introduction: Achebe and the Visualization of Women in African Cosmology

Chinua Achebe's portrayal and preoccupation of women in *Things Fall Apart* (1958) is overt with multiple explanations. To start with, Achebe is a first generation post-colonial writer who showcases African culture and patriarchy in most of his writings. To examine images of women in Achebe's *Things Fall Apart*, it is expedient to re-echo Okonkwo and his roles in the formation of the plot of the novel, and re-consider the roles and activities of Achebe's female characters and their contributions to the plot. To start with, *Things Fall Apart* must be seen as a reaction against the colonial work, *Mister Johnson* (1939) written by Joyce Cary. In *Mister Johnson*, Cary creates a weak Nigerian man who works in London as a clerk during the colonial period; Johnson, as the name depicts, is a mimic man polarized by an inferiority complex and not a representative-image of Africa. Achebe's *Things Fall Apart* presents pre-colonial Africans and Okonkwo as an epitome of Africa regenerated person with vision. However, women

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Dalit Women and Identity Politics in Dalit Literature: Questions of Exclusivity and Representation

Karan Singh

Submitted: 29 September 2017, Revised: 17 October 2017, Accepted: 20 October 2017.

Abstract: The Hindu caste system as a structured pyramid of castes, privileges not only upper castes with certain rights, it also puts at each level men are at the top and women at the bottom. This juxtaposition of caste and gender leads to aggregated exploitation of a Dalit woman who has to additionally bear the tortures and invisibilities which our patriarchal social order imposes upon females as a weaker gender. With the ascendancy of Dalit movement as a political and aesthetic force, aggravations of identity and community feelings in Dalit males have increased the risk of objectification of Dalit women. Dalit movement, ironically, has made Dalit women an easy target for restrictions from the neo-conservatists of their own community who fortify the identity of their community through them. While feminism is rightly charged for ignoring the peculiar socio-economic environment which made a Dalit woman's experience studiously different from the upper class female, the rising tide of Dalit movement cannot be absolved of strong patriarchal leanings. The present paper seeks to argue for a reassessment of parameters of Dalit movement through a greater awareness of Dalit woman's historical independence and her peculiar situation at the crossroads of gender and caste.

Keywords: Dalit, Feminism, Caste, Patriarchy.

Any discussion on Dalit and Dalitism is prone to be incomplete unless we take into account a strong undercurrent of Dalit women and their condition as a part as well as a separate stream under the overall space of Dalit literature. With it, it can also be argued that any perspective on Dalit women is bound to be lop-sided unless we take into consideration the peculiar socio-economic milieu in which she is placed. Dalit women are rightly seen as thrice-subjugated as women, as Dalit women, and as Dalit women who perform impure tasks. The telling description of Dalit women at the bottom of social pyramids, as seen by Dr. B.R. Ambedkar is crucial in understanding their position as

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Persecuted in Homeland: K.L. Chowdhury's *Faith and Frenzy: Short Stories from Kashmir*

Rajiv Katoch & Ravinder Singh

**Submitted: 30 September 2017, Revised: 10 October 2017,
Accepted: 20 October 2017.**

Abstract: Exile and displacement are the phenomena as old as human civilization. The exodus of Kashmiri Pandits in the wake of the rise of separatist sentiment, like other displacements, has given birth to a plethora of writings in all possible years. The sentiments of homelessness, nostalgia and alienation get amply reflected in the writings of all Kashmiri Pandits. This paper undertakes to study some of the stories from Dr. K.L. Chowdhury's *Faith and Frenzy: Short Stories from Kashmir* and explore the ways in which the author negotiates the sense of loss, terror, horror, alienation and homelessness in the lives of ordinary Kashmiri Pandits as a result of armed struggle in Kashmir and the subsequent ouster of Kashmiri Pandits from the valley.

It is pertinent to mention here that this paper deals with the treatment meted out to Kashmiri pandits during or immediately before the exodus by their once friends and neighbours Kashmiri Muslims.

Keywords: Exile, Displacement, Kashmiri pandits, Alienation, Homelessness.

Dr. K.L. Chowdhury, the author of *Faith and Frenzy: Short Stories from Kashmir* is a displaced Kashmiri Pandit living in exile in Jammu province of the state of Jammu and Kashmir, an accomplished physician specialized in neurology is a popular medical practitioner among Kashmiri Pandits, Muslims and residents of Jammu. Beside his busy life as an accomplished doctor, Dr. Chowdhury manages to squeeze time for writing novels, short stories, poetry and travelogues. Amit Shankar Saha, in his article, "Exile Literature and the Diasporic Indian Writer" aptly observes that "Displacement, whether forced or self imposed, is in many ways a calamity. Yet, a peculiar but a potent point to note is that writers in their displaced existence generally tend to excel in their work, as if the changed atmosphere acts as a stimulant for them" (Saha,

Some stories in this collection have not been discussed in this paper due to the paucity of space and scope. However, the shock and infliction that the armed struggle unleashed has been aptly negotiated by Dr. Chowdhury. Rife with the Kashmiri Pandit's perspective of the mayhem that was post 1990's in Kashmir, the collection of short stories is extraordinary in its sensitivity, its deep-felt pain translated into art. It is a sort of wedlock between Sensitivity and Aesthetics. Chowdhury has brought into a close embrace the Muse of History and the Muse of Imagination. Real events and real people have been so aptly fictionalized that one merges imperceptibly with the other. The sensitivity of Dr. Chowdhury as an acute observer of men and manners and a sensitive human being at that gets amply reflected by the fact that he does not stereotype individual Muslims as the enemies of Kashmiri Pandits but maintains the objectivity in depicting them as they are.

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Metamorphosis in Ernesto Che Guevara: A Study of Socio-political background of Latin America with Reference to *The Motorcycle Diaries*

Sushil Kumar

Submitted: 22 September 2017, Revised: 10 October 2017, Accepted: 15 October 2017.

Abstract: Human being is a socio-cultural construct, s/he not only acquires influence from society but also influences and shapes it. The paper will examine the transformation which occurred in the life of Ernesto Che Guevara from explorer to a revolutionary leader and finally a martyr through the Motorcycle journey to Argentina, Chile, Peru and Venezuela. *The Motorcycle Diaries* throws light on the revolutionary personality of Che in an interesting way who has given supreme sacrifice while fighting with atrocious inequality and poverty in the world around. Che begins Motorcycle journey as a boy and by the end of it a complete metamorphosis occurs in his personality as he turns into a man with the mission of revolution.

Keywords: Metamorphosis, Latin America, Revolution, Poverty, Exploitation.

The Motorcycle Diaries is an account of the travels of Ernesto Che Guevara and Alberto Granado through Argentina, Chile, Peru and Venezuela. The text depicts the revolutionary personality of Che in an interesting way who has given supreme sacrifice while fighting with atrocious inequality and poverty in the world around. The focus will not be on the glorification of his personality rather to understand how personal transformations changed his life from a patient of asthma to a medical student, then to an explorer, then to a revolutionary leader and finally a martyr. The paper will explore and examine the relevance of Che and his savoir-faire in contemporary globalized world of 21st century.

The Motorcycle Diaries is one of the finest diaries in the world. Che, at the age of 23, along with his friend Alberto Granado set out his journey from Buenos Aires to explore Latin America in 1952 on motorcycle 'La Poderosa', a Spanish word which in English means 'the

Che is considered as one of the most important politicians and revolutionaries of the 20th century world. He dared to challenge capitalism and is included in 100 most influential persons of 20th century by *Time* magazine. He is recognized in the whole world for his principles and practice of revolutionary beliefs. To be precise, Che begins Motorcycle journey as a boy and by the end of it a complete metamorphosis occurs in his personality as he turns into a man with the mission of revolution.

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Women as Soothing Agents in the Plays of Henrik Ibsen

Kumar Piyush

Submitted: 23 July 2017, Revised: 20 August 2017, Accepted: 10 October 2017.

Abstract: The values for a life superior to the 'existing state' are laid by women in the world of Ibsen. In Ibsen's plays, as far as professional or business matters are concerned, women come across as vulnerable, nervous and fumbling creatures. But the deprivation of women, in one manner at least, leads to some positive results. Thanks to their exclusion from the professional life, women preserve traces of a different kind of existence—they are capable of exhibiting genuine human emotions and instincts. Feelings and desires are not suppressed or concealed by the women but consciously acknowledged and upheld. The paper pinpoints how the relation between man and woman, in Ibsen's plays, can be compared to that of the psychotic and the psychiatrist.

Keywords: Epoch, Truthfulness, Hidden desires, Insight, Psychotic, Psychiatrist.

Introduction

Henrik Ibsen, the great Norwegian, has been known for his remarkably sensitive, complex and vital female portraits. Once he wrote in one of his letters; "What will be the outcome of this mortal combat between two epochs, I do not know; but, anything rather than the existing state of affairs—so say I" (Ibsen, *Letters*: 234).

