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# Table of Contents

Editorial	7
<b>Articles</b>	
Communal Crisis in Mahesh Dattani's <i>Final Solutions</i> — <b>Subhash P. Zanke</b>	9
The Myth of Nation State, Nehruvian Egalitarianism, Revisited in the novels of Esterine Kire — <b>Shyamali Banerjee</b>	
From <i>No Longer at Ease to Everything Good Will Come</i> : Genealogies of Gender and Resistance in Chinua Achebe, Chimamanda Ngozi Adichie and Sefi Atta — <b>Abrona Lee Pandi Aden</b>	
Sigh and Silence: The Portrayal of Disabled Characters in Salman Rushdie's <i>The Moor's Last Sigh</i> and Anita Desai's <i>Clear Light of Day</i> — <b>Aahuti D Dhandhukia</b>	
The Theme of Racial Exploitation in Ralph Ellison's <i>Invisible Man</i> — <b>Jyoti Sharma</b>	
Han Kang's <i>The Vegetarian</i> : An Ecofeminist Response to Violence — <b>Snehsata</b>	
Unveiling Phallocentrism: A Psycho-Feminist Critique of Rashid Jahan's "Behind the Veil" and "A Visit to Delhi" — <b>Saumya Srivastava</b>	
Human Agency and Ecological Perspectives in <i>Manjhi: The Mountain Man</i> — <b>Richa Joshi Pandey</b>	

Being a Woman is Sin or Boon: A Comparative Study  
on Shashi Deshpande's *The Dark Holds No Terror*  
and Manju Kapur's *Difficult Daughters*

—**I. Elsie Diana**

A Study of *Sea of Poppies* with Reference to  
Michel Foucault's Concept of Power

— **B. Balasubhasini & V. Anbarasi**

Traditions and Transgressions: A Socio-Analytical  
Study of Select Protagonists of Anita Nair

—**M. Marimuthu & N. Kavidha**

Peripatetic World of the Indo-Fijian Diaspora  
in Brij V. Lal's *Mr Tulsi's Store*

—**Tana Trivedi, Abhaya NB & John Joseph Kennedy**

Language-Culture Nexus The Case of Kashmiri

—**Ihsan-ur-Rahim Malik**

Portrayal of a Diasporic Life in Meena Alexander's  
*Fault Lines*: With Special Reference to the Role of Language

—**Urmi Satyan**

The Idea of Reality: A Study with Reference  
to Buddhist and Marxist Conceