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Editorial

The October 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 31 August 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 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 eighteen research/critical articles and seven poems and one short story 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 Niger Delta and the Oil of Sorrow: A Thematic Exploration of Helon Habila's *Oil on Water*

**Kufre A. Akpan,
Monica Udoette**

**Submitted: 10 August 2018, Revised: 14 September 2018,
Accepted: 21 October 2018**

Abstract: This paper critically examines the paradoxes and contradictions of oil discovery and exploration in the Niger Delta region. The paper notes that the discovery and exploration of oil in this region was supposed to trigger development and also improve the living standard of the people. On the contrary, it has brought poverty, unemployment, sickness and pains to these people. It is against this backdrop that this paper vehemently establishes a position that oil exploration in the Niger Delta has become a curse, as there is practically nothing positive to show for, rather, many years of exploration activities with incessant oil spillages have caused severe environmental degradation, with its attendant destruction of farmlands and aquatic lives, thereby condemning the people to eternal penury. Through textual analysis of Helon Habila's *Oil on Water*, the paper indicts the Nigerian leadership for exhibiting crass insensitivity towards the plight of Niger Delta people and their environment. Using New Historicism as theoretical framework, the paper concludes that arms taking, militancy, bunkering and vandalisation of oil facilities may not cease in the region, unless the government intervenes in the Niger Delta situation.

Keywords: Development, Oil exploration, Environmental degradation, People, Niger Delta, Leadership.

Introduction

Until oil was discovered in the Niger Delta region, there was a balanced equilibrium between the people and the ecosystem. The inhabitants were always able to coax their environment and got whatever they wanted. According to Emuede Crosdel and Emuede Okeoghene :

Exploitation of natural resources was in the main, rudimentary and did not go beyond the search for medicinal herbs, fuel wood, game, fish and construction materials. Environmental sustainability

Sanusi, Shehu. "The Niger-Delta Crises in Helon Habila's *Oil on Water*". *Currents in African Literature and the English Language (CALEL)*: ix, 2014. pp.189-200.

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Humorous Stereotyping in Guy Ritchie's *Lock, Stock and Two Smoking Barrels* and *Snatch*

Hemant Kumar Golapalli

Submitted: 10 June 2018, Revised: 30 July 2018, Accepted: 22 October 2018

Abstract: Soap ("wants to keep his hands clean"), Barry "the Baptist" (drowns people in water), Doug "The Head" (a Jew who is 'not' a Jew), Boris, the "bullet-dodger". These are just some of the characters that come out of Guy Ritchie's earlier and wildly imaginative films—*Lock, Stock and Two Smoking Barrels* (1998) and *Snatch* (2000). These characters, their names and the ways in which these same character types are subverted are a major source of humour in these films. The names are sometimes based on the character's physical and mental traits, sometimes based on their ethnicity or nationality and sometimes on their professions and more often than not based on their reputation. The portrayal of these characters also acts as a sharp critique on 'cultural stereotyping.' This paper deals with the whole idea of cultural stereotyping prevalent in society more specifically in the film industry while simultaneously exploring whether there is something called positive stereotyping or all forms of stereotyping essentially negative.

Keywords: Names, Humour, Cultural Stereotyping, Subversion.

Guy Ritchie's slick, heavily stylized first feature film, *Lock, Stock and Two Smoking Barrels* (1998) got mixed reviews from critics not only because of the convoluted plot structure but also because of the paper-thin characters that the film abounds in. Almost every major critic lamented the lack of depth in the characters. Roger Ebert in his review of *Lock, Stock...* wrote "We don't care much about the characters" while *Salon's* Stephanie Zacharek described *Snatch* (2000) as "elaborately empty". On the other hand, critics like Janet Maslin noted that the characters, although constituting "a true rogues' gallery of striking if one-note characters, do hold interest even if they have no real right to..." The plot of *Lock, Stock...* was still an incomprehensible mess for most critics and this fact was bemoaned as much as the

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Terrorism and Trauma: A Reading of Mc Ewan's *Saturday*

Shihabudheen. C

**Submitted: 28 August 2018, Revised: 31 August 2018, Accepted:
24 October 2018**

Abstract: 9/11 is one of the most crucial events in the history of modern man. It has had its impact not only on America but on other countries and societies as well. As a consequence, 9/11 has become an interesting reservoir of raw material for the creative artist. Literature, Film, and a variety of other art and cultural forms have drawn upon it. As for Literature, a number novels treating 9/11 and its consequences have come out in recent times. Most of them, significantly enough, have come from the West. *Saturday* (2005) by Ian Mc Ewan is a novel of special note in this context. It tells the story of Henry Perowne, a neurosurgeon, stricken with terror and shocked to the core. Using the surgeon's post- 9/11 traumatic experiences and state of mind as a metaphor, Mc Ewan shows how acts of terrorism can impinge on the mind and consciousness of a whole society and alter its attitudes, its vision of life, and it's very act of living. Central to an understanding of the novelist's perspectives on terrorism and the precarious world it precipitates is his attractive use of Arnold's poem, "Dover beach" with its image of the protagonist who traumatically bewails the conflicted "darkling plain" around him. This paper is an attempt to explore this aspect of *Saturday*.