The values for a life superior to the 'existing state' are laid by women in the world of Ibsen. Ibsen has sometimes linked the condition of women in his time to that of the industrial workers. Although in the case of women it is not 'hunger' and other 'material considerations' that incriminate society, their frustrations spring nonetheless from the present 'epoch'. Ibsen insists on the superiority of the nobility of *character* to the nobility of *birth* or *wealth*, and adds:

This nobility... will come to us from two groups which have not as yet been irreparably harmed by party pressure. It will come to us

Conclusion

Whether Ibsen can be termed as a feminist or not is a different question that requires a separate discussion, but there can be no doubt about the fact that he gave a new facet to the portrayal of women characters in drama. His female characters are obviously not paragons of female behaviour or feminist ideals; rather, they have their flaws. Still, in the world of Henrik Ibsen, women are shown to be more truthful, nearer to self, and emotionally and mentally stronger than men, and perhaps rightly so. All the best drama is made up of the existential struggle for selfhood; and Ibsen's female characters are shown to be more immersed in this struggle than their male counterparts.

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Staging the Private Space: A Study of Dutta's *Agni Sajya*, Tendulkar's *Silence!* *The Court is in Session*

Devamitra Chakraborty

Submitted: 31 July 2017, Revised: 20 October 2017, Accepted: 10 October 2017.

Abstract: Utpal Dutta and Vijay Tendulkar are two stalwarts in the realm of modern Indian drama who have helped in the canon formation of Indian theatre. This paper tries to read two plays—Utpal Dutta's *Agni Sajya* (1988) and Vijay Tendulkar's *Silence! The Court is in Session* (1971)—as an exploration into the 'private space' of marriage and sexuality and the marginalization of women. *Agni Sajya* brings back on stage the issue of widow immolation in the twentieth century. *Silence! The Court is in Session* deals with the issue of unwed motherhood. The division of the public and the private is created by patriarchy promulgates the oppression of women. The two plays read together well justify the fact that the private space of women is a domain which is not politicized and hence becomes the sphere where violence on women has carried on across the ages. They explore successfully the 'construct' of private space which perpetuates the binaries leading to exploitation of women. Dutta's play exposes the vulnerability of a woman in the hands her male custodians in the sacral space called home. Tendulkar, on the other hand, exposes how patriarchy denies personal space to women and thereby negates her identity.

Keywords: Patriarchy, Commoditization, Sexuality, Women education, Women empowerment, Cultural revolution.

I

Feminists have argued that the politics of women suppression continues with the divisive politics of the social space into two—the public and the private. Women confinement is validated with the use of idioms like "the angel of the house" or the more violent form like "the mad woman in the attic" and leaving the public domain exclusively for the men. Arguments have been put forward by political thinkers that women representation in different public bodies like the political bodies, the legal system and lastly, their inclusion into the production

forced celibacy of the widows. Dutta argues for class revolution besides women education for the much needed women empowerment in India. *Agni Sajya* presents to us some typical dramaturgy of Dutta like the use of slogans in the play emphasizing the need for a radical movement. In fact Darshan Chaudhary criticizes Dutta for the overt use of slogans on the stage as it does not reflect the time he is presenting on the stage. The use of slogans necessitates the birth of a resolute woman. In a nutshell, it can be said that these two male playwrights politicize the private space and pave the way for future women playwrights to speak for women.

Notes

1. All translations are mine.
2. The Supreme Court of India overruled the verdict of the Delhi High court which dismissed the appeal for guardianship by the Appellant, who is an unwed mother and a Christian by faith, and gave mothers the right of guardianship of her illegitimate minor. Hindu Minority and Gaurdianship Act, 1956 gives primacy to mothers “social stigma and needless controversy”(12) regarding the custody of a illegitimate minor. Supreme Court also cites this law while granting the custody to the Appellant.

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Learning: A Study in Evolution, Emotion and Literature

Aiman Reyaz

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Abstract: Science has shown that majority of animals take birth with *nature* as the prime moving force while *nurture* comes a distant second. They have inflexible genes that give direction to their way of behaviour throughout their lives. Human neonates have very few basic reflexes, which make them vulnerable for longer period of time. Evolutionary psychology has proven that our species was naturally chosen for plasticity in brain maturity. Yet, when we breathe our first, we have ‘instincts’ for learning, understanding and showing interest. Emotions play a very crucial role in our learning and survival. Emotions have helped us to learn new things and to adapt ourselves to our surroundings. They help us in organizing our *passions*, which is essential for the survival of the human mind. A key instinctual behaviour of human infants is that they are active participants in their own learning, instead of being a mere receiver of stimuli. This paper would explore the question as to why is it that literature is considered to be the reflection of society. For example, around the two Great Wars, why was it that most writers, if not all, wrote poems or novels or dramas which reflected a sense of loss, or meaninglessness or absurdity or rage or ‘futility’ (a poem by Wilfred Owen)? Similarly, during the Victorian Age, people wrote about the tug of war between science and religion and the hierarchical relation between the two. Therefore, this paper will look into the possibility of exploring through various instances as to how writing and learning process are guided by our emotional make up.

Keywords: Nature/Nurture, Evolution, Emotion, Learning, Instinct.

It is natural to be curious about the workings of our mind; whether it works from instincts or from learning, whether it is static or it has plasticity for control. This paper will discuss both kinds of processes that are present, along with how emotions play a crucial role in the

ability, when we are in a given mood, to remember what we learned when previously in that same mood; and the other is known as Mood Congruence Effects, which is the tendency to notice or remember information congruent with our current mood (Baron, 235).

Parents and teachers are the primary source from where children learn their emotional habits. It is the role of a good educationist to keep in mind the emotional condition of a student. 21st century is the age of quick actions and even quicker results, but marching ahead without looking back, without analyzing the past will lead to downfall. Teachers have a very crucial role in developing and shaping the children. The children/students need never be forced into learning anything; however, what they can do, is that they can emotionally motivate and inspire the students/children to learn, and once the emotional penchant develops, soon they will start the learning process.

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Exploration of Woman Image in *Arranged Marriage* by Chitra Banerjee Divakaruni

Subhash Singh

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Abstract: The present paper focuses on the experiences of immigrant professional persons, especially woman characters. The stories portray issues relating to the experience of South Asian woman migrants. In the short story “Clothes” Divakaruni explored the image of that woman who believes in change according to demand of time. The story “The Word Love” represents the image of woman which depicts the dissimilarity between two types of human relationships. Banerjee displays helplessness of woman through the image of her protagonist of the story “The Bats.” The story, “Silver Pavement, Golden Roofs” focuses the embarrassing cultural inequity in the society of America. The story “The Disappearance” presents the image of Indian women who have no equality in their marriage and it becomes a type of trap from which only an act of disappearance can save. In “Meeting Mrinal”, Chitra explained the predicament of the protagonist who had married according to the Indian custom but later she has to admit a new life style and culture. In a way *Arranged Marriage* is a collected works of stories which depict conflicts and dilemma experienced by Indian women living in abroad or India.

Keywords: Dilemma, Emotions, Relationship, Marriage.

Divakaruni’s book *Arranged Marriage* consist a collection of short stories. Almost all these stories focus Indian immigrants who live in the USA. Majority of the stories have been narrated from the first person singular viewpoint. Banerjee highlights the experiences of immigrant professional persons, especially woman characters. The collection has eleven short stories entitled “Clothes”, “The Word Love”, “The Bats”, “The Maid Servant’s Story,” “Silver Pavements, Golden Roofs”, “The Disappearance”, “Meeting Mrinal”, “A Perfect Life”, “Doors”, “Affair” and “The Ultra Sound.” Majority of these stories discuss her women characters question the natural world of their lives, and their roles as wives, mothers, daughters and

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Journey of the European Occultists to India in Search of Esoteric Knowledge in late Nineteenth and Early Twentieth Century

Shaona Barik

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Abstract: The Europeans' interest in India during the colonial era had also been on account of the search for occult knowledge there. Instead of criticizing, demeaning various aspects about India in the likeness of British missionaries, orientalist these occultists were empathetic towards the condition of the natives and some of them even supported their revolutionary fight against the British race. These Europeans who had considerable sympathy for the natives took up academic interest in the East and depicted that Indian esoteric Eastern knowledge which had got marginalized was a part of its sacred exoteric counterpart. Some of these Europeans' fascination with the East even compelled them to adopt the lifestyle of natives or in other words, they had 'gone native'. This chapter gives brief accounts of the activities of those European occultists, whose curiosity about the East made them critical towards the ways in which the British Empire functioned.

Keywords: European occultists, Orientalists, Missionaries, 'Gone native.'

