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Editorial

The April 2018 issue of GNOSIS had a very warm response from the readers in India and abroad that articles have been flowing in quick succession to fill the folder for this issue even before the deadline of 28 February 2018. 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 (University Grants Commission, New Delhi, India) 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 twenty-eight research/critical articles and five 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!

Dr. Saikat Banerjee

Editor

The Empire Writes Back through Weather Forecasting: A Study of “And Here’s the Wattle Forecast” in Postcolonialism

Panchali Mukherjee

Submitted: 06 March 2018, Revised: 20 March, Accepted: 30 March 2018.

Abstract: The research paper based on Elizabeth Feizkhah’s “And Here’s the Wattle Forecast” focusses on the significance of the indigenous ways of weather forecasting in addition to the scientific ways of weather forecasting in the context of “Postcolonialism”. The research paper attempts to elucidate the way in which the existing power dynamics related to the scientific weather forecasting and indigenous weather forecasting is subverted by the postcolonial discourse embodied in the text thereby bringing indigenous weather forecasting to the centre of the power structure and making it mainstream. It also helps to negate the prime significance of logic and reason which are ideas that have been advocated with the onset of colonization. It foregrounds the way in which the text subverts the category of race in the domain of weather forecasting. The paper emphasizes on the postcolonial identity of the indigenous aboriginal people of Australia through weather forecasting. The paper illustrates the fact that the attempts to uphold the history, tradition and culture of the aboriginal people of Australia through weather forecasting. It focusses on the idea of “hybridity” which means combination by emphasizing on the fact that both scientific weather forecasting and indigenous weather forecasting should exist as complementary to each other. It further highlights the fact that the abovementioned text gives a voice to the praxis of the “subaltern” or the powerless in this case the aboriginal people of Australia.

Keywords: Postcolonialism, Colonization, Postcolonial Identity, Hybridity and Subaltern.

Dennis Judd in *The British Imperial Experience* (1996) states that colonialism was a commercial venture of western nations that developed in the late 17th and early 18th centuries. Colonialism is considered a means of claiming and exploiting foreign lands, resources and people.

Material Success Sans Human Values in Kamala Markandaya's *Bombay Tiger*

Monika Malhotra

Submitted: 28 February 2018, Revised: 07 March 2018, Accepted: 31 March 2018.

Abstract: The paper aims to show a contemporary go—getter society in which people believe in easy values. In the novel, the modern man like Ganguli throttles cultural ethos portraying the rapid changes in psyche of modern man reeling under the impact of materialism, consumerism and greed. For that he buries deep his traditional values and becomes successful. The success ladder which Ganguli climbs can be called a tale of material success sans human values. Gandhian values which prevailed in Indian society during the period of freedom struggle gradually give way to the new values in the free India. She addresses all the issues self above service, deception, immorality, violence that are important in today's context. The scenario is distasteful but true and has great relevance in today's society.

Keywords: Materialism, Technology, Commerce, Values, Humanism.

Bombay Tiger published in 2004 is the portrayal of modern India with its degrading values and greedy opportunist businessmen and politicians. Modern era is an era of rapid change but with new industrial set ups being established, new inventions and researches being carried out and industrial products produced on a mass scale giving birth to industrial houses, mass production and mass consumption on all at the same time. This necessarily had a bearing on traditional values, availability of mass produced products and the pattern of consumption. An offshoot of the whole phenomenon was emergence of neo-rich classes, pockets of influence and a radical change in the fabric of society not only in the eastern world but western too. Ganguli, the protagonist of the novel is a true reflection of one such neo-rich resultant class which assimilated in the emergent scenario and made quick strides. The humanistic concern of the novel is to depict the mentality and the machinations or subtle tricks he applies to gain a foot hold in the new dispensation. The character is a reflection of the change which can occur to the mentality of mankind

(Counter)Science of Soul: Amitav Ghosh's *The Calcutta Chromosome*

Rahul Chaturvedi

**Submitted: 17 February 2018, Revised: 28 February 2018,
Accepted: 17 March 2018.**

Abstract: This paper intends a critical analysis of Amitav Ghosh's *The Calcutta Chromosome* which tends to foreground and critique the binary of scientific and subaltern knowledge. The paper is an endeavour to discuss Ghosh's critique of the western scientism which refuses to accept the legitimacy of all non-scientific claims of knowledge. In the paper, the focus is also on the exploration of Indian notions of self, especially Upanishdic and Buddhist conception of self, which offer a challenge to the western humanist notion of subjectivity.

Keywords: Subaltern Cult, Chromosome, Subaltern cult, Nairatyam.

Amitav Ghosh's *The Calcutta Chromosome* is a multi-generic experiment—that is part science fiction, part thriller, part gothic novel and part historiographic metafiction—which opens up a new perspective for the debate on subjectivity with its metaphysical exploration of identity. The novel problematizes the concepts and claims of what we call scientific knowledge, especially its relation to colonialism, native subaltern knowledge, and its representation. Questioning the claims of authenticity, objectivity, and superiority of the western scientific knowledge, the novel brings to the fore this fact that how colonial conspiracies worked to abrogate prevailing indigenous system of knowledge. The narrative of the novel navigates across time and space: from a future New York where Antar, a computer programmer and system analyst who works for the International Water Council, to India in the 1890s, when British scientist Ronald Ross was experimenting on malaria guided unknowingly by an obscure sect of believers, Mangala and Lutchman and was later awarded Nobel Prize in 1902 for his phenomenal discovery that malaria is transmitted between infected persons by female *Anopheles* mosquito. The central thread of the narrative, which also works as a link between twenty-first century New York and late nineteenth century Calcutta, is the revealing re-examination

Carnavalesque Form in Cristina Garcia's *Dreaming in Cuban*: A Reconstruction of Caribbean Identity