Keywords: Terrorism discourse, Post 9/11writing, Contemporary Literature.

The terrorist attack on the US World Trade Centre in September 2001 has had its massive political as well as socio-cultural consequences for the entire world. In the West, it marked a turning point in people's lives. Profound attitudinal shifts occurred in their dealings and interactions with men and matters. The attack precipitated fear and anxiety, hate and prejudice, and even cynicism and pessimism. 9/11, perhaps, the largest and most visible act of violence in recent times, instantaneously became a mine of interesting raw material for creative writers, filmmakers, and a variety of other artists. Accordingly, there

emphatically saying' Mathew Arnold'. McEwan successfully exploits 'Dover Beach', its images, and its closing epiphanic vision. Significantly enough, the novel closes with a scene of vigorous love-making between Perowne and his wife, Rosalind. It is the neurosurgeon reenacting the love preached by the lover- protagonist of 'Dover Beach'. The scene is an index of the beginning of the end of Perowne's traumatic distresses.

Saturday is a serious novel. It has evidently been written by McEwan with 9/11 and all its consequences at the back of his mind. Through the figure of Perowne and his interaction with the society and the milieu around him, the novel gives us a glimpse of the psychological and material nature of post 9/11 life in the West.

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Against the Rising Tide: Climate Change and Post-Capitalism in Kim Stanley Robinson's *New York 2140*

Aravind R. Nair

**Submitted: 19 August 2018, Revised: 21 September 2018, Accepted:
12 October 2018**

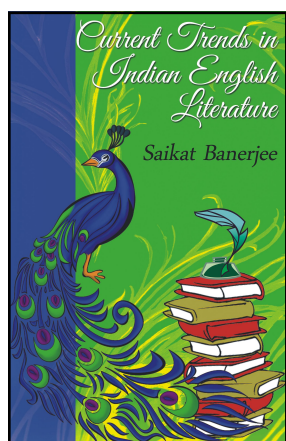
Abstract: Kim Stanley Robinson is among a handful of writers spearheading 'cli-fi' or 'climate fiction', a nascent sub-genre of science fiction centered on the effects of climate change. His 2017 novel *New York 2140* is set in the near future after climate catastrophes have raised global sea levels by more than fifty feet. Robinson's characters navigate (quite literally, in the sense that boats and canoes have become the chief mode of transportation) the half-submerged stretches of 'intertidal' New York, encountering not only the effects of climate change but also those of capitalism; a force which persists in trying to determine what the world should be. In *New York 2140*, capitalism has not only been responsible in large part for global ecological disaster but has also adapted to and profited from it. One of the characters, Jeff, a computer programmer, succinctly describes capitalism as "a set of stupid laws" ruining the planet (Robinson 5). Robinson anticipates the devolution of contemporary capitalism into what Stephanie LeMenager calls 'petromelancholia', a continued dependence on fossil fuels despite clear evidence of ecological harm. Robinson's characters are acutely aware of the vice grip capitalism has upon their lives and their environment. While most of their attempts to 'fix' the system are futile, Robinson proposes other more effective methods of precipitating a post-capitalist society. This article explores Robinson's critique of capitalism in *New York 2140* and in particular, his reliance upon 'fiscal non-compliance' as a means of resisting it.

Keywords: Capitalism, Climate Fiction, Kim Stanley Robinson, *New York 2140*, Post-Capitalism, Science Fiction.

In June 2017, mere months after assuming office, President Donald Trump announced a volte face in the United States' climate change policy by abruptly withdrawing from the 2015 Paris Agreement on climate change mitigation. According to Trump, the agreement was "very unfair" and would "undermine [the US] economy, hamstringing our

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RECENT TRENDS IN INDIAN ENGLISH LITERATURE

Edited by
Saikat Banerjee

A Journey from Dislocation to Linguistic Relocation: An Analysis of In Other Wor(l)ds by Jhumpa Lahiri

Priti Bala Sharma

**Submitted: 11 August 2018, Revised: 9 September 2018, Accepted:
22 October 2018**

Abstract: The term “Diaspora” has been defined by many people in many ways. It is an umbrella term covering various concepts, ideas and perspectives. The word ‘Diaspora’ has its roots in the ‘Greek verb *speirein* (to sow, or to scatter) and from the preposition *dia* (over)’ (Johnson 32) which, what Stephane Dufoix believes, means ‘to scatter over’ and it designates the dispersal, throughout the world, of people with the same territorial origin, who share ‘fellow feelings’ (Monaco04). Homi Bhabha defines the status of an immigrant as, ‘separation from origins and essences’, a sense of ‘un-home-liness, occupying an indeterminate zone or “place of hybridity, leading to a necessary’ and ‘creolisation of identity’ (Bhabha 120). In general, Diaspora Writers who move to the other countries always feel themselves a foreigner with a home elsewhere. They are not limited to only one sense of home. They claim to belong to many places.

Keywords: Diaspora, dislocation, linguistic relocation, Diasporic writers.