Small but a growing body of European people was arriving in the East in the quest for acquiring occult knowledge in the late nineteenth and early twentieth century. Direct contact with India, for instance, enabled them to attain certain occult experiences and further sharpened their interest in such phenomenon. They made attempts to understand Indian culture from a subjective perspective unlike what most other Europeans did in order to demean the natives to facilitate authoritative rule over them. "In giving an account of Indian belief, we who are foreigners must place ourselves in the position of a Hindu and not look at them through Western glasses" (Preface, Woodroffe: *Shakti and Shakta*). They became more empathetic towards the plights of the Indians. Some of them like Besant, Blavatsky, Nivedita criticized the injustices inflicted by the British upon the natives. They thus ended

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A Tale of Hidden Gender Roles: Exploring the Feminist Overtones in Lalithambika Antharjanam’s “Wooden Cradles”

Abhijith T.S.

Submitted: 09 July 2017, Revised: 16 August 2017, Accepted: 10 October 2017.

Abstract: A versatile talent in all the literary endeavours that had been undertaken, Lalithambika Antharjanam is a champion of women’s urge to freedom in Malayalam literature. The inhuman plight that veiled over the Namboothiri women of Kerala in the early decades was poignantly portrayed by the writer in her works. Her short story entitled “Wooden Cradles” is an ode to the nannies who dedicate their lives to the little children that they take care of and serving them in a self-effacing manner. Though the author is becoming nostalgic of caring figures like Nangelipennu, the overtones of feminist concern is inherent in the story. While the nanny becomes a wooden cradle that is abandoned by the child, it is only the woman who is destined to become so. The way such women are treated can also be called into question when we go deep into the story. This paper attempts to explore the nuances of such gender roles attributed to woman in many families, especially in Kerala. An experience that gets faded for the present generation, it is indeed symbolic of a woman being entwined in a web of duties to be dealt with.

Keywords: Gender roles, Foster-mother, Childhood, Cradles, Patriarchal, Confinement.

The growth of children is indeed special for every parent and the care that a child has a significant role in his/her life. In the Kerala context, especially on early days, there were women who took care of children and they had a role even prominent than the role of a parent. We can surely call them foster-mothers. They bring up the children, make umpteen number of sacrifices for them, who play the part of their mother, caretaker, teacher and even playmate and keep on serving them in a self-effacing manner even in the face of rejection from the little ones and indifference on the part of the parents. They tell the children interesting stories and engage them with various games in childhood. But when they become adults, they often forget those nannies and

The story centres on the significance of foster-mothers in childhood and the nostalgia that springs from such an experience. But the different layers of this short story from its plot to its title indicate the over-arching significance of gender roles that rule a woman's life. The stories of child, sufferings in bringing up children, the games and lullabies that the move the children are all associated with a mother figure which is in turn a woman. Even at the end of all such pain, the result may be neglect from the part of society. The formulation of such gender roles and its praxis over these ages put the women in shackles of confinement that debarred them from the popular front of society. The assimilation of such a gender role also enfolds caste based pretensions. While the women of the wealthy family move to the side, the major part of parenting assimilates to the disposition of a foster-mother who belonged to a lower caste. The prejudices that this practice carries can also be called into question in a society that is known for segregation based on caste. Thus the foster-mothers can be regarded as doubly marginalized sections of society. Their societal status as well as their gender steer them away from the social forefront and tie them within the borders of the family. Though there are widespread changes and a marked improvement in the condition of women in the contemporary context, there are still women who are running along the age old field. This short piece of fiction by Lalitahmbika Antharjanam in its core carries a call for change even while narrating a moving tale of nostalgia.

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Supernatural Forces in *Macbeth*

Gajender Kumar

**Submitted: 02 September 2017, Revised: 17 October 2017,
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Abstract: *Macbeth* is one of the famous tragedies of William Shakespeare. “A belief in the existence of the supernatural: ghosts, fairies, witches, etc., has been universal in all ages and times. Therefore, it was also in the age of Shakespeare in which there was almost a universal belief in the presence and power of the unseen. All classes of people, including the king, shared this belief because it was an age literally witch struck. Not only the common person, but also the learned and the cultured one believed in the supernatural. As a popular dramatist, Shakespeare had to furnish the public taste even if he may or may not have believed in the world of spirit. He uses all kinds of supernatural categories: the powers of the unseen, ghosts, fairies and witches to appear and reappear in one play after another. However, his use of supernaturalism has added a deep moral and psychological significance. It is brought into closest harmony with the character of the protagonists of his dramas. Writing for the stage, he did not hesitate to use whatever tended to make his dramas box-office hits.

Keywords: Existence, Struck, Supernatural, Harmony, Furnish, Hesitate.

The supernatural according to *The Oxford Dictionary* ‘includes all those phenomena, which cannot be explained by the accepted laws of natural science or by physical laws’. A belief in the existence of the supernatural: ghosts, fairies, witches, etc., has been universal in all ages and times. Therefore, it was also in the age of Shakespeare in which there was almost a universal belief in the presence and power of the unseen. All classes of people, including the king, shared this belief because it was an age literally witch struck. Not only the common person, but also the learned and the cultured one believed in the supernatural.

As a popular dramatist, Shakespeare had to furnish the public taste even if he may or may not have believed in the world of spirit.

Thus, Macbeth himself regards it as unreal ridicule, a shadow, a mere creation of his excited thoughts. Therefore, Shakespeare clearly intends the thoughtful audience to take it to be an illusion, a mental fantasy of Macbeth.

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The Issue of Creativity in the Film— *Menaxi: A Tale of Three Cities*

Dev Vrat Sharma

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Abstract: *Menaxi: A Tale of Three Cities* is an enticing tale of a young beautiful woman and a hapless writer suffering from a block for the past five years. The feminist perspective is central as in the preceding film; *Gaja Gamini* and may be autobiographical to some extent, yet the prime concern is to visualize the creative process itself from the perspective of both the writer and the characters. The story engages the writer in a persistent struggle with the lead character who refuses to be a submissive endorser of her fictional and scenic representation; she wants to see the same passion in the writing of Nawab as she is bestowed with, hence the difficulty of the male author in delineating with a *feminine sensibility*. *Menaxi* is an Avant-Garde film with bold experiments in stylistics and visual presentations, and a very ingenious and enduring display of vibrant colour patterns and beautifully poised music, very apt and befitting to the stylistic overhauling of the film, which comes about as an extended painting on a large canvass.

Keywords: Creative process, Avant-Garde, Extended painting.

Although the central concern in *Menaxi: A Tale of Three Cities*, as it was in *Gaja-Gamini*, remains the exploration of the ‘woman’;—the enigmatic essence of the woman, and can be viewed from a feministic perspective, quintessentially peculiar of M.F. Hussain. However, in *Menaxi*, Hussain has dealt with equal heed on to the vital question of creativity; the process of the artistic-creation and exploration of the writing mind. Along with this are the euphemistic concerns which have more or less perturbed all creative artists: the concern for time and space and the ensuing issues of location in history, permanence in art, and decadence and continuity of life forms. All these concerns are delineated with full commitment and artistic maturity and bold experiments in visual representation and narrative techniques, thereby making *Menaxi* a highly postmodernist work. The film with its rampant symbols and surrealist non-linear story-line appears as a reverie or an

Quite close to this concept is the fragrance of perfumes; Menaxi of Hyderabad is a perfume dealer, and it is the fragrance of Menaxi in the castle in Jaiselmer which absorbs and attracts Kameshwar, it is this fragrance which eludes the men folk, one which they feel but cannot transmute into an understanding.

Not divorced from the issues of creativity are the concerns for time and space. Hussain's treatment of time is in a similar monistic manner as that of the space, hence the abundance of the mono-chromatic images. Hussain, subscribes to the notion of merger of all times into one, and has therefore, allowed himself considerable freedom in the free play of these overlappings, however, the shifts of space is well defined with an apparent change in the colour. Thus in *Gaja-Gamini*; Benaras is represented in gold with sparkles of yellow and the jungles of Kerela have a hue of green. In Menaxi, the focus of colour display has shifted to the solo coloured attires of the heroine; different for a different landscape. The single coloured dresses are symbolic of her wholesomeness even in her fragmentary existence. Quite contrastingly, the consciousness of Nawab Sahab is associated with dusk and landscapes of barren land. In Prague, Maria, though still dressed in single colours is presented against the backdrop of majestic picturesque buildings, giving the film a semblance of a series of paintings or one moving painting against varied backgrounds. So are the colours central to the storyline, the colours of life investing beauty and meaning to an otherwise dull and spark-less life lived by its people?