Shobha M

**Submitted: 04 February 2018, Revised: 20 February 2018,
Accepted: 30 March 2018.**

Abstract: In his interview with Sharon Ciccarelli, Derek Walcott describes Caribbean carnival as “a godless festival” (38). Further, he observes that it includes a “ritualistic mass form in which the high priest is the poet” (39). In the absence of god, art becomes the presiding deity. Walcott thinks that in all the carnival celebration of song, costume, and dance, there is competition for recognition as an artist. A similar view of carnival in the Caribbean is expressed by A. Benitez-Rojo in his Introduction to *The Repeating Island*. According to Benitez-Rojo, the Caribbean culture, “resists being captured by the cycles of clock and calendar” (11). Therefore the best way to describe the Caribbean culture is through ‘performance.’ This idea of ‘performance’ is closely related to the cyclical motions of the carnival: “In its most spontaneous form it [the Caribbean text] can be seen in terms of the carnival, the great Caribbean that spreads out through the most varied systems of signs: music, song, dance, myth, language, food, dress, body expression” (29). The above views by Walcott and Benitez-Rojo emphasize the significance of performance, artist and carnival as central to Caribbean culture and literature. Therefore, the purpose of this paper is to explore how the carnivalesque form becomes seminal in Caribbean literature in questioning the totality of the western concept of history. Further, it proposes that Cristina Garcia’s novel, *The Dreaming in Cuban*, attempts a new perspective on Caribbean literature, carnival and history by linking women’s experiences in the domestic sphere to broader racial, ethnic, and political issues.

Keywords: Carnavalesque form, Caribbean text, Postmodern aesthetics, Carnivalized literature, Postmodern fiction

In her interview with Iraida H. Lopez, Garcia observes that traditional history, by neglecting the role of women and “the evolution of home, family and society,” becomes a mere “recording of battles and wars and

An Ecofeminist Reading of Anuradha Roy's *Folded Earth*

Sanjukta Bala

**Submitted: 26 February 2018, Revised: 27 February 2018,
Accepted: 27 March 2018.**

Abstract: Ecofeminism is relatively a contemporary critical theory that aims at exploring the ways in which women and nature connect. The term Ecofeminism is coined by a prominent French critic and the proponent of the theory of western ecofeminism Françoise d'Eaubonne. The western front has mainly explored the areas of connections and interdependencies on rather ideological terms. But in the Indian context the explorations are made on more practical levels. Women take the central positions in many protests against environmental exploitation as their lives are intimately connected to nature. The shared history of oppression of both women and nature connect them as the oppression springs from the same patriarchal and capitalist attitude of the dominant world order. Indian women writers also began to write about nature-women issues and showed how both these entities are connected long before the theory of ecocriticism and ecofeminism emerged. Anita Desai, Kamala Markandya, Mahasweta Devi and in more recent years Anuradha Roy have in their works dealt with nature-women issues, criticized the model of development which is primarily a western invention and critiqued the theory of modernity.

Keywords: Ecofeminism, Gender, Environmental crisis, Anuradha Roy, *Folded Earth*.

Indian women writers of post independence era have been dealing with the varied connections that man shares with nature. These works are ecocritical in nature as the writers have been able to present a definite eco consciousness. This consciousness takes human lives as a part of a larger nature and shows that when this nature is exploited human lives are affected. Going against the norm these writers have reflected upon the worse effects of industrialism, development projects of free India. This was the time when these changes used to be looked upon as something positive. This eco-consciousness of the writers is uniquely Indian that can't be compared with any other forms of eco-

People of the Sun sans Mother Nature: A Reading of MeghnaPant's Short Story *People of the Sun*

Sayantika Sen

Submitted: 07 January 2018, Revised: 05 February 2018, Accepted: 27 February 2018.

Abstract: This paper aims at analyzing the short story *People of the Sun* from socialist/materialist ecofeminist perspective. I also argue that women's relationship with nature is not linear and simple rather is embedded in the power structure. I use this short story to contextualize the same.

Keywords: Socialist/materialist, Ecofeminism, Capitalist economy.

People of the Sun, the name at once suggests the famous song of the rap-metal band, Rage against the Machine for their album *Evil Empire*. The song is a strong advocate of the post-colonial doctrine to reclaim the proud heritage of the Mexican People. Significantly enough Meghna Pant chooses this name to address her short story, perhaps to suggest numerous connotations that the name *People of the Sun* achieved for itself. The story is about an Indian village which is in a wretched condition owing to much environmental degradation. Exploitation of nature has resulted in drought and famine and the story of a simple village makes us aware of a universal truth—the truth that the draughts and famine might be seen as political and economic crises and thereby anthropogenic and not merely natural.

It is often argued that environmentalism proper originates from Rachel Carson's *Silent Spring*. Carson here paints a perfect idyllic picture of a civilization where life was in harmony with its surrounding. But then everything began to change because, as Carson holds of a 'Strange Blight' which entered in the environment and disturbed the balance which existed between man and nature (*A Fable for Tomorrow*). As time passed, we tended to forget this harmonious coexistence and now as we stand in the 21st century it has become a myth—an imaginary story, only to be enjoyed with popcorn while couching on a sofa. Nevertheless, in an age of accelerated globalized technological development, this fictional story by its stark contrast to modern reality

Protest against Tradition and Machine in Tagore's Plays

Shivani Sharma

**Submitted: 29 December 2017, Revised: 25 January 2018,
Accepted: 18 February 2018.**

Abstract: The basic thrust of the paper is to bring forth the theme of protest intrinsically linked to Tagore's theatre. His theatre signifies the search for an appropriate theatrical idiom, when the Indian theatre was passing through a transitional phase. The Indian professional theatre showed a major influence of the British theatre. Tagore protested against this and evolved his own dramatic style which focused more on individual emotions. He associates emotions with nature and shows nature in eternal conflict with the manmade. This paper presents Tagore's protest against superstition and against animal sacrifice, blind faith in tradition and worn-out traditions.

Keywords: Indian theatre, Protest, Revolt, Social evils and Religion.

The Indian theatre had its origin in religious rituals. The sole purpose of this drama was to provide entertainment to the playgoers. During the heyday of classical drama, the focus remained on form, technique and stagecraft. Sometimes, entertainment was combined with instruction, but not invariably so. With the passage of time, drama underwent several experiments. Besides entertainment it also began to highlight many issues of social and political importance becoming a source of social awareness.

The theme of protest is not alien to Indian drama. In the recent times, this genre has gained popularity all over the country. But in the early years of the twentieth century, this tradition was more visible in Bengali drama. When Krishna Mohan Banerji wrote the play *The Persecuted or Dramatic Scenes Illustrative of the Present State of Hindoo society in Calcutta* in the year 1831, it carried the seeds of protest. The play was an open revolt against the prevalent social and religious prejudices in our country. In the year 1857, when the 'Great Revolt' occurred, Ram Narayan Tarakratna wrote the play *Kulin-Kul-Sarbasva*. This play attacked the practice of polygamy among the

Tracing the Nyoongar Culture: Mapping Australian Aboriginality Across Ages

Sibendu Chakraborty

Submitted: 15 February 2018, Revised: 28 February 2018, Accepted: 28 March 2018.