“No one leaves home unless
home is the mouth of a shark.
You only run for the border
when you see the whole city running as well”.

-Home, by Warsan Shire (Kuo)

The Diaspora Writers are majorly divided in to three generations. Although the writers from these three generations experience displacement, alienation, longing for the homeland and dispersal, yet they share common differences in portraying these feelings. The first generation of Diaspora Writers suffers from loneliness, alienation in the new country and reflects a belief in the restoration of the homeland. They portray themselves as the victim at the hands of the new country

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Disruptive Return of the Female Impersonator: The Journey from Bal Gandharva to Gutthi

Tripti Karekatti

**Submitted: 13 July 2018, Revised: 14 September 2018, Accepted:
23 October 2018**

Abstract: The paper argues that the female impersonator in Indian theatre can and should be categorized as a sexual subaltern. The term 'sexual subaltern' is discussed and then the history of the female impersonator in India from the pre-colonial times to the present is traced. Then the paper explores the recent popularity of female impersonators on the big and small screens and links this disruptive return of the female impersonator to the current attitudes towards sexualities which are more relaxed yet not completely free from the anxieties introduced in the colonial times. This disruptive return reiterates the indispensability of the sexual subalterns in both reproducing the dominant gender ideology and subverting it. The popularity of the female impersonator also marks the early stages of attempts to once again bring into circulation homoerotic imagery for the urban audience.

Keywords: Female impersonator, sexual subaltern, Marathi Sangeet Natak, Bal Gandharva, Gutthi.

In the present paper I argue that the female impersonator in Indian theatre can and should be categorized as a sexual subaltern. I will discuss first the terms 'sexual subaltern' and 'female impersonator' and then go on to discuss my main proposition that the Indian female impersonator deserves to be called a sexual subaltern by drawing on the history of the female impersonator in India from pre-colonial times to the present to come to terms with the growing popularity of the female impersonator on the big and the small screen.

Sexual Subaltern

Subaltern studies gives voice to those who have been left out of historical narratives produced by colonial or nationalist writers. While exposing the position of the subaltern, Guha (1982), Sarkar (1997), Bhabha (1994), Chakrabarty (1995) have challenged the Enlightenment project that centred on the so-called 'universal subject' and which is

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Film and Literature: A Case Study of Indian New Wave Cinema

Amandeep Kaur

**Submitted: 18 August 2018, Revised: 8 September 2018, Accepted:
12 October 2018**

Abstract: Cinema and literature share a good bond. Literature, classical as well as popular, has always been a fascination for the filmmakers around the globe. This association with literature can be traced in the history of cinema in India too. We can come across a number of films which are based on literary works. But there was a movement, parallel to mainstream Hindi cinema, called Indian new wave, in the history of Indian cinema when this bond seemed to be more visible and even stronger. This paper would trace the history of Indian new wave cinema and would see how this friendship between literature and cinema flourished at various points of time. The paper would also study the socio-political context in which Indian new wave cinema proliferated and also strengthen its relationship with literature, especially modern Hindi literature, which was prospering in the same socio-political environment. The paper would discuss the important films made by Indian new wave filmmakers to make a case study.

Keywords: Indian New Wave Cinema, IPTA, Nayi Kahani and Nayi Kavita Movement, Experimentalism.

Literature has always been a good companion in the journey of cinema around the globe. Witnessing this companionship, the voyage of cinema in India began with an adaptation from Hindu mythology as the basis of its first feature film *Raja Harishchandra* in 1913. Dada Sahib Phalke, the father of Indian cinema, made many other films after *Raja Harishchandra*, such as *Lanka Dhaan* (1917), *Shri Karisna Janma* (1918) and *Kaliya Mardan* (1919). All these films were based on the mythological stories written in the great epics of *Ramayana* and *Mahabharata*. This beginning paved a path for Indian cinema to cherish and nourish this companionship for years to come. As already mentioned in the abstract, this paper aims at tracing the history of Indian new wave cinema and its association with literature at various

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Between Colonial Ancestry and Postcolonial Identification: Locating ‘Filiation’ and ‘Affiliation’ in Ben Okri’s *The Famished Road*

Monali Sahu Pathange

Submitted: 30 August 2018, Revised: 30 September 2018, Accepted: 23 October 2018

Abstract: The paper undertakes an attempt to situate Edward Said’s theoretical postulates concerning ‘filiation’ and ‘affiliation’ in the context of Ben Okri’s novel *The Famished Road*. The chief concern is to understand the implications of Said’s formulations about colonial ancestry and postcolonial identification. Okri’s novel, not only acts as a frame of reference to decipher the significations of Said’s idioms, but it also provides the textual space where the connotations of the terms could be comprehended with their presumptions, preoccupations and backgrounds. The paper seeks to read Okri’s text by locating, debating and positioning it in the network of other interconnected socio-political vagaries. Mere lineage and descent of the author, text and canon is relegated to the backdrop; and in its place, the paper seeks to foreground a comprehensive postcolonial affiliative dynamics.

Keywords: Filiation, Affiliation, Colonial ancestry, Postcolonial identification, Edward Said, Ben Okri, *The Famished Road*.