Another powerful medium of expression in the film, or rather an aide to relive the experience, to objectify the emotions is the music. The music is strictly, and artistically so, in accordance to the scenic situations; in Hyderabad it is full with the vigour of romantic and devotional *Quawalli*, during the courtship scenes in Jaiselmer the *Dhola-Maru* theme is central. Even in Prague the Hyderabad music played at a slightly different note infuses a fresh breath of Indian-ness in the erstwhile exotic milieu.

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Mahesh Dattani's *Where did I Leave My Purdah*: A Psychoanalytical Study

Rashmi Jain

Submitted: 08 September 2017, Revised: 18 October 2017, Accepted: 25 October 2017.

Abstract: This paper presents a psychoanalytical study of *Where did I Leave My Purdah* by Mahesh Dattani. Through the inner consciousness and psyche of characters Dattani tries to bring out the problem of anxiety, trauma, depression and frustration in postmodern age. The eccentricity of Nazia Sahiba is outcome of her loneliness, guilt and rape trauma. Psychologists believe that the victim of sexual abuse or rape suffers from physical and psychological trauma including anxiety, depression, increased feeling of anger and loss of self image. Nazia abandons her child who reminded her of the wrongs done to her; she was not at all guilty for what she has done. On the contrary, in spite of knowing the fact that Ruby is her daughter, she doesn't leave a chance to trouble her. According to Freud, for a child the security of life depends on the parents and if they are deprived of the love and care, it effects the overall development of a child and creates emotional disturbance. The issue of dependency is exposed through the life of Ruby- Nazia's daughter and Nikhat- Ruby's daughter. The suffering and suffocation of the three generations has been indicated through Nazia, Ruby and Nikhat, each one is suffering from the anxiety and isolation. These problems affect the identity of Nazia and Ruby. Mahesh Dattani has also used the technique of play within a play through the story of Shakuntala. This story presents the traumatic condition of Shakuntala, her anxiety and loss of image after King Dushyant forgets that he has married Shakuntala. He abandons her and taunts her for calling him the father of her unborn child. Finally, Nazia accepts her mistakes and gives credit to all those who helped her in the establishment of the theatre company in India.

Keywords: Trauma, Anxiety, Psyche, Depressed, Theatre.

In the postmodern age, psychoanalytical study has assumed an important position. It exposes the deep layers of human mind and

been abandoned by their loved ones which created neurosis in their personality especially in case of Nazia and Ruby. Mahesh Dattani brilliantly exposes the psyche of characters and shows how modern men and women suffer from the problems of depression, anxiety and trauma which not only affect their own but the life of their family members as well.

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The Nightingale of India Revisited: Exploring the Function of Pathos in Select Poems of Sarojini Naidu

Jagadish Barat

**Submitted: 06 September 2017, Revised: 20 September 2017,
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Abstract: Sarojini Naidu, also known as the ‘Nightingale of India’, is one of the most renowned Indian poets in English. Her poetry vividly presents the Indian tradition, scenes and sensibility. The folk tradition and mythological stories of India have also been dealt with in a large number of her poems. The influence of the British romantic poetry is quite unmistakable in her poetry. It is equally interesting to note that her poems on the beauty and bounty of nature deserve special mention and ensure her lasting fame in the history of Indian English literature. However, the present paper seeks to explore the function of pathos in a number of poems by Sarojini Naidu. In other words, the paper is to exhibit how heart rending pathos reigns supreme in most of Naidu’s important poems.

Keywords: Pathos, Sufferings, Despair, Harsh realities, Struggles of life.

Introduction

At the very outset, one must point out that pathos refers to that quality in literature which makes us feel sad or take pity on some characters. According to Chris Baldick, pathos is “the emotionally moving quality or power of a literary work or of particular passages within it, appealing especially to our feelings of sorrow, pity and compassionate sympathy” (Baldick, 270). However, Sarojini Naidu is unquestionably an outstanding Indian poet in English. She was blessed with the creative power of a poet and this quality was revealed even at an early stage of her life. At the age of sixteen, she went to England and pursued her studies at London and Cambridge. The influence of the Rhymers’ Club and the encouragement of Edmund Gosse and Arthur Symons made significant contribution to the development of her poetic talent. Her volumes of poems include *The Golden Threshold* (1905), *The Bird of Time* (1912), *The Broken Wing* (1917) and *Feather*

“To Youth” is a personal poem where Naidu gives vent to her regret at the impending loss of her youth. She is pained to think that her youth and vigour will soon desert her for ever. She here personifies her youth as a lover who has turned out to be unfaithful to her. She reminds her Youth that she has lived with him for a long time. Together, they have enjoyed food and drink even in the alien land. She calls her Youth a ‘fickle friend’. She mourns that her Youth is about to abandon her for good. She pathetically remembers how her Youth once pledged to stay with her forever. But he is now going to break his promise. However, the poet exhorts her Youth to kiss her on her ‘mournful eyelids’ and her brow before departing from her. Thus, the poem abounds with the feelings of grief and agony. Here, Naidu has dramatized the universal predicament of man who is destined to lose his youth and energy with the passage of time. The predominance of pathos is, therefore, unmistakable in the poem.

Conclusion

It is thus crystal clear that a large number of poems by Sarojini Naidu are dominated by heart-rending pathos. The poems drive home the fact that Naidu is not a denizen of the make-believe world of dreams and fancies. Rather, she is a keen observer of human life. Naturally, her poetry not only records the joys of life but also brings to fore that the challenges, struggles, hardships and sufferings of life. The awareness of the onslaughts of Time and Death permeates many of her poems. One must, therefore, point out that a large number of her poems bear the stamp of melancholy or display a strong undercurrent of pathos. A conscious reader is bound to take pity on the poet’s persona while going through these poems. In the end, it may be said that pathos acts as the main driving force in most of Naidu’s beautiful poems.

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Self-contradictory Image of the (M)Other Resulting Out of Social and Familial Denial: A Study of Mahasweta Devi's *Mother of 1084*

Dipak Giri

Submitted: 28 September 2017, Revised: 04 October 2017,
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Abstract: The concept of 'Other' is an essential part of post-colonial theory and literature. In post-colonial studies, 'Other' always comes in contradiction with 'Self.' The struggle between the 'Other' and the 'Self' is an ongoing process between the influential and the influenced and it hardly seems to be off and out of existence from our society. This continual and endless process of struggle has been going on since the very origin of our civilization. Lack and deprivation, subjugation and subordination, loneliness and alienation, resilience and neglect, resignation and silence are the very signs of the 'Otherness' against which many sensible writers and theorists have come to challenge with a voice of protest. However, the way the concept 'Other' has been treated by Mahasweta Devi in *Mother of 1084* is an achievement in itself. Based on the translated version of Samik Bandyopadhyay's *Mother of 1084* from its original Bengali version entitled as *Hajar Chaurasir Ma*, this present paper tries to present the struggle between the 'Self' and the 'Other' on the dramatic surface against the backdrop of Naxalite Movement of 1970s.

Keywords: Other, Otherness, Self, Mother, Feminine, Family, Society.

The term 'Other' refers to the state of being alien or foreign. According to Oxford dictionary, the term 'Other' is "used to refer to a person or thing that is different or distinct from one already mentioned or known about". The concept of 'Other' is an essential part of post-colonial theory and literature. In post-colonial studies, 'Other' always comes in contradiction with 'Self.' The struggle between the 'Other' and the 'Self' is an ongoing process between the influential and the influenced and it hardly seems to be off and out of existence from our society. This continual and endless process of struggle has been going on since the very origin of our civilization. One section of our society is always made victim by another oppressive section of people and this

The period of 1970s was a period of socio-political commotion in Bengal. “An encounter with numerous heart-rending events became unavoidable in this decade. The taut excitement of determination, the helplessness of the shot arrow that has missed the mark, the self-destructive structure of the headless ideal, and above all, the watchful, advantage-seeking silence of the larger intellectual elite, and the clever inhumanity of the state machinery—all these contributed to a cloudy silence that absolutely choked the decade” (*Parichay* 6). In the midst of such socio-political commotion, the play *Mother of 1084* launches a plea through Brati and Sujata for the way the mutilated youngsters and their mothers were cast aside and degraded to the status of the ‘*Other*.’

Thus, the play deliberates upon the theme of ‘*Otherness*’ and the plight and suffering of those termed and defined as the ‘*Other*’ on a larger scale by incorporating many youngsters and their families who were largely impacted during the 1970s. The process of decolonization that was begun by the revolutionists during the 1970s was curbed brutally by the state machinery. “The Movement created a gap in society. On the one hand, was the men burning with idealistic zeal, talking about a regeneration of a perfect state of being. On the other, was the people wearing masks, pretending that all is well” (Maitra). The rage of one section of people ‘*burning with idealistic zeal*’ against another section of people leading a life of complacency in the midst of such commotion dug a vast rift between them making one section the ‘*Self*’ identified and another section the ‘*Other*’ devoid of identity and the play successfully lays bare this rage of the ‘*Other*’ of being unidentified against the ‘*Self*’ identified delving into the each character.