Abstract: My paper hopes to trace the significance of Nyoongar culture in South West of Western Australia while studying the significance of Aboriginal plays in the hands of its first practitioners. The world of the Nyoongars rife with their indigenous knowledge, customs, sacred /secret traditions, sign-languages, totems and their enactment to sustain themselves pave the way for the development of Australian Aboriginal theatre.

Keywords: Nyoongar, Aboriginal, Indigenous, Sacred.

Australian Aboriginal theatre can be said to have originated from the natural urge to reinvent the Aboriginal heritage, the necessity to hand down the law and lineage of each indigenous group. By 'indigenous' I mean a continuous unending line of generations of people belonging to a land or country from time immemorial. A cursory glance at the history of Australia informs us that three strands of cultural identities namely, the white settlers, the Aboriginals and other ethnic groups form the grid of cultural ideologies of the land. Whereas in Sydney and Melbourne indigenous theatre drew heavily on Koori and Murri¹stories, Jack Davis tells stories about the Nyoongar experience which comprises the history of ethnological contact between modes of Indigenous and European intuition, in both distant and immediate past.

The 'Nyoongar' Aboriginals are those who used this term to describe themselves. These are the Aboriginal people from the South-West of Western Australia. Rosemary Van den Berg² notes:

In reality, these people belong to the Bibbulmun group, but because of a misunderstanding that happened when the first colonisers came to this part of the country, they became known as 'Nyoongars'. From anecdotal evidence, a white man met an Aboriginal man and asked him his group name. The Aboriginal

From *Hamlet* in Denmark to *Haider* in Kashmir: An Artistically Cultural Turn

Sonali Lakhera

Submitted: 28 February 2018, Revised: 15 March 2018, Accepted: 30 March 2018.

Abstract: Narrative cinema is the most popular medium of bringing literary works to a wider audience. The adaptation places the text into a particular spatial and temporal context making culture the most important aspect of this transformation. Besides matching the signs of one system with those of the other, the filmic adaptation of a literary text has to deal with the issues related to target audience and target culture. Creating a new version of text becomes a challenge, as the person commissioning the task is surrounded by the anxiety of influence of his predecessors. This paper focuses on the play's latest Bollywood adaptation, *Haider* by Vishal Bhardwaj, addressing two main issues – choice of Kashmir by Vishal Bhardwaj to transpose the Story of Hamlet and the adaptive changes used by him in order to Indianise the play. The play has been recorded by the international film industries as the world's most filmed story after *Cinderella*. These numbers are quite evident to justify the temporal and spatial universality of the play

Keywords: Hamlet, *Haider*, Adaptation, Kashmir, Culture, Relationships.

'Let him die! Let him die! Let him die!' spoke Horace Howard Furness—an editor of *Hamlet*, addressing Phi Beta Kappa Society at Harvard University. Let who die? Frustrated by an overdose of uncountable editions and performances of *Hamlet*, Furness would rather choose to let his closest friend die, than letting him a last chance to save his life by allowing him to 'divulge his theory of Hamlet.' (Shakespeare *Hamlet*, 1). That was in 1908 and it is noteworthy that the Hamlet phenomena still continues to be experimented with. This paper focuses on the play's latest Bollywood adaptation, *Haider* by Vishal Bhardwaj, addressing two main issues—choice of Kashmir by Vishal Bhardwaj to transpose the Story of Hamlet and the adaptive changes used by him in order to Indianise the play.

Child and Spirituality: Infusing Spirituality in An Indian Child through Picture Books

Deepanjali Sharma

**Submitted: 26 February 2018, Revised: 04 March 2018, Accepted:
30 March 2018.**

Abstract: The paper explores Spirituality and its' meaning for an Indian Child. For a child, regardless of the culture, the earliest Gurus are elders of a family. Literature is their next guru. Pictures are their first contact with literature. Cartoons are next. When both are combined, their impact on young impressionable minds is phenomenal. Some Picture books like *Katha sarita*, *Panchtantra*, *JataK Kathyain*, *Krishan Baal lilyan* are nothing but a way of infusing Indian cultural brand of spirituality in an Indian Child. India is a complex of multitude, and there are inherent nuances which have gotten concrete over time. Every facet of society has hierarchy embedded in it and children of each of these individual sections, who are relegated to the margins, need to relate to fill the psychic need of feeling belonging or having an identity. Literature needs to celebrate each of these marginal facets. Paper investigates these rare examples which celebrate these nuances. A fine example is *Bhimayana: Experiences of Untouchability* which infuses a Dalit child with pride which then translates into belongingness and happiness. This sense of pride in their identity is spirituality for them.

Keywords: Child, spirituality, Spirituality for a child, Picture books.

Spirituality is a relative and subjective concept. Every individual defines it differently. Some define it as felling of positive emotions like peace, contentment and gratitude; others as connection to some higher power. Yet, some others define it as having meaning in life. Theistic search it in religion, atheistic in science and agnostics in empiricism. In generalized terms spirituality is the search for connections or bonds through which an individual looks for meaning or purpose in life. Then again, Amy R. Krentzman in a website *Taking Charge of Your Health and Wellbeing* run by University of Minnesota writes that:

Spirituality is a broad concept with room for many perspectives. In general, it includes a sense of connection to something bigger

Puppetry as an Indigenous Mode of Performance Art in India: A Comparative Overview of the String Puppetry of West Bengal, Karnataka and Rajasthan

Amit Bairagi

Submitted: 07 February 2018, Revised: 10 March 2018, Accepted: 20 March 2018.