The notions ‘filiation’ and ‘affiliation’ have been very crucial in the context of postcolonial inquiries. Put forth by Edward Said in his book *The World, the Text and the Critic* (1983), these concepts have brought about a new dimension towards understanding the colonial experience in the erstwhile colonies. After independence, the colonies had to juggle with two kinds of ‘problematics’. On the one hand, they had to come to terms with their re-defined heritage and ancestral legacy. On the other, they had to identify themselves with the contemporary cultural network and the global socio-political dynamics. While the inheritance, legacy and heritage which the erstwhile colonies imbibe are collectively termed as ‘filiation’, the process of identification with the world where they emerge as independent nations is referred to as ‘affiliation’. In the words of Bill Ashcroft et al., “While filiation refers

difficult to recognise the narrator's perspective. As an *abiku* living in the earthly world, we observe that the narrative consciousness of Azaro simultaneously provides us with at least two points-of-view: the innocent voice of a child and the perspective of a matured adult, the points-of-view of the indigenous belief systems and the assertions of colonial rationality, the oral-folkloric dimensions and the written-literary structurations, the mythopoeic imagination and the contemporary political ideations. These perspectives are conjoined and amalgamated to such an extent that the narrative consciousness becomes a confluence of multiple dimensions. Apart from the different standpoints which the *abiku* narrator utilises, one could also notice dream narrations where Azaro enters the dream zones of his associates and friends to understand their mental machinations. He reads minds through his telepathic powers and incorporates their viewpoints and intentions in his actions. Azaro's narration is the representation of a collective consciousness which underscores divergent standpoints. Commenting upon the *abiku* narration in the novel, Maurice O' Connor writes: "[w]e must insist that the *abiku* narrative is a literary modification of an ontology that forms part of a collective consciousness" (2008: 72).

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Geriatric Anxiety of William Shakespeare as Reflected in his Sonnets

Koushik Mondal

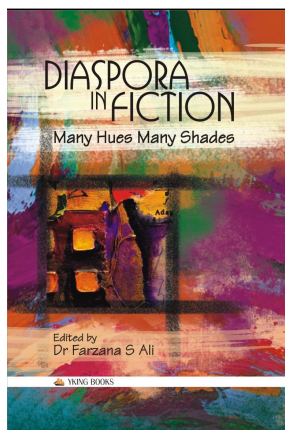
**Submitted: 21 August 2018, Revised: 30 September 2018, Accepted:
12 October 2018**

Abstract: William Shakespeare was deeply moved by the gerontophobia of his time and this he gave expression through his art. His sonnets are built on the central theme of an eternal struggle between Time on the one hand and his friend's beauty and his poetry on the other. But as this paper questions whether the poet was concerned merely about his friend's beauty which is subject to Time or was he worried about himself growing old and approaching death. His anxiety to destroy Time through his art is the desperate attempt made by the poet to deal with his own geriatric anxiety. The paper also seeks to explore the poet's contribution to the cultural construct of gerontology of his time, offering the people a stoic courage to their precarious existence.

Keywords: Gerontology, Objective Correlative, Displacement, Time, Immortality.

William Shakespeare, the Bard of Avon, was living and writing in an age which was fraught with death and diseases. Due to the continuous military struggle, frequent outbreak of plague and poor hygienic condition, people in Elizabethan England lived in a state of precarious uncertainty. A prevalent worry about aging and mortality was obvious. Queen Elizabeth's "politics of longevity"¹, as mentioned by Christopher Martin in his book *Constituting Old Age in Early Modern English Literature, from Queen Elizabeth to King Lear*, was a ploy to challenge this gerontophobia. Martin also goes on to say that the Queen's negotiation with aging "excited some of the period's most creative literary talents to a vigorous rethinking of the way we as individuals experience and regard our own aging bodies" (28). Most of the literary genius of the period, whether it is Edmund Spenser or Philip Sidney, John Donne or Christopher Marlowe, responded to this cultural anxiety in different ways. Writing in this cultural milieu, Shakespeare,

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DIASPORA IN FICTION: MANY HUES MANY SHADES

Edited by
Dr. Farzana S Ali

America Goes to War: Examining the Literary Representation of WWI in Dalton Trumbo's *Johnny Got His Gun*

Ghada Ismail

**Submitted: 30 August 2018, Revised: 18 September 2018,
Accepted: 10 October 2018**

Abstract: This paper examines the literary representation of the American experience in the First World War (WWI) in Dalton Trumbo's *Johnny Got His Gun*. Far from conveying the multifaceted aspects of WWI, the paper endeavors to highlight the American attitude towards the war as manifested in the above-mentioned work. It shows the American stance to be that of exploiting its technological power in waging wars in order to reinvigorate its national culture. It is what historian Richard Slotkin calls 'regeneration through violence,' which could be perceived as a founding myth for the United States.

Keywords: Representation, WWI, regeneration through violence.