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The Plurality of Immigrant Experiences: Mrs. Sen's Imaginary Homeland

Kawshik Ray

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Abstract: The present article seeks to probe into two texts—Salman Rushdie's "Imaginary Homelands," and Jhumpa Lahiri's "Mrs. Sen's,"—in order to show the shifting experience of immigrants across the lines of gender, ability, and class. Although both texts represent attempts to come to terms with migrancy and its accompanying uneasiness, I shall argue, the dynamics of discomfort portrayed in them are substantially different. Both Rushdie and Mrs. Sen access their past through an eclectic space fabricated by intertwined strands of memory and imagination. However, while Rushdie happily occupies the particoloured, imagined territory, this signifying space cannot satisfy Mrs. Sen's longing for her homeland. Drawing on the divergent lived experiences of Mrs. Sen and Rushdie, as represented in the selected texts, this article strives to show that different social locations of immigrants resist not only a homogenized understanding of them but also any single solution for their difficulties.

Keywords: "Mrs. Sen's", "Imaginary Homelands", Migrancy, Memory, Imagination.

The present article seeks to probe into two texts—"Imaginary Homelands," the 1982 essay by Salman Rushdie, and "Mrs. Sen's," a short story appearing in Jhumpa Lahiri's 1999 short story collection, *Interpreter of Maladies*—in order to recognize the shifting experience of immigrants across the lines of gender, ability, and class. Although both texts represent attempts to come to terms with migrancy and its accompanying uneasiness, the dynamics of discomfort portrayed in them are substantially different.

Ours is an age of crossing borders; when invariably, memory becomes a tool for safekeeping the signs from one's place of origin. This act of recalling set in motion a consistent falling back on the time past and some imaginative recreation of the homeland in the time

corner” (134). The accident also gives a symbolic significance to the fact that this alien land has rendered her completely stunted and immobile. As an immigrant, her physical inability to access her own culture, albeit partially, points to the unavailability of Rushdie’s reclaimed India to Mrs. Sen. She is not at liberty to travel back to India in order to see her newborn niece; nor can she visit her grandfather at his deathbed, her India being accessed completely through aerograms, cassette players and odd symbolic tokens crowding the University apartment allotted to her husband. Compared to Rushdie who in “Cinema Scope and glorious Technicolor” (Rushdie, 10) can uninhibitedly restore his monochromatic childhood, Mrs. Sen, the traditional homemaker, must wait for her India until her husband’s tenure gets over.

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Gendering Space and Spacing Gender: Plurality of Meanings in *Piku* and *Gandharvi*

Sarani Roy

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Abstract: As the concept of human identity came to be challenged as a fixed, objective, universal category, factors like space and gender emerged as some of the most important forces to have shaped it. The present paper shall talk about the complex interrelations between the two in texts apparently diverse but connected in subtle ways. A Bengali novel of the nineties and a Hindi film of more recent times are engaged in the cultural dialogue of mapping the journey of a woman's struggle over a span of two decades. But what both the texts insist is that this journey is not simply a temporal one but more emphatically it's a spatial journey. To locate how the idea and experience of being a woman changes not only with history but also with geography has been one of the main objectives of the paper. Piku's long drive from Delhi to Calcutta is certainly born out of Apala's helpless confinement to the city of Calcutta, a constant reminder of her stifled ambitions and silent submissions.

Keywords: Space, Gender, Discourse, Culture, Ideology, Resistance.

Edward W. Soja refers to Foucault as one of the first critical thinkers to question the traditional prioritization of time over space, what Foucault calls "the great obsession of the nineteenth century" with history. According to him the present is the epoch of space; this is the epoch of simultaneity and juxtaposition, the epoch of the near and the far, of the side by side, of the dispersed (10). And if it is so it is bound to interact with one of the most deciding categories of human identity—the category of gender. The fluidity and the ever changing status of the concepts of space and gender have coupled them in such a way that challenges the limits and boundaries of the world as we know it. A place becomes a space only when it is used and given a specific temporal meaning by its users; in the same way sex can only refer to gender when it is performed in a particular way to live up to certain pre-conceived expectations. As concepts started

reluctance and eventual decision to drive whether actually adds up to her liberation or just sarcastically hints at the major loopholes of the discourse of feminism in Third World countries where gestures like driving, smoking or kissing in public are only taken to be notable markers of a liberated woman is an issue open to debate. *Gandharvi* is remarkable for representing the alternative possibilities of gender identity through its subplots. The narrative of Apala's guruji, her music teacher, and his elopement with his teacher's wife; the narrative of Mitasree overcoming the stigma of an illegitimate birth and living life on her own terms without getting married, of Gitali marrying the husband of her sister after her death—are all alternative subject-positions, emerging choices that the text offers in redefining the limits of the world we live in. But because of the time the book was written and published it could not incorporate these into the main narrative. By the time *Piku* is released the virginity of the girl is no longer a requisite to get married. But what leads me to discuss the two texts at one stretch is the way both the texts explore the liminal possibilities that exist outside the dominant discourses of the time and envision an alternative gendered space where the self could be reclaimed for Apala in her world of painting and for Piku in being able to find trust and friendship, getting rid of her twin obsessions of constipation and marriage.

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Shashi Deshpande's *Strangers to Ourselves*: Economic Independence of Women as an Occasion for Singlehood

Nimi Biswakarma

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Abstract: Virginia Woolf in *A Room of One's Own* relates how Economic Independence can empower a woman. She writes, "... it is a fact that still takes my breath away—the power of my purse to breed ten-shilling notes automatically. I open it and there they are. Society gives me chicken and coffee, bed and lodging, in return for a certain number of pieces of paper...." Women without money either inherited or earned have had to live under the mercies of their families—parental or marital. Marriage has held promise of financial security for women and men with wealth have always been desirable husbands. With the society changing with time, more women have moved to work out of homes and earn. And there has been seen a rise in the number of single working women. This paper takes into account Shashi Deshpande's novel *Strangers to Ourselves* and tries to analyze how economic independence facilitates the state of Singlehood.

Keywords: Singlehood, Working women, Divorce, Individuality, Marriage, Feminism.

Single women have been portrayed in Indian writings mostly as characters marginalized, tormented, wronged or oppressed by the societal norms, from Mamoni Raisom Goswami's *The Moth Eaten Howdah of a Tuskar* and *The Blue-Necked God* to Arundhati Roy's *The God of Small Things*, or courtesans, like Mirza Hadi Ruswa's *Umrao Jan Ada*, or the dancer like Rosie in R.K. Narayan's *The Guide*, who renounces a marriage to follow her dreams, or Uma in Anita Desai's *Feasting Fasting* remains perennially at home and serves the family. Moving a little away from such portrayals novels like Shashi Deshpande's *Strangers to Ourselves*, published in 2016, strives to portray a single woman from a different light. The protagonist is not oppressed or stigmatized and exhibits her self sufficiency. She is an oncologist and lives alone having divorced her previous husband and is faced with the task of deciding to marry the man she loves or not.

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Locating the Female Slave in Andrea Levy's *The Long Song*

Gargy Ganguly

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Abstract: Andrea Levy's novel *The Long Song* probes into myriad facets of institutionalized slavery in the early nineteenth century in British owned Jamaica. This paper attempts to give a gendered reading of the novel whose protagonist is July, an erstwhile female slave in sugar plantation of Jamaica. This paper aims to analyze Levy's novel as a subversive counter-narrative to the colonial history of the land from where sugar came to the rest of the world with a price as harrowing as slavery.

Keywords: Slavery, Female slave, Colonial history, Plantation.

Andrea Levy is a contemporary British novelist of an Afro-Jamaican descent. Her mixed lineage entails her novels to be critically engaging with the ethos and nuances of the Caribbean. The Caribbean land is a mixed bag of several ancestral roots owing to having a chequered past of colonial rule. *The Long Song* (2010) is a historical fiction that recreates nineteenth century Jamaica. The fictional novel makes a revisit to the twilight era of slavery when it was coming to an end after about three hundred years in British owned Jamaica. The novel categorically dismantles the simplistic 'demise of slavery' by unfolding the shadowy aftermath that followed after slavery in the Jamaican hinterland. Levy, through her novel delves deep into myriad facets of slavery existent in the land where the "unholy trinity of slavery, sugarcane and plantation system" was felt the most (Morgan, 393). The story unfurls through July, the narrator, who narrates her lived experience of "harsh circumstance" of slavery (Levy, 1). July, through her narration of her ordeal of slavery seeks to provide an individual singular voice as opposed to existing grand narratives which had occupied the position of dominant discourse throughout. July, in the novel, fiercely intends that "the fables would never be lost and, in its several recitals, might gain majesty to rival the legends told (Levy, 1).