Abstract: Puppetry is considered to be one of the oldest forms of performing arts in the world. There are references of puppet plays in the works like *Mahabharata*, *Natya Sastra* and *Kamasutra*. Presently West Bengal, Karnataka and Rajasthan are amongst the few places in India where string puppetry is still performed. Although the basic remains the same, thematic as well as technical divergences can be seen in the manipulation of puppets in these three parts of India. In West Bengal string puppetry is locally known as *Taar Putul*. Once there was a time when traditional string puppetry flourished there. Unfortunately the onslaught of television and electronic media has marginalized this art form. As a result bulk of the puppetry troupes have given up this profession which they inherited from their ancestors. Karnataka has hoary tradition of string puppetry popularly known as *Gombeyatta*. The Kannada word ‘*Sutradagombe*’ is used to denote the string puppet which is manipulated by *sutra* or strings. The *Sutradagombe* and *Keelugombe* (Jointed puppets) are the most popular forms of string puppetry in Karnataka. *Kathputli* is the traditional string puppetry of Rajasthan. It is made of one single piece of wood decorated with turban and medieval Rajasthani costumes. Mainly the Bhat community practises this art form which tells the stories of the life and achievements of King Vikramaditya and the heroes and legends of Rajasthan. This paper will try to probe into the magical world of puppetry thereby searching for the basic convergences and divergences of traditional string puppetry of West Bengal, Karnataka and Rajasthan.

Keywords: Performing arts, Convergences, Divergences, Manipulation, Marionettes.

The puppet exists in the collapsed boundaries between the living and the inanimate.

(Williams 21)

Why so Straight? Exploring the 'Chronotope' of Slash/Fandom in Harry Potter Dōjinshi Manga

Ananya Saha

Submitted: 24 February 2018, Revised: 09 March 2018, Accepted: 25 March 2018.

Abstract: Manga, the Japanese visual cultural form of expression has ascended the steps to universal popularity since the 20th century. The advent of the fandom's interface with the aid of the cybernetic nexus has proliferated it even further. The fan/creators have stretched the horizons of the form by conceiving manga adaptations of J.K. Rowling's fantasy saga of *Harry Potter*. During the exercise, they have taken the liberty to deviate from the canon and debunk the pervasive heteronormativity in the series. In this article, through an exploration of a few selected queer themed dōjinshis (fan created mangas) with particular emphasis on the graphic setting, I shall endeavour to explore the trends of resistance elucidated therein.

Keywords: Manga, dōjinshi, Harry Potter, Fandom, Chronotope.

'All (was) is well' after nineteen years has passed. Voldemort is dead, Harry has ended up with Ginny and has sired three kids according to the epilogue penned by J.K. Rowling in *Harry Potter and the Deathly Hallows* (2007). But when has a convenient wrap up hindered fervent fans from exploring more? Estimated by the millions of fan fiction available in the internet databases featuring non-canonical same-sex pairings, the Potter 'otaku(s)' have long taken charge. Catherine Tosenberger reminisces briefly as she traces the metamorphosis of the term 'slash' from *Star Trek* in "Homosexuality at the Online Hogwarts: Harry Potter Slash Fanfiction". She writes, 'Although later fandoms adopted the slash punctuation mark for all romantic pairings (i.e., Hermione/Ron), the term "slash" stuck, retaining its original meaning of homoerotic romance.' (Tosenberger 186) But why use the term 'otaku'? Robin E. Brenner in his book titled *Understanding Manga and Anime* briefly defines otaku' as a 'term referred to a very formal address for "you," [...] At this point in Japan, the term means an obsessive fan or geek and has a negative spin. In the United States, this term has

Ismat Chughtai's *Masooma*: A Saga of Women's Exploitation and Moral Ambiguities

Anjali Kesharwani

**Submitted: 28 February 2018, Revised: 15 March 2018, Accepted:
25 March 2018.**

Abstract: Exploitation is an act that exploits and victimizes someone in the basis of unfair treatment. Moral ambiguity is when there is a complex situation in which there are no clear-cut rights and wrongs. When we talk about the exploitation and oppression of women we find that society always ready to exploit women because of their social and moral status. "HISTORY has shown us that men have always kept in their hands all concrete power since the earliest days of patriarchy they have thought best to keep woman in a state of dependence; their codes of law have been set up against her"(Simone De Beauvoir: 171). This paper aims to explore IsmatChughtai's *Masooma*: A Saga of Women's Exploitation and Moral Ambiguities. Women's exploitation is a complex matter which affects all groups of male dominated patriarchal society. The exploitation and oppression of women become extreme during their ethical dilemma. The novel revolves around the story of Masooma, a girl from a wealthy and respectable family from the state of Hyderabad and her descent into prostitution. The novel shows how innocent Masooma is sold by her aristocratic mother to keep the home fire burning and how this girl from a decent family turns into Nilofar, a mistress who changes hands till she becomes no better (or worse)than a common prostitute, and her mother too is transformed from a haughty begum to a seasoned madam. "The trade of women and commodification of a women's body, she seems to be saying here, is a direct consequence of human frailty and lust but also of poverty and inequality". Through this novel, Chughtai puts up the fact that "When sin becomes a necessity of life then it's no longer sin, it is a requisite of good judgment" (*Masooma*: 108). Thoughtfully imagines "What a strange place this world is !she mock sighs and then embarks" (web). This paper aims to explore IsmatChughtai's*Massoma*: as A Saga of Women's Exploitation and Moral Ambiguities.

Reading Partition from the Black Margins: A Critical Study of Saadat Hasan Manto's *Siyah Hashye*

Barnali Saha

Submitted: 28 February 2018, Revised: 18 March 2018, Accepted: 27 March 2018.

Abstract: The Partition of India was a cataclysmic event that altered the socio-political topography of the Indian subcontinent. Coming at the heels of the grand narrative of India's glorious independence, the Partition of India became the problematic occasion the echo of which still reverberates in contemporary conflicts. As such, Partition needs to be acknowledged more forcefully as an indelible part of India's history of independence. With an intention to develop a composite understanding of the complexities of the Partition experience, the paper reads Saadat Hasan Manto's literary vignettes in *Black Marginalia (Siyah Hashye)* to examine how these minimalist cultural texts document the sectarian violence and the microcosmic impact of macrocosmic political negotiations. Through an extensive study of Manto's vignettes on Partition, the paper attempts to understand how these cultural texts reconstruct the alternative history of the Partition to facilitate a substantiation of the popular memories of the time juxtaposed for good in the collective consciousness of the people whose lives the Partition destabilized.

Keywords: Partition, Violence, Cultural texts, Alternative history.