Theorizing on the prominent position of war in the very formation of the American nation, Elena Lamberti argues that the tendency to recruit violent means to realize its imperial enterprises is part and parcel of the American image at large. For that purpose, the American administration puts into service notions like 'freedom', 'civilization', and 'democracy' as they become a working façade for its destructive means and ends. She stresses that considering the "American narrative" after the World Wars "cannot be dissociated from a wider reflection on the American nation and its collective image of the war myth as a founding myth" (Lamberti 121). In Lamberti's argument, the frontier myth surpasses its being "a simple taste for adventure" to include "the conquest of new territories to the disadvantage of the people already there" (121). This whole process takes place using appealing ideals like democracy or civilization.

Indeed, Slotkin's concept of 'regeneration through violence' is integral when considering America's discourse as a nation. It appears in America's tendency towards belligerence in order to revitalize its culture. It starts with the annihilation of the American Indians, the rightful owners of the land, and moves to the American involvement

motivations as they operate like killing machines driven solely by their desire to survive both the war and the stigma of cowardice. In a way, these soldiers are the first victim of the American aggressive wars.

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Tagore and Anti-Dam Movement: A Retrospective Study of *Muktadhara* (*The Waterfall*)

Raju Ta

Submitted: 7 July 2018, Revised: 30 August 2018, Accepted: 25 October 2018

Abstract: Rabindranath Tagore has dealt with universalistic theme and expressed his deep concern about environment through his drama *Muktadhara*. He has presented *Muktadhara* as a free spring, as a symbol of freedom which is disturbed by men's infatuation in machine. Tagore as a dramatist presents two opposing societies which fight against each other with the water of *Muktadhara*. The play centres round three chief characters-Abhijit, the royal Engineer Bibhuti and the king of Uttarakut Ranajit. These chief characters and other associates build up the plot through their interaction. Abhijit is prince who was discovered by the side of the waterfall and at last adopted by the king. He has great love for nature and the common people and this love stimulates him to stop the king. At last he destroys the machine and frees the waterfall. He, thus, releases the people of Shiv Terai from darkness to a new dawn. Through this play, Tagore criticises the obstruction on water flow and thus preaches an anti-dam movement. In twentieth century anti-dam protests have become overwhelming features in India. India is trying to imitate the Western world in every step and builds mammoth dams occupying vast land and wiping out large tracts of forest. Consequently, environment is being degraded as modern situation has given rise to polluted skies, dead rivers, disappearance of forest. This drama was written ninety years ago and in a way it seems to be bear prophetic message.

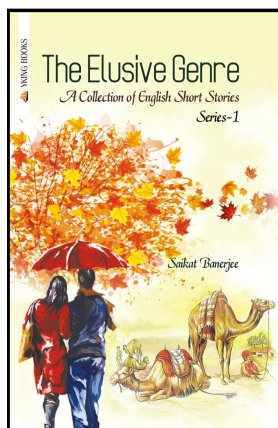
Key words: Dam, water, machine, geography, environment etc.

Rabindranath Tagore shows his achievement as a modern writer not only in his poetry but also in his drama, novels, short story, and essays. He was very conscious about the harmful effect of machine and industrialisation. Excessive dependence on machine has brought about havoc change in the get up of a country. But this has damped the spirit of ecology. Tagore was hurt by First World War which deeply wounded the entire society. It touched the core of India with undulating

motivate and touch us with remarkable thought and philosophy. Here lies his uniqueness.

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THE ELUSIVE GENRE (A COLLECTION OF ENGLISH SHORT STORIES)

Saikat Banerjee

Resistance and Countervisuality: A Study of Photo Essay “The Voids of Berlin”

Jasleen K Sahota

**Submitted: 15 August 2018, Revised: 30 September 2018,
Accepted: 25 October 2018**

Abstract: The paper aims at analysing the role of photographs in a photo essay titled “The Voids of Berlin” by Andreas Huyssen. Photo essay, as a genre, entails a melange of visual and verbal elements where the percentage of each can vary. According to Mitchell, photo essays, since their inception, have been espousing social reform and leftist causes (285). Photography offers new ways to engage with the complexity of memory and historical past laden with trauma. In contrast with the earlier paradigm where photographs were seen as mere supplements, the photographs in this text present arguments in visual form. The pictorial turn (Mitchell 1994) of the 1990s fostered a new public and academic discourse by envisaging a culture dominated by images and this photo essay published in an academic journal *Critical Inquiry* in 1997 conforms to the paradigm. The text addresses the rebuilding of Berlin after reunification with West Germany following the fall of GDR. The photo essay has three kinds of photographs - landscape or late photography, commemorative or memorial photography and propaganda images by Hitler’s architect Albert Speer. These seventeen photographs are embedded in the text and the paper argues that the dialectics of absence and presence are played out through them. The photographs are not mere illustrations or supplements to the main text but work as primary units of enunciation. It is even more pertinent that photographs are primary units of meaning in an academic paper, a position which was earlier held by words. The resistance to the social order envisioned by capitalism is manifested through these photographs where the dialectics of absence/presence, eastern/western, traditional/modern- these opposites are played out.

Keywords: Photography, Cultural Studies, Visual Studies, photo essay, genre, pictorial turn.