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Censorship of *I am Malala*: Power, Politics and Hegemonic Apparatus Operating Underneath

Harpreet Kaur

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Abstract: This paper will discuss the controversial memoir of Malala Yousafzai, *I am Malala*, co-authored by a British journalist, Christina Lamb. The book tells the story of a 16-year old girl from Swat Valley who was shot in the head by Taliban militants just because she spoke up for the education of girls. Through this book Malala has contributed in promoting the cause of education among women not only in Pakistan but also in other countries across the globe. But this book has been challenged by the representatives of All Pakistan Private School Management Association because the book, according to them, is a mouthpiece of the West and contains anti-Islamic contents and therefore they have banned it in all private schools. Is the act of banning the book justified? The focus of this paper would be on the very act of banning the book from the school curriculum in Pakistan. This aspect would reveal the politics that leads to the banning of the book and argue how far the gender discrimination prevails in the contemporary society, particularly in Swat Valley which has been under the Taliban control. The paper would be based on the issues such as patriarchy, its connection to the restriction on women's right to education and religion determined by the patriarchal structure. This paper shall elaborate on the constant oppression faced by the women in the Islamic society.

Keywords: Women, Education, Gender discrimination, Patriarchy, Taliban.

Censorship is the suppression of speech or public communication which may be considered objectionable, harmful, politically incorrect or inconvenient as determined by Governments, authorities and other groups or institutions. At first glance, it appears very simple to argue the case against censorship by talking about universal morals and individual human rights. Unfortunately, the issue is somewhat more

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The Effect of Affective Factors on Academic Achievement

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Submitted: 07 August 2017, Revised: 20 September 2017, Accepted: 17 October 2017.

Abstract: Due to a variety of negative affective filters, learners often fail to acquire the English language. Even though researchers have come up with various learning methods, students still fail to acquire language effectively. The existing literature offers multiple solutions for reducing negative affective filters, however, all those solutions necessitate the presence of a teacher or a guide. Against this practice, this article offers the possibility of reducing the impact of negative affective factors in learners through autonomous academic reading which will, in turn, result in high academic performance. Considering language acquisition from a psychological perspective, this study attempts to interpret emotional aspects such as positive and negative affective factors and its effect on academic success. A study was conducted with a sample of 50 students and the *PANAS* (Positive Affectivity and Negative Affectivity Scale) was used to measure their emotional index. The learning attitude of subjects towards English language and the psychological factors that influenced the process are analyzed in the results. In conclusion, this self-report survey also underscores the importance of affective factors in acquiring academic language proficiency.

Keywords: Affective factors, Academic achievement, Positive affect, Negative filter.

Introduction

Language acquisition and language learning are the two important ways through which human beings attain language competence (Krashen, 1985). While the former is a subconscious process, latter is a conscious method of learning. As major studies prove, academic reading is one of the most effectual methods of acquiring academic language, which “unlike other traditional methods effectuate language acquisition by synthesizing the newly acquired knowledge with the

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Periphery versus Centre: A Post-colonial Study of *A Thousand Splendid Suns*

Anjum Tahir

Submitted: 14 June 2017, Revision: 15 June 2017, Acceptance: 17 October 2017.

Abstract: Khaled Hosseini's monumental novel *A Thousand Splendid Suns* is a brilliant portrayal of the periphery versus centre in terms of depiction of various characters. Marginalized and subordinated position of the female characters, as depicted in the novel opens ways for a study of the novel from a post-colonial and feminist point of view. The marginal position of women in post-colonial societies that they live in render them more pathetic and miserable. The lifestyle and culture of a community with its own standard leads to the oppression of women who try to find a place for themselves in the community or society. Being marginalized for centuries and used to ascribed roles in the society and family, Afghan women are in a constant conflict with regard to their positions and roles in their community which leads to a struggle to find a distinct identification as individuals. Their bodies are also marginalized and thus they become a non-entity. Women are oppressed at two levels—as post-colonial individuals and as females thereby pushing them to the periphery and making them struggle for their identification as individuals of a native community. Women are portrayed as struggling to find their self-identity amidst patriarchal components and principles. Khaled Hosseini's *A Thousand Splendid Suns* reveals the story of Afghan women who live in an atmosphere covered with colours of patriarchy and war. Through the characters of Mariam and Laila, Hosseini, the novelist depicts the gender oppression and gender discrimination operating in Afghan society where these two ladies face discrimination and subsequently resist the patriarchal forces which eventually leads to the protection of one by another at the disposal of one's own safety and life. The paper intends to look into the social and cultural constructs at play in the Afghan society and also brings forth the battle of Afghan women split between their post-colonial identity and Afghan identity. The beliefs and positions of Afghan women are controlled by patriarchal thoughts. Gender inequality

oppression of women is a requirement which has been socially constructed. Females in Afghan community are highly dependent on their male counterparts and they easily accept the roles given to them. Women are seen as 'other' who are marginalized to the extent of being kept away from active sites and pushed to the passive ones from where they cannot question and challenge. But the marginalized female characters of *A Thousand Splendid Suns* subvert the existing set up and struggle and fight to come forward to acquire the central position.

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Tracing the Genre of Resistance to Colonial Modernity among Adivasi Community in Kerala: A Survey of *Mother Forest* by C.K. Janu

Abdul Azeez T.K.

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Abstract: This article is an attempt to engage with the response of adivasi community in Kerala to the so called colonial modernity. The modern discipline of anthropology and history have imagined adivasis as 'fossilized objects of study'. This first hand prejudices of mainstream society became of part of literature and textbook until recently. None of the literature on this community did not acknowledge the active agency of this community in engaging with sweeping changes that is happening in the society. I have invoked some of the instances from *Kerala thile Africa* by Panoor to showcase the anthropological imagination of adivasis. This article tries to foreground their engagement with contemporary politics and literary imagination looking at *Mother Forest* an autobiography by C.K. Janu.

Keywords: Colonial modernity, Scientific, Othering, Governmentality, Resistance and Land reform.

In the present academic scenario tribal issues became a site of academic imagination. Even international universities' scholars are working on indigenous tribal issues from different perspectives. Adivasies are suffocating with 'reformers and liberators'. There are a lot of agencies including political parties to modernize and to subjugate them in the asylums of mainstream civil society. The literatures are plenty as they speak positioning Adivasis as an 'other' to modernity and civilization. There are only limited works in which Adivasis represent themselves. So autobiography of C.K. Janu, the leader of Adivasi Gothra Maha Sabha who conducted agitation to redistribute the land in Kerala deserves more serious consideration. Much has been written about this autobiography in anthologies on Dalit writings from different perspective. More than a self-representation, this work raises fundamental questions on modernity, development and aesthetics of resistance.

that we are the old software installed in a ‘modern’ hardware. There are much dissonance between our imposed modernity and natural inferiority.

Even though she acknowledges the fact that tribal society is moving toward a liberal modernity by being subjugated by the enforced subject formations she is ambiguous about the end result. State instead of promoting their identity assertion and allowing space to preserve their rich and varied heritage totally discards their existence as distinct subjects.

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Language and Environmentalism in Amitav Ghosh's Novels

Arindam Ghosh

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Abstract: As colonizer's language English has been forced or imposed upon, prohibiting indigenous languages; as a more practical alternative it has enhanced inter-nation communication. Some radical post-colonialists have chosen to do away with English; others used it for therapeutic purposes reflecting colonial experiences and transmitting them globally. Amitav Ghosh, however, took English by default and deftly employed it to comment on language, nation, history and culture. His Pidgin-English sometimes voices his belief in the inability of language to textualize emotion; yet the global stature of the language incites universal humanism. His gradually reducing interest in metaphorical language offers him to develop a counter-scientific discourse which helps him to escape Eurocentric dualisms (Magic/Mysticism, Man/Machine). In *The Hungry Tide* the author indianizes the language; experiments with narrative mode; imbues sensuality and mysticism; and ultimately transcends fiction through silence and eloquence. His unique dialect associates the tale with post-colonial identity crisis, diasporic consciousness, language and cultural fundamentalism. Here English is spatio-temporally provincialized and localized (the abundance of various local words and dictions); given the status of a distant foreign language (Kanai works as an interpreter); made rhythmic through pure sensation; artificialized ('emptied itself of language'); imbued with meanings through reticence and correspondence (in case of Fokir and Pinky); even compelled to create an organic fusion with the language of nature ('pure intuition'). Thus language performs functions beyond language. The construction of *The Shadow Lines* does not show any amount of anxiety that could alienate English from an Indian tale; although *The New Yorker* categorized Ghosh among 'Indian English' writers, his mastery and appropriation of the language dissolves the demarcation among the First and the Third World regions and reinscribes those cultural spaces

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Critiquing Shanta Kumar's *The Hell of the Heaven* as a Reflection on Disintegrated Indian Polity

Suman Sharma

Submitted: 14 September 2017, Revised: 17 October 2017, Accepted: 20 October 2017.