The Partition of India in 1947 grafted a new history of the Indian subcontinent wherein the noun *freedom* transmogrified to assume the aspects of violence that shook the foundations of the new nation states of India and Pakistan respectively. Remembered as a catastrophe, that Tan Tai Yong and Gyanesh Kudaisya calls "dramatic" with its "refugee movements, whose scale even at that time was described as unprecedented in human history" (Tan and Kudaisya 8), Partition questions the very idea of cartographic negotiation of national borders. The problem that manifests before us, therefore, is how this tectonic shift in the cultural history of the Indian subcontinent happen in the first place? How and why, most importantly, twelve million people were forced to vacate their natal homes and cross borders in an

The Spatial Turn and The Creation of Localities

Bipasha Bharti

Submitted: 26 February 2018, Revised: 10 March 2018, Accepted: 25 March 2018.

Abstract: This research paper investigates the field of spatial anthropology of a locality with relation to global space. The paper mainly talks about the recent debates going on amongst prominent socio cultural anthropologists on the relationship between neighbourhoods and localities in the global crises of nation states. The paper further explores the horizons of the concept of locality in a world where spatial localization, quotidian interaction and social scale are not very isomorphic. The paper talks at length about sociological processes for the maintenance of locality against various endemic anxieties and instabilities. It also gives attention to the science of ethnography in engineering the process of locality and how in the contemporary urban life, which involves national regimes, locality acts as a structure contextualized by a certain ideology, culture and politics. The paper also throws light on the techniques and tendencies of nation states to contextualize locality by corroborating it with nation-ness and how it receives acceptance, resistance or subversion accordingly. At last the paper presents a multi faceted view of locality, virtual locality and neighbourhoods and challenges to produce or maintain it in a highly globalized world.

Keywords: Spatial Turn, Locality, Neighbourhoods, Ethnoscape, Ethnography, Nation-state, Global Space, Virtual Locality

Contemporary social-cultural anthropologists talk about the idea of space in a highly delocalized world. Many question the present status of locality in global cultural flow. Locality is predominantly relational and contextual rather than an entity of size, shape, area and space. It has a phenomenology as a main attribute which can be derived from individual and collective ideologies, social behaviour, cultural replicability and discourse, which are the chief predicates of locality as a division. In a more concrete form, leading scholars in the field of locality, such as Arjun Appadurai, use the term neighborhoods, which are situated

The Conscious and the Unconscious: Interplay and Interlude

Debmalya Biswas

Submitted: 20 February 2018, Revised: 05 March 2018, Accepted: 19 March 2018.

Abstract: Philosophical deliberations into the recondite interplay of the conscious and unconscious counterparts of the much-investigated human mind have given rise to capacious schools of thought spearheaded by radical thinkers and intellectuals. The faculty of language is intricately involved as mental ramblings find a deferred articulation through it, conditioned by several complex human factors. From Descartes, to James, to Freud and many others to follow, there have been critical enquires problematizing this fecund arena of thought.

Keywords: Consciousness, Unconscious, Mind, Language, Subjectivity.

The notion of consciousness and the unconscious have been evolving over an extended legacy of philosophers and psychoanalysts spanning different paradigms. The musings over this split emanate from the flowering of the idea of the mind. Descartes' mind-body dualism pushed the thinking, non-extended entity of the mind in opposition to the extended, non-thinking body. Quoting from the *Sixth Meditation*, Descartes identifies:

[O]n the one hand I have a clear and distinct idea of myself, in so far as I am simply a thinking, non-extended thing [that is, a mind], and on the other hand I have a distinct idea of body, in so far as this is simply an extended, non-thinking thing. And accordingly, it is certain that I am really distinct from my body, and can exist without it (Descartes 54).

The juxtaposition of the self onto the thinking entity is significant here since the non-thinking physicality as a positive counterpart is merely a vessel. Language envelops the machinery of thought and the subjective dimension of the self.

The dormant depths of the essentialized mind that lie mysteriously impervious to conscious deliberations on it, constitute the unconscious.

Voices from the Ruins: A Study of Chitra Banerjee Divakaruni's *One Amazing Thing*

Dechen Doma Sherpa

Submitted: 13 March 2018, Revised: 19 March 2018, Accepted: 30 March 2018.

Abstract: The healing power of words is underestimated by the majority of people; these are the people who find solace in the deafening silence of the dark nights, as their words fail to voice the trauma of their mind and the anguish in their soul. In this paper an attempt has been made with the analysis of Chitra Banerjee Divakaruni's novel *One Amazing Thing*, to encapsulate the essence of humans' need for confessions and redemption. The characters are forced in a situation where they have to face and acknowledge their past actions, which defined them. As they make the confessions of their deepest, darkest secrets, they start to let go of the shame and self doubts, which had shackled them for so long, and they learn to forgive and love themselves.

Keywords: Identity crisis, Hope, Home, Narrative and Redemption.

As a man travels, so does his shadow and his soul and like a migrating flock of birds it finds its home wherever it lays its nest. 'Home', a word which encapsulates the world in a nutshell is often linked with a man's family, culture and language, things both tangible or otherwise which helps him identify himself as a person. The 'identity crisis' is often experienced when a person's sense of belongingness is threatened and with people migrating to foreign land for better future prospects, this issue is a never ending crisis.

Chitra Banerjee Divakaruni's *One Amazing Thing* (2009) is one such work of literary art where a motley of characters are brought together and in their hour of crisis are forced to look deep into their soul and draw strength and hope, for themselves and others who share the same fate. These people are from different races, cultures and speaking different languages but together they have to help each other and save their soul.

The novel begins with Uma Sinha, an American-Indian, who is visiting the Indian Consulate in an unnamed American city, to process

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- An abstract of not more than 200 words and 4-5 keywords should also be provided.
- The recommended length for research paper should be between 3000-3500 words.
- The writers should strictly follow MLA style of documentation, 8th edition for their critical articles.
- Book reviews should be followed by copies of the original books sent to the Editor.
- Full Plagiarism Report of the paper duly generated by Plagiarism Software like Urkund, Turn it in, Viper, Plagscan, etc.

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Black Masters, White Shadows in Armah's *The Beautiful Ones are Not Yet Born*

Madhuri Vishwanath Bite & Pradnya V. Ghorpade

Submitted: 28 February, Revised: 07 March 2018, Accepted: 30 March 2018.