A photo essay is a series of photographs with or without a caption, intended to narrate a story predominantly through the use of

importantly replacing the verbal in many instances. Previously, political photo essays were used as journalistic tools, but many of these now are published in academic journals like *Critical Inquiry*, thus extending the mandate of political essays not only to raise contemporary issues but also to embrace their potential as works of academic inquiry.

Note: As permission for reproduction of images was denied by the copyright owners, readers can view the photographs mentioned in the text on this link—www.laits.utexas.edu/berlin/pdf/scholarship/Huyssen_Present.pdf

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The Perception of Dowry Death through a Feminist Lens: A Study of Imtiaz Dharker's *Another Woman*

**Ms. Megha Peter,
Ms. Megha Peter Panchali Mukherjee**

**Submitted: 21 July 2018, Revised: 30 September 2018, Accepted:
25 October 2018**

Abstract: The research paper examines the feminist discourse in Imtiaz Dharker's (b. 1954-) "Another Woman" (1993). "Another Woman" is a poem which is based on the theme of dowry death. It depicts a depressive state of affairs leading ultimately to the protagonist's death. The research paper depicts the nature of oppression unleashed by patriarchy on women in the text. It explores oppression on the basis of gender as depicted in the text. The paper examines the protagonist in the text in the light of concepts such as "feminist", "female" and "feminine". It discusses the social and cultural construct of femininity that the patriarchal societal apparatus has created for the women protagonist in the text and their strategies to break free from it. The paper explores the various stereotypes created for women by patriarchy in the context of the text. It shows that patriarchy projects women either as 'goddesses' or as 'vamps'. The paper studies the coercion on women as endorsed by the society. It attempts to elucidate the construction/deconstruction of binary opposition such as male/female or feminine/masculine in the context of this text. The paper illustrates the concept of femininity as marginality as depicted in the text. It examines the texts in the context of 'feminist critique' and 'gynocritics' as well.

Keywords: Dowry Death, Feminist, Female, Feminine, Patriarchy, Binary Opposition, Feminist Critique and Gynocritics.

The feminist discourse in literature is a self-aware and concerted approach which was inaugurated in 1960s as a culmination of two centuries of struggle for women's rights in the west marked by works such as Mary Wollstonecraft's (1759-1797) *A Vindication of the Rights of Woman* (1792), John Stuart Mill's (1806-1873) *The Subjection of Women* (1869) and Sarah Margaret

unnamed woman protagonist in the poem becomes a representative of the selves of those women who have faced dowry harassment and death. The protagonist has been kept nameless and faceless so that she can be a representative of the collective self of womankind. Her annihilation is related to the destruction of her 'self' which happens as she does not try to face the 'other' or counter the 'other' from destroying her. It is a rendering that has a didactic purpose in terms of consciousness raising related to dowry harassment and death so that society can be reformed along these lines by influencing the readers or the people at large.

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Baffling Realms of Psyche: A Probe into the Psycho- Social Implications of Status in *The Cherry Orchard* and *A Streetcar Named Desire*

Arya R.S.

**Submitted: 25 August 2018, Revised: 21 September 2018,
Accepted: 10 October 2018**

Abstract: Social status plays a vital role in shaping the mindset of an individual. In developed societies possessions and properties have close associations with the behavioral patterns of its members. The psychological implications of status form an area of study. This paper, titled, “Baffling Realms of Psyche: A Probe into the Psychological Implications of Status in *The Cherry Orchard* and *A Streetcar Named Desire*”, covers anthropological, psychological and economic aspects of status through a close reading of Anton Chekhov’s *The Cherry Orchard* and Tennessee Williams’ *A Streetcar Named Desire*, two plays having two different settings and written and performed in two different epochs. Yet they testify the universality of the emotional underpinnings of status.

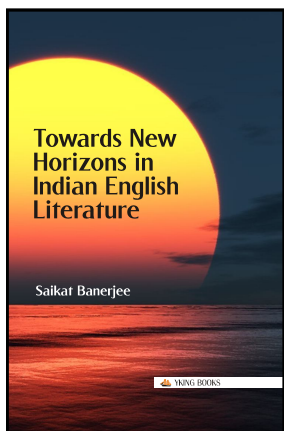
Key Words: Conspicuous consumption, Instrumental social value, Psychological ownership, Preoccupation, Hierarchy.

Introduction

Social status forms the base of social life not only among human beings but among other social species as well. The implications of high and low status have always been a subject for study. People all over the world, irrespective of gender or nationality, tend to invest considerable amount of their time and energy in pursuance of attaining high status, though they put themselves in a catch-22 situation at times. Leary, Jongman and Deibels define status as “having power, being esteemed or respected by other people, ranking high in a status hierarchy or pecking order, having authority over other people, being dominant or having prestige” (160). Status is the upshot of social contexts, relationship variables and the personality of the individual.