Abstract: This interdisciplinary paper critiques Shanta Kumar's *The Hell of Heaven* as a mirror of the contemporary Indian political system. In other words, whether the representation of political and administrative system of an Indian state, as portrayed in the novel is true or is an exaggeration of a disgruntled politician, who incidentally happens to be a writer too. The paper also explores the question of the novel being a vehicle for socio-political transformation by bringing out the hitherto unheard voices of the people from the regional periphery by getting translated into the powerful language of 'metropolitan' (Pierre, 18).

Keywords: System, Victim, Justice, Politics, Moral degradation, Exploitation.

"If men were angels, no government would be necessary. If angels were to govern men, no external or internal controls on the government would be necessary." (James Madison, *Abrol* n.p.)

This statement substantiates the claim, that the people get the type of government they deserve. Independent India, followed the multiparty political system of United Kingdom. This was done, without appreciating the fact, that the British society was a mature society and that the awareness level of the people of the two nations were markedly different. Many provisions of our Constitution were taken from the best of such provisions from different nations. However, these were grossly misused for petty gains. In independent India, defection became a norm. The MLA's got elected under one party, but later defected to another party, either for money or for the position. In eighties, the scourge of defection, not only severely afflicted Indian democracy, but democracies all over the world were vexed by it. In India, it attained such a dangerous proportion, that the government was forced to bring in a legislative measure to stop opportunistic defections. The scale of defection, in many Indian states took alarming proportion and the head

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Social Exclusion of Black Men: Male Characters in Toni Morrison's *The Blues Eye, Love and A Mercy*

Bilal Ahmad Kuthoo

Submitted: 14 September 2017, Revised: 17 October 2017, Accepted: 22 October 2017.

Abstract: This paper aims to reveal the social commitment of Toni Morrison as demonstrated in her novel. Morrison has concentrated on social and familial issues faced by African-Americans, especially girls. Leaving the issue of slavery and suppression aside, Morrison portrays the violence physical as well as mental inflicted even between family members. Black men have not played positive role for their families according to Morrison. This paper will concentrate on her three novels *The Blues Eye* (1970), *Love* (2003) and *A Mercy* (2008) and demonstrate that Black men fail to fulfill their responsibility as presented through the character of Cholly and Bill Cosely. Morrison's novels are social documents of African-American family and Society, this paper emphasize.

Keywords: African-Americans, Familial issues, Suppression, Black men.

Introduction

John H. Scanzoni in *The Black Family in Modern Society* states that it is the family where personality is developed, where identity is formed, and where basic values and norms are learned. So, the family and parents take the central role in the development of an individual, and consequently a society. Howard B. Kaplan suggests that "parenting has increasingly been recognized as an important predictor for the outcomes of the off-spring." The parents, father and mother, have a certain role to play pertaining to the development of a socially healthy individual. But the main issue is the desirable relationship of the couple, "marital happiness is related significantly to parenting" argues Roger (Roger and White, 305). Toni Morrison portrays violence that prevails in the poor Black families.

"Family conflict and facilitation consist of cognitive appraisals of the effects of the family domain on the individual", argues Patricia

‘The Recollection of a Pleasure, or the Luxury of a Regret’: Wilde’s Picture of Victorian Decadence

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Abstract: Oscar Wilde’s Gothic fiction *The Picture of Dorian Gray* (1890) presents a sardonic critique of the confused socio-cultural attitudes of the decadent milieu of the *fin de siècle*. Through the depiction of the sordid influence of the diabolical philosophy of hedonism on the shallow and fallible character of a youth like Dorian Gray, Wilde ruptures the widespread confusion of values permeating the ideologies and attitudes operative in and maintained by the society of the Victorian era. The moral degeneration of Dorian Gray and its adverse impact on the persons associated with him not only attest the insolvency of the decadent upper-middle class perspective of amoral aesthetics, but lay bare the inherent duality of the post-Enlightenment discursive practices of individualism and independence. My paper will critically examine this novel as a text characteristic of the age it is chronologically and ideologically situated in regarding its presentation as well as perpetuation of the confused and paradoxical attitudes to the prevalent ethical and aesthetic mores of the time, and will attempt an assessment of the postmodern dialectics of Wilde’s problematization of his response to the issues of aesthetics, morality, normativity and individualism in the context of the Victorian England.

Keywords: Victorianism, Aestheticism, Decadence, Normativity, Perspectivism.

The rhetorical and ideological manifestations of what is generally termed as Victorianism permeate and control the theme, plot and characterization of practically all literary texts of all the genres written in this period. However, the nature of response to and representation of the values, mores and foibles of the age varies to a great extent from one text to another. A good number of texts, especially novels, uphold the scientific and technological advancements, colonial expansion, economic stability and socio-moral integrity of the Victorian period,

in which action is suspended indefinitely for a kind of logorrhea” (103). Wilde’s dialectical stance about both the opposite extremes of the Victorian ethics and the Decadent aesthetics problematizes and estranges his responses to the issues of individualism and normativity, and makes the novel ideologically as indeterminate and aporetic as its author. The intricately ornate Gothic narrativization of the diabolical impact of amoral aesthetics on a fallible human being conceals the novelist’s subtly wrought subtextual critique of the hypocrisy of the Victorian mores of normativity that restricted and suppressed the manifestation of individualism in art and literature while maintaining an impregnable safeguard in the form of an ethically cohesive and ideologically conforming story.

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Queering the Normative Boundaries: A Study of R. Raj Rao's *Hostel Room 131*

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Abstract: This paper foregrounds the necessity of the positive portrayal of two men falling in love with each other. Such authentic representation of homosexuality serves as a challenge to the notion of heteronormativity. It also foregrounds how the internalization of homophobia can result into normalization of the discourse of heterosexuality. It critically analyzes the institutions such as family and friends that reinstate the norms of heterosexuality.

Keywords: Heteronormativity, Homophobia, Homosexuality.

R. Raj Rao is an openly gay writer and one of the leading gay rights activists. He is currently working as a professor in the Department of English, Pune University. *The Boyfriend* (2003) was his first novel. His other works include *BomGay* (2005), *Whistling in the Dark: Twenty-one Queer Interviews* (2009), *Hostel Room 131* (2010) and others. His attempt to introduce a course on queer literature in his department faced resistance initially from his colleagues. He said: "It's strange how the academic fraternity that has always been quick to accept all kinds of literature—Markist, feminist, Dalit—had a huge reservation when it came to queer literature. For years, the Board of Studies refused to let us start the course saying that "Indian students do not need it." Finally we clubbed it with Dalit literature and started it under the genre of Alternative Literature" (Wikipedia). Often stereotyped as comic figure in the literary works it is time to re-write the narrative with positive portrayal of homosexuals.

Hostel Room 131 is a novel that narrates the love story of two men—and it is not supposed to be demeaning in its portrayal. There are no stereotyped gay characters that are often used to provide comic relief to the readers. It is a love story between gay characters. Siddharth, a lecturer falls in love with Sudhir, an engineering student. They pursue their love for each other, but can there be a love story without a villain.

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Writing the Body, in Search of the Femme: Reading Eve Ensler's *The Vagina Monologues*

Ruchi Sharma & Rimika Singhvi

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Abstract: *The Vagina Monologues* (1996), an episodic play by Eve Ensler (feminist writer and activist addressing issues of violence against women), recounts tender, funny, gripping and horrifying stories gathered from hundreds of women about their bodies and their sexual experiences. Ensler uses the 'vagina' as the dominant image of femininity and as a symbol to show how female sexuality is masked and/or misunderstood in a world where power operates through social expectations, rules and gender relations. The paper proposes to undertake a feminist study of the monologues and aims to focus on the cultural construction of femininity and its representation, in language, by exploring linkages between the psyche, soma and the society foregrounding the image of women as weak, docile, innocent, seductive, irrational beings. The monologues will thus be examined in the context of complex social situations within which tradition and modernity seem to simultaneously collide, converge and collude in women's lives.

Keywords: Female, Femininity, Gender, Language, Power.