Abstract: Ayi Kwei Armah is a West African writer published his first novel *The Beautiful Ones Are Not Yet Born* in 1968. The novel sets in Ghana and describes postcolonial condition of the same country. After independence the native people govern their country but failed to develop and maintain the standard of the country because of lack of knowledge of governance. The natives make their own rules which are inspired the bad practice of corruption. Corruption becomes a national game in Ghana and the natives trying to maintain their lifestyle like white people. For getting more money the natives follow the bad practice of corruption which is rotten the whole country. They imitate the lifestyle of the whites but failed to maintain it. The paper focuses black leaders' tendency to be like whites and turn their lifestyle in the direction of whites, force to feel the native people that they are still in colonial era.

Keywords: African, Corruption, Syndrome, Governance, Lifestyle.

Ayi Kwei Armah is a well-known West African writer published his first novel *The Beautiful Ones Are Not Yet Born* in 1968 which is based on the theme of politics and corruption. The novel describes the postcolonial condition of Africa in general and Ghana in particular. After independence the black leaders rule the country and establish their own government but they are unable to govern the country because of the lack of knowledge. They are just imitating the whites while governing the nation and ignore the loss of the country. The black leaders are attracted towards the luxuriousness of white people and they want to maintain the same in their own life also. After independence they are free human beings but still they follow the footsteps of white people and totally ignore their culture and tradition. After independence there is chaos all over Ghana because the black leaders still celebrating their freedom and are busy in maintaining their lifestyle like white people. The people of the country feel that they are

Binodini: Recovering the ‘Silenced’ Voice

Ningombam Rojibala

Submitted: 23 February 2018, Revised: 12 March 2018, Accepted: 29 March 2018.

Abstract: M.K Binodini Devi (7 February 1922 - 17 January 2011) was the youngest of the five daughters of Maharaja Churachand Singh (1891-1941) and Maharani Dhanamanjuri Devi, the Lady Ngangbam of Manipur. She is the first female graduate of Manipur. She was a prolific writer who wrote under the single name, Binodini. She wrote novels, short stories, radio plays, film scripts and lyrics. The present essay intends to examine the beginning of a female literary tradition with the emergence of Meetei women writers in the history of Meetei literature, primarily focusing on two plays written by M.K Binodini Devi. They are *Ngaikho Hingminnakhisi* (Wait, Let us Live Together), 1967 and *Kaorabara Raas¹ Sanabagi Ahingdo* (Have you Forgotten the Night of *Raas*?), 1967. These plays project a significant amount of feminist ethos. The plays, in various ways, criticize the androcentric value system, culture, and tradition of Meetei society which condemn women to live an eternally subjugated life. This essay presents a feminist reading of the plays and examines how Binodini recovers the ‘silenced’ voice of women in the history of Meetei literature. In *Ngaikho Hingminnakhisi*, she criticizes the androcentric imperatives of the idea of womanhood which devalues women’s existence. In *Kaorabara Raas Sanabagi Ahingdo* Binodini alludes to women’s entrapment in domestic domain. In this play, she also attempts to overthrow the conventional power relations of man and woman - the ‘protector’ and the ‘protected’.

Keywords: Women’s literature, Femininity, Domestic labour, Tradition.

Introduction

One cannot deny that Meetei women’s literature has its antecedents going all the way back to ancient oral traditions of the *amaibis* (female priestess). However, how far this oral tradition can be regarded as women’s literature and, to put it more precisely, how far this tradition

Nuances of Female Life: Analysing 'Interpreter of Maladies' from a Feminist Angle

Prashant Maurya & Nagendra Kumar

**Submitted: 20 February 2018, Revised: 14 March 2018, Accepted:
30 March 2018.**

Abstract: Jhumpa Lahiri is a widely acclaimed Diaspora writer who has written many short stories and novels about Indian Diaspora. The basic themes of her writings are immigrant experiences, first and second generation gap, alienation, cultural conflicts etc. Primarily considered to be a diaspora writer her works have been analysed through various diasporic theories and a lot of studies have been done on her works having such themes till now. But being a female herself she has also maintained her concerns over the female issues that exist in the society since long and often go unnoticed. A subtle analysis of her works brings us to the fact that she has not only written about diasporic themes but has also written about female problems, concerns and issues which is always hidden in her texts but due to her popularity as a Diaspora writer such themes always go overlooked. The purpose of this paper is to analyse the title story from her debut short story collection *Interpreter of Maladies* (1999) from a feminist angle and to explore the subtle nuances of female life which is very much prominent there in the story but often go unnoticed.

Keywords: Female, Marriage, Motherhood, Psychological Conflict, Sacrifice.

Introduction

Feminist writing doesn't only mean writing about the oppression or confinement of women in their narrow domestic spaces but it is a vast area canvassing also the psyche, the inner goings, the frustrations and the consequences of it like alienation, depression etc. in a woman's life. Jhumpa Lahiri has been a writer like this who has written not only about the social problems which women generally face but also about the psychology of women, about the inner goings of their mind which they don't disclose to anyone and like a fatal wound that succumbs them slowly. *Interpreter of Maladies* is one of her story which on the

“O that way madness lies; let me shun that; no more of that”: A Study of Decrepitude, Dementia and Lunacy in Shakespeare’s *King Lear*

Prasun Maji

Submitted: 03 March 2018, Revised: 18 March 2018, Accepted: 30 March 2018.

Abstract: A number of Shakespearean plays deal with the concepts of aging or decrepitude; the aged protagonists being, Prospero in *The Tempest*, Duke Senior in *As You Like It* and last but not the least, King Lear in the Shakespearean tragedy, *King Lear*. But the academicians, researchers and even the medical practitioners are baffled and astounded to see that even though Shakespeare wrote more than four centuries ago, some of his plays have dementia, hysteria and lunacy or madness as their central themes% the terms related to medical science. Dementia (also known as senility) manifests in multifarious forms% tremor, balance disorder, wandering or restlessness, speech or language difficulty, memory distortions, perception and visual problems, behavioural and psychological symptoms of dementia (BPSD) and so on. On the other side, lunacy or madness includes paranoia, secrecy, hallucinations, delusions, confinement and sometimes, isolation in the society. In the course of his journey through *King Lear*, a perceptive reader or academician can locate that the decrepit protagonist has to go through the mental disorders like dementia and lunacy which are the outcome of persistent emotional turmoil, physical and moral shock and involuntary melancholia. This article attempts to argue how dementia and lunacy appear to be both the destroyer and the preserver to the aged protagonist, King Lear.