Anthropological studies demonstrate the basic human instinct to have possessions. In more developed societies this psychological

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TOWARDS NEW HORIZONS IN INDIAN ENGLISH LITERATURE

Edited by
Saikat Banerjee

Finding the ‘Woman’ in Partition Fiction

Madhulika Singh,
Prasenjit Das

**Submitted: 28 August 2018, Revised: 10 September 2018,
Accepted: 23 October 2018**

Abstract: A careful reading of the fictional narratives of the Partition by some female writers reveals how they articulate the ways women responded to the Partition experience while also trying to break free from the shackles of the conventional norms within which they were placed. As women’s experience of the Partition is very much integrated to the socio-psychological and cultural issues of their times, the narrated experience cannot be exclusively seen as the Partition experience only. In this case, the female writers’ assignment goes far beyond mere representation of the factual nature of their Partition experience, as their narrativisation involves important aspects like—questioning their own position and identity in relation to the society, asserting their agency, describing their choice and nature of their protest while also hinting at certain localised experiences. Nearly all fictional works dealing with the Partition highlight the far from seamless transition that it was, but most engage more with the political and communal fault lines that were created. However, the fault lines related to women who got involved went largely unaddressed following which the ‘women’ remained silent in the literary discourses for quite some time. In this paper, an attempt has been made to explore how some female writers such as Attia Hosain, Jyotirmoyee Devi, Bapsi Sidhwa and Shauna Singh Baldwin have tried to find the ‘women’ hitherto been ‘silenced’ in the narrativisation of the Partition experience in their fictional works.

Key Words: Partition, Partition Fiction by women, Narrativisation of Experience.

I. Introduction

The hitherto widely accepted totalising perspectives provided by the hegemonic and homogeneous historical narratives on India’s Partition have been greeted as inadequate in many recent scholarships,

issues of women's agency, choice and protest are also sought to be probed. While women accept the roles that conventional norms have imposed upon them, yet they are able to arrive at a level of consciousness about their selves and find themselves, as one can observe in the narratives mentioned.

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Machine v/s Man: Power-Politics in Tagore's *Mukta-Dhara*

Gayathri Varma U.

**Submitted: 11 August 2018, Revised: 7 September 2018, Accepted:
23 October 2018**

Abstract: Tagore's plays are evocative of the socio-politico-cultural concerns of the pre-independent India and they posit a questioning attitude towards the orthodox, regressive and antiquated ideas of the time with the intention of inviting freedom and modernity for the future independent India. The play *Mukta-Dhara* or *The Waterfall*, which is about the construction of a dam over a free waterfall ('mukta-dhara') and the protest that follows, testifies to this fact and a symbolic reading of the text brings in certain aspects such as resistance towards imperial, colonial powers, assertion of indigeneity and realisation of the self. The paper tries to find out the power relations that exist between two entities: The Machine, that symbolises the industrial, imperial power-structure and Abhijit, the Crown-Prince of Shiv-tarai, who symbolises the native, indigenous power. While The Machine, King Ranajit of Uttarakut and the engineer Bibhuti form one sect that stands for the powerful, imperial, dominant culture, the mukta-dhara and Abhijit form the opposite sect that stands for the natural power of native resistance and indigeneity. Centring on mukta-dhara, the paper tries to examine how the text exhibits a colonial-colonised relationship in the Machine-Man combat and how they engage in a power-game, with Abhijit and the Machine representing nature and culture respectively.

Keywords: Mukta-dhara, Abhijit, Machine, power, imperialism, nature, culture.

The twentieth century is indeed a milestone in the Indian political, cultural, social and literary arenas. During that time, the Indian Independence Movement was gaining momentum, social and political changes were making their way and the new Indian writing was flowering with Tagore, Sri Aurobindo, R.K. Narayan and many others. Tagore, the magnificent presence in Indian Writing, adorns various portfolios such as poet, novelist, playwright, actor, short-story writer,

tarai achieve self-fulfilment, which becomes a strong resistance to the Machine civilization.

The play in fact becomes an allegory of the battle between the coloniser and the colonised. The strategies used by the dominant power, their impact on the natives, the realisation that occurs to them at a later stage and the resultant resilience, get exemplified in the play one after the other like the crest and trough in a sea of struggle. The combat between the colonial and the native power comes to a poignant end, but with the triumph of nature, Abhijit and Shiv-tarai. The life-long struggle for liberation, ends up not in mere self-sacrifice, but in complete self-fulfilment and self-realisation. It is a certain idea, regarding the effects of imperialism and industrialisation, the need of resistance and the desired triumph of nature and humanity, that Tagore conveys through the play. Mr. Asit Bandyopadhyay is no more than just when he writes, “Rabindranath’s symbolic drama hardly ends on a note of profound pathos; it brightens up with the lightening flash of eternal truth” (38).

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The Doubleness of Old Age: A Study of the Ageing Process in *The Autumn of the Patriarch*

Kush Sengupta

**Submitted: 9 August 2018, Revised: 25 September 2018, Accepted:
14 October 2018**

Abstract: The genre of dictator novels has occupied a distinctive place in the canon of Latin America literature. These novels are well-known for their incisive portrayal of dictator figures and interrogating issues of power, masculinity and the Latin American ethos in general. This paper seeks to analyze Gabriel Garcia Marquez's novel *The Autumn of the Patriarch* from the perspective of Ageing Studies to study the representation of ageing embodied in the novel. The novel revolves around the fictional dictator who seems to defy the normal ageing process. It will be analyzed in the paper how the author's portrayal of ageing defies the conventional Eurocentric discourses of ageing. At the same time, it also interrogates the larger question of Latin American identity and the related issues of power and masculinity. The paper also analyzes the uses of "doubles" throughout the novel by the dictator.