It is impossible to define a feminine practice of writing, and this is an impossibility that will remain, for this practice will never be theorized, enclosed, encoded—which doesn't mean that it doesn't exist. (Helene Cixous, "The Laugh of the Medusa")

Eve Ensler is an American playwright, performer, feminist, and activist, best-known for her play *The Vagina Monologues* (1996). In 2006, the *New York Times* called *The Vagina Monologues* 'probably the most important piece of political theatre of the last decade'. A text with a provocative title, *The Vagina...* contains monologues delivered by women characters who are invaluable sources for Ensler and the reader to understand their private and domestic domains. The narration is replete with rich descriptive details of the everyday lives of women. Since these accounts are written by a woman, they allow for the reader

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“I Burn, I Pine, I Perish”: Defying Nature for Culture in the Indian Cinematic Adaptations of Shakespeare’s Tragedies

Paulomi Sharma

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Abstract: This paper presents a contemporary analysis of the indian cinematic adaptation of Shakespeare’s tragedy by establishing a relation between literature and nature to see how the two effect contradict each other in the socio-cultural space of indian society. The dual binary that has been created between Nature and Culture has resulted also, in their involvement in a wider cultural power relation which is quite a recent revelation in the context of post-colonial studies. This concept has been adeptly handled by modern Indian filmmaker, Vishal Bhardwaj in all his narratives where nature is always either at loggerheads with the societal anatomy or constantly making its presence felt through the embodiment of the characters in the film.

Keywords: Nature, Culture, Ecocriticism, Cinema.

The fact that Nature has played a rather significant role in literary studies is almost a doctrine. Right from the inception of man’s probing into various modes of human contemplation, emerged, the incorporation of natural or animate senses and things in understanding the worldview in a broader context. Poets undoubtedly have been its most faithful aficionados. From Spenser’s ‘pastoral eclogues’ and Cantos of Mutabilitie to Wordsworth’s reverence of the tranquility of his environment that would engender numerous sensations in him throughout his life to Shakespeare’s ardent composition of his finest verses in its shelter, Nature has always been that solace where artists have laid bare their hearts and unlocked their deepest secrets to produce what we presently witness to be their masterpieces. The studies of Shakespeare and his works with reference to the role played by Nature have often been the central topics of many academic scholars, for Nature or environment in a Shakespearean play or sonnet is not isolated from its inhabitants, for he believes that “one touch of nature makes the whole world kin” (Troilus and Cressida). It assumes

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The Structure of Possibilities: The Artefact in Borges as Dialectical Image

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Abstract: This paper examines the essay entitled “The Wall and the Books” by Jorge Luis Borges, where the titular artefacts are extracted from a linear timeline and studied as objects whose connotations undergo a metamorphosis with respect to change in its spatio-temporal context. The essay takes into account the distinction between the noumenal and the phenomenal aspects of the perception of the artefacts, especially with reference to their alternate histories. This finds resonance with Walter Benjamin’s concept of the *dialectical image*, as the artefact becomes a site for the interaction between each individual instance of perception. It is established that the artefacts central to the essay under consideration exist in history only as dialectical images.

Keywords: Borges, Benjamin, Wall, Books, Dialectical image.

In *The Decline and Fall of the Roman Empire*, Edward Gibbon writes, with respect to the lack of documentation by Germans, that “[w]ithout that artificial help, the human memory soon dissipates or corrupts the ideas entrusted to her charge” (182). Walter Benjamin, in his essay “The Ruin”, equates this idea of the written word as an allegory of natural history with the material remnants of the historical object such that “[a]llegories are, in the realm of thought, what ruins are in the realm of things” (*Work*, 180). The history of mankind is replete with innumerable instances of creation and destruction of such artefacts, which become embodiments of historical memory, existing in any palpable form. In the essay “The Wall and the Books”, Jorge Luis Borges examines the multiple reasons for the “emotion” (*Labyrinths*, 221) behind the orders issued by the Chinese emperor Shih Huang Ti to burn “all books prior to him” (221) and to erect The Great Wall of China as a fortification bordering his territory. Both the annihilation of individual or collective memory and the securing of a personalized

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Flaneur and Urban Spaces in Alistair MacLeod's *No Great Mischief*

Arya A

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Abstract: Flaneur is a mere observer from the distance, he is a man of the crowd, he is in the crowd but he is not from the crowd. He develops aesthetic sensibility while he is walking in the street. He is an urban explorer, who measure the yard up to the furthest metropolis, he observes, expurgates and saves memory archives of modern city. Today, the flaneur has become a concept which has exported itself outside of its century, of the city that is identified with its birth, and of the field of literature traversing into urban architecture and photography. Alistair MacLeod's 1999 novel *No Great Mischief* takes the form of a narrative where oral tradition is made available into print through the narration of the fifth generation MacDonald, Alexander. The paper explores how the sense of alienation extended toward the space that he inhabits make him a distant observer, a flaneur.

Keywords Urban spaces, Flaneur, Canadian landscape, Modernist narration.

The figure of the flaneur is a nineteenth century Parisian archetype marked as the leisurely but heedful observer of urban life. Flaneur is a figure, which is a powerful presence within the frame of nineteenth century culture. According to Chris Jenks:

The flaneur is the spectator and depicter of modern life, most specifically in relation to contemporary art and the sights of the city. The flaneur moves through space and among the people with a viscosity that both enables and privileges vision.... The flaneur possesses a power, it walks at will, freely and seemingly without purpose, but simultaneously with an inquisitive wonder and an infinite capacity to absorb the activities of the collective,—often formulated as 'the crowd'.

Through its many different versions, the flaneur has evolved into a decisive critical category. The dominant element of flaneur is to look

chains of cars rushing through the highways pausing at take away counters living in a realm of oral narratives and long lost nostalgia.

Conclusion

MacLeod's text progresses through the narration of Alexander MacDonald, a flaneurial narrator shifting to and fro between past memories and stories constructed through oral narratives and a cosmopolitan and urban setting of Canada in the present. The reference made to the rail routes of the metropolis between Toronto and Ontario, the special components of the streets complete with back alleys, stairwells and dim lit corridors, wine shops and lodging, the railway platform at Glasgow's Queen Street Station, the snowy streets of Truro, and the downtown area along Yonge Street and to the west, the antinuclear protestors, among other landmarks, add to the urban construct within the text. Alexander MacDonald's sensitive identity and displacement within the space of Canada adds to the alienation he identifies with its urban landscapes which adds to the flaneurial tendency of distancing from the metropolis of narrative concern. The text, though extensively dealing with the history of Scottish highlanders and their immigration and sense of clan and loyalty, makes the narrative convenient for the representation of the urban landscape and the globalized multicultural cosmopolitan space of Canada visible.

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Challenges in Technical Education in India

Kavita Tyagi

Submitted: 20 June 2017, Revised: 10 October 2017, Accepted: 20 October 2017.

Abstract: Technical education plays an important role in the social and economic development of the country by creating skilled man power, enhancing industrial productivity and improving the quality of life. In India, technical education is imparted at various levels such as craftsmanship, diploma, degree and research in specialized fields catering to various aspects of technological development and economic progress. Technical education is the term applied to schools, institutions and educational programmes that specialize in the skilled trades, applied sciences, modern technologies and career preparation. Scientific and technical knowledge, skills and artefacts invade all realms of life in modern society. The workplace and the public sphere are increasingly dependent on new as well as more established technologies. Technical education is not qualitative without the knowledge and application of science. The focus should be on the basic concept and basic understanding of science and its application will open the road for further innovation and research in technical education. The major challenges in technical education include the poor quality of R & D, poor linkage with industries, lack of job oriented training programmes, insufficient funding for the technical education programme, ignorance among general public regarding technology and discipline and non-unified curriculum. Today there is a growing concern to reconsider and redesign the taught curriculum. The paper focuses on the key challenges in technical education and the remedial measures to overcome these challenges which will be helpful in shaping the system of technical education further.

Keywords: Challenges, Education, Knowledge, Scientific, Skills, Technical, Training.

The term 'technical education' is understood to include the theoretical and practical scientific knowledge and skills that permit a

highly skilled graduates. The curriculum must be relevant, flexible, and applicable to the needs of youths in the society. Emphasis should be given on courses like science and technology, humanities, arts and culture, adult education, population education and women's studies. The issues of leadership development must be introduced in all courses offered. Teaching material should be provided for all levels of education to integrate basic guidelines for the issues related to gender equality education.

The Indian technical education system has undergone unprecedented growth and expansion especially during the last two decades. Today technical education system is facing a crisis of numbers, relevance, identity and finances. The main reason behind this is lack of academic relevance to the world of work, shortage of qualified faculty, lack of appropriate infrastructure be it classrooms, laboratories, library, games facilities, etc. Looking at the current status of the technical education in the country there is an urgent need to give a big push to quality, access and equity aspects. To address today's and tomorrow's requirements, the education sector must not only impart the necessary competencies, but also nurture the lifelong learners.

Development in the field of technical education and innovation in curriculum and ideas can transform the lives of the common man, society and nation. Our academic institutions have to provide a platform where grassroots innovation can be mentored and moulded. Creative thinking and a spirit of inquisitiveness have to be promoted in our learning institutions. Scientific temper and analytical rigour have to be cultivated and anatomy of mind should be encouraged.

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