Keywords: Aging, Decrepitude, Psychic disorder, Memory, Dementia and lunacy.

A madman or a madwoman is a sublime version of a fool% in the confines of the theatre. He or she can echo the prevailing madness of the world, speaking through the onstage audience to an audience in the theatre, asserting, proclaiming, or establishing category and unwelcome ‘truths’ about the human condition. (Garber, qtd. in Leonard 98)

The Lives of Others and the Narratives of Ours: Critiquing the Interface among Marginality, Historicity and Fictionality in Kunal Basu's *'The Yellow Emperor's Cure'* and *'Kalkatta'*

Rakes Sarkar

Submitted: 28 February 2018, Revised: 09 March 2018, Accepted: 30 March 2018.

Abstract: 'History isn't what happened. History is just what historians tell us', wrote Julian Barnes. The poststructuralist interrogation of both the grounds and the production of historical knowledge have opened up possibilities of plurality of perspectives and multiplicity of methods. The dissemination of historical knowledge in diffused discourses authorizes fiction's access to the fragmented and unrecognized narratives of the marginalized visible through the fissures lying at the heart of what traditional historians conceived as the 'Great Past' (Robert Berkhofer). Two of Kunal Basu's novels, *'The Yellow Emperor's Cure'* and *'Kalkatta'* deal with the lives of the marginalized in times of transition like the Boxer rebellion in China and the decline and fall of the Communist government in Bengal. This paper seeks to explore how and to what extent Basu's stories transcend the constraints of traditional historiography and respond to the challenge of narrating the submerged and subsided stories of the marginalized like the eternally exploited eunuchs of China or the 'hijras' like Rani or illegal immigrants like Jami; to discover points of interrelations and intersections between fictional narration of the marginalized lives of others and historical truths of the times when they are changing.

Keywords: Poststructuralist, Marginalized, Historiography, Hijras, Immigrants.

Poststructuralist critique of historicism primarily questions the stability and rigidity of the notion of the 'Great Past' (Berkhofer 146) as it interrogates the genesis of historical knowledge. Derrida observed that because historicity itself "is tied to the possibility of writing" (27) it must necessarily operate under the conditions of '*difference*' which denies the possibility of an exhaustive, fixed or stable meaning. This

Acceptance and Self-victimization: Objectification of Woman in Dalip Kaur Tiwana's *And Such is Her Fate*

Rakhpreet Kaur Walia

Submitted: 20 January 2018, Revised: 14 February 2018, Accepted: 28 March 2018.

Abstract: Dalip Kaur Tiwana is a proud recipient of Sahitya Akademi Award for her novel *Eho Hamara Jeevna* published in 1972. The novel has been translated into English entitled *And Such is Her Fate*. Tiwana's novels are based solely on the deplorable plight of Indian women. Exploring the themes, issues and facts of the female psyche is the recurring concern of Tiwana's novels. The present paper focuses on the much acclaimed novel *And Such is Her Fate*, a poignant tale of rural women belonging to scheduled community. Tiwana reinforces the stereotype of a woman named Bhano who was forced for her self-victimization. The fabricated patriarchal structure trapped her to be a passive victim. Tiwana eloquently exposes the patriarchal norms and narratives which conditioned the woman to accept and bear violence and humiliation as her fate and destiny. Completely marginalized due to her gender and class, Bhano is unable to lead a dignified life of a wife and a mother. Left with no option, she accepts wherever fate designates her. Such patriarchal set-up of Indian society does not allow woman to find a place for herself. Dalip Kaur Tiwana rightly traces the mannerisms of Indian society due to which a woman, in order to make her identity, confirm to Patriarchal domination. Through her novels, Tiwana mocks the male chauvinistic biases of the institution of family and marriage and blames the faulty patriarchal structure responsible for the oppression of women. The study of the novel shows that woman in the institution of family is marginalized to a great extent to accept the patriarchal norms as her destiny. She is treated mere as an object to satisfy the hunger of man.

Keywords: Patriarchy, Feminism, Identity, Alienation, Self-victimization, Objectification.

Dalip Kaur Tiwana is the most productive and creative women writers of Punjabi literature. She has to her credit not only short stories

Cultural Representations and Impending Marginalization in the Select novels of Maxine Hong Kingston and Amy Tan

K. HemaLatha

Submitted: 28 February 2018, Revised: 05 March 2018, Accepted: 26 March 2018.

Abstract: People who migrate to other countries are always on the horns of a dilemma. Either they have to unquestioningly merge with the insiders in the new space and run into the mainstream or loosely adhere to their own culture and negotiate with the cultural spheres of the people of the new land maintaining some sort of balance. It is totally unthinkable and extremely difficult for an immigrant to remain as an outsider and an isolate in his expatriate situation. Thus when they try to mingle with the main stream people they face marginalization in various forms. Their skin colour, physical features, culture, language etc. lead them to face racial discrimination. At the same time they are not able to leave their native culture too. Thus the Chinese and Chinese Americans undergo mooring to balance.

Keywords: Marginalization, Discrimination, Culture, Language, Mooring.

While representing the multicultural American life, the Asian American writers in general inevitably confront their cultural inheritance and convey perspectives that are foreign to the American mainstream. Chinese American writings also deal with the cultural uneasiness manifested in familial relationships. The paper makes a discussion on the cultural roots of the immigrant writers under study and the nature of the country to which they have immigrated. In their works one finds that the natives of China are not able to forget their own culture and tradition. At the same time, as they have migrated to America, they know the need to adapt themselves to the American culture and embrace at least some of its values and habits. Thus the immigrants are torn between the cultures of the two worlds – China and America, both have different historical, political, geographical and cultural spaces.

The study of Chinese American Literature which refers to the works written in English by Americans of Chinese origin is an

Interrogating Mohsin Hamid's Interventions into Refugee Politics in *Exit West*

Abhisek Ghosal

**Submitted: 10 February 2018, Revised: 25 February 2018,
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Abstract: In post-globalization scenario, refugee politics has once again popped up in the realm of global politics. Refugee politics is nowadays being intervened by means of varied theoretical insights in order to comprehend why refugee politics has been persisting and how refugee politics is being shaped up by a number of socio-cultural aspects. The poignant pangs of survival experienced by refugees across the globe are being subjected to critical appraisals. Against this backdrop, Mohsin Hamid has intervened into refugee politics intending to address the miserable lot of refugees who have to migrate from one nation-state to another for their bare survival. This article is intended to question Hamid's problematic take on refugee politics, taking some important theoretical insights into account.