Keywords: Dictator, Gabriel Garcia Marquez, Ageing Studies, Double, Latin America.

Latin American literature displays a fascinating range of literature dealing with tyrants and dictators. The prominent writers of the region, like Gabriel Garcia Marquez, Mario Vargas Llosa and Carlos Fuentes all have dealt with dictators in their works at one point or the other. The first portrayal of a dictator was perhaps Domingo Sarmiento's *Facundo* (1845) Since then there has been numerous portrayals of the dictator figure, so much so that critics have said that the genre of dictatorship;

is not simply a literary trope or archetype but a shared experience and a matter of ongoing urgency, much as white racism has been for African American authors or General Franco's brutal campaign and stultifying victory were for postwar Spanish literati. As was said of Richard Wright, he didn't choose his subject; rather, it chose him. (Calvo xii)

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Love and Gender Politics in *Twelfth Night*

Rupesh Singh

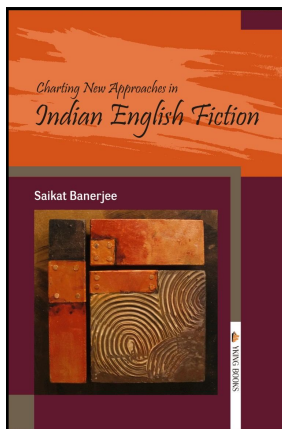
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Abstract: This paper seeks to focus on love and gender politics in Shakespeare's *Twelfth Night*. In Shakespeare's comedies cross-dressing gives a homoerotic proportion to the love panoramas performed by heroes and heroines. When the heroines get into camouflage the discourse is replete with merriment that reminiscence us of the boy beneath the women as Viola: "A little thing would make me tell them how much I lack of a man" (3.4.302-3) and Portia says: "They shall think we are accomplished/ with that we lack" (3.4.61-62). Recurrently, women in comedies disguise themselves as male and entered into the male world to perform gender politics. Heroines like Rosalind, Viola, Julia, Portia, and Katherina and so many female protagonists perform their assorted roles. Judith Butler ruminates that performance is something which produces individual, and gender politics is something which makes people into individuals rather than types that Shakespeare exhibits through his comedies. As Julia knowing that she has lost Proteus, she swoons, and instantly recovers herself through "disguise of love", and the same thing occurs in *As You Like It*, when Rosalind hears of Orlando's wound and seeing the bloody handkerchief, she faints, that demonstrates her external female persona and the buried desire (4.3.156-74).

Keywords: Transvestism, gender politics, love and homoeroticism.

In Shakespearean comedy cross-dressing carries meaning, particularly of love and gender. In *Twelfth Night*, Viola/Cesario persona, especially her "small pipe" exhibits her as both "male" and "female" neither Olivia nor Antonio senses any segregation between her and her brother, Sebastian. In this context Barbra Hodgdon points out: "And just as voice twins Cesario/Viola with Sebastian, so does costume, permitting brother to transform into sister, sister into brother" (182). Laurie. E. Osborne writes that ever since Cesario was the first performed on stage by a heroine in the Restoration, scholars have noticed the

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CHARTING NEW APPROACHES IN INDIAN ENGLISH FICTION

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Story

A Letter from Mrinalini Dutta Gupta

Sabarna Roy

Rahul on a December morning received a handwritten letter sealed in a dark brown Manila envelope in his post-box and marked to him, which must have been hand-delivered (for there was no evidence of postage or courier) by somebody deeply known to the sender. He discovered the envelope while he casually opened the letter-box, which otherwise he would not do, while having finished his morning stroll in the front-lawn (south-east facing) of his sprawling bungalow at Salt Lake.

He went to his wooded study immediately thereafter; he opened the envelope with a paper-knife and ordered for his black Orange Pekoe Roasted Darjeeling tea; he drew out the letter carefully from the thick envelope; he marveled at the sparkling rounded handwriting (from somebody who had practiced cursive handwriting for years) at first and then the borderlines within which the letter was contained, which made reading very easy. It was from one Mrinalini Dutta Gupta based in Montreal, Canada. The letter read as follows:

Dear Rahul,

I do not think you will remember me. I do remember you of course. I know a lot about your life although you are not much of an extraordinary person. Yes, I collect all information about you as much as possible. I was your batch-mate at university and I was studying Chemical Engineering very sincerely when you were actively involved in politics, arts, fooling around with your formal studies and chasing girls of the arts faculty. Somehow, you looked upon the girls of the engineering faculty with disdain.

But, I loved you very deeply – especially your green eyes, your thick-set lips and the way you smoked your cigarettes. I lacked the courage to propose to you for I honestly thought you had no chance at life.

Over the years you married, had babies, became a successful manager (god knows how!) and you started writing and publishing

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