Keywords: Refugee Politics, Border, Identity Politics.

I

In post-globalization scenario, refugee politics has once again popped up in the realm of global politics. Refugee politics is nowadays being intervened by means of varied theoretical insights in order to comprehend why refugee politics has been persisting and how refugee politics is being shaped up by a number of socio-cultural aspects. The poignant pangs of survival experienced by refugees across the globe are being subjected to critical appraisals. Against this backdrop, Mohsin Hamid has intervened into refugee politics intending to address the miserable lot of refugees who have to migrate from one nation-state to another for their bare survival. This article is intended to question Hamid's problematic take on refugee politics, taking some important theoretical insights into account.

II

I wish to initiate this discussion by asking a couple of simple questions—isrefugeehood a choice or a compulsion? Does a nation-

Exploring Intergenerational Ambivalence and Social Gerontology in Amy Tan's Novel, *The Bonesetter's Daughter*

Neha Chatterjee

**Submitted: 20 February 2018, Revised: 03 March 2018, Accepted:
29 March 2018.**

Abstract: This paper intends to delve deep into the complex and dialectic relation of two mother-daughters in Amy Tan's novel, *The Bonesetter's Daughter*, through the perspectives of social gerontology and intergenerational ambivalence. Age and generation gap are unquestionably taken as an obstruction in the fabrics of family and society. Older people are possessor of our cultural and psychological derivations and whenever they lose their bases it simultaneously dismantles the life of the younger generation. Psychological gaps formed out of sundry voids ultimately distort the sense of identity and belonging. Considering all the mentioned arguments, the paper analyses the relationship of three Chinese women—Precious Auntie, LuLing and Ruth— consecutively in the backdrop of China and San Francisco. Human identity modifies and transforms with place and situation but it continuously sought for a stability which can be gained only through fixed cultural roots those we frequently carves out of the memory of older and elder people. How the life of LuLing, an orphan, and her daughter, Ruth face incessant dilemmas in their relation due to lack of sense of being 'existed.' They know each other where they are sharing a relation of contradiction and harmony in the veil of many secrets of Precious Auntie. Therefore, though old age is often considered as the burden of society and family, it helps to weave properly many riddled relations which can provide sense of self-assurance.

Keywords: Gerontology, Intergenerational ambivalence, Identity, Social gerontology, Psychological gerontology.

Gerontology is an interdisciplinary sphere of intervention, which addresses the study of ageing, later life and old age in social, cultural, psychological and biological context. Old age is often manifested as burden of the society due to diverse intergenerational conflicts resultant from the liability which younger people accustomed to face while supporting their future host of elders. I intend to analyze how social,

Psychological Trauma: A Comparative Study of Tarasankar Bandopadhyay's *Tarini Majhi* and Manto's *Toba Tek Singh*

Anirban Kahali

**Submitted: 28 February 2018, Revised: 16 March 2018, Accepted:
30 March 2018.**

Abstract: The projected paper attempts to compare the narrative treatment of traumatic experience during the Partition between India and Pakistan in a representative short story by Saddat Hassan Manto, and the same kind of treatment during the dissolution of Bengali organic society as it is represented in the working-class tale of Tarasankar Bandopadhyay. Based on different scenarios, these stories not only deal with the different socio-economic, political and cultural backgrounds, but they aptly showcases the similarity of the traumatic experiences suffered by the protagonists and the devastating effects of it which finally ruin the lives of the characters. Though we must keep in mind that the trauma caused in both these cases, natural disaster in case of Tarini and political disaster in case of Bishen Singh, were completely different from each other, yet its effect is quite similar.

Keywords: Trauma, Psychology, Ruin, Cultural difference.

This paper attempts a comparative study, dealing with the narrative treatment of the traumatic experience during the Partition between India and Pakistan in a representative short story by the most sympathetic writer of the period, Saadat Hassan Manto, and the same kind of treatment during the dissolution of Bengali organic society as it is represented in the working-class tale of post-Tagore Bengali author Tarashankar Bandopadhyay. The two representative stories—*Toba Tek Singh* and *Tarini Majhi*—which are based on different scenarios, written by two different writers from two different socio-cultural backgrounds, are similar in some respect, especially, in depicting the psychological trauma and its devastating effects of it. Both these short stories deal with the lives of two distinct individuals belonging to two different social classes. While Tarini belongs to the lower class of the society, Bishen Singh belongs to the middle class. Both of them clearly had different lifestyles but while on the one hand, the sense of loss

Teaching English as Second Language through Activity

Ashishkumar V. Patar

Submitted: 27 February 2018, Revised: 14 March 2018, Accepted: 30 March 2018.

Abstract: The study focuses on teaching English language in India as second language through activity. For Indian students English language is foreign language that is why it is very difficult to the students to get Listening, Speaking, Reading and Writing environment easily in their residential areas and schools. Activity is like a magic where the teacher can be a magician and make an environment of English language in the class where the students can learn English language without any mental pressure. When a teacher applies different types of activities in his class the students definitely acquire the English language with fun. It is not necessary to apply the activities which are taught in B.Ed. or Teachers' Training Programs. It is up to the teacher how much he is creative and how much extra time he spend for his students. Each activity is not effective on every student. So, the teacher has to aware about it and continuously search new activities for the students which are based on the particular topic. The researcher has mentioned different types of activities and their proper uses in different classes. With the help of scientific methods teacher can apply activities in his class. No doubt activity will take time but patience will give the result.

Keywords: Teaching second language, ELT, Communication, LSRW

Introduction

English is an international language that is why it is important to learn this language by every student. Whenever in the class teacher talks about the English student feels fear. It is a common scenario of any Indian class. The question is why students have fear and negativity for the English language. Even it is seen that the students are at the beginning very eager to learn English but after some time they become nervous and feel negativity for this international language. Many reasons are behind it. Major reasons are English is not India's native

Our Esteemed Contributors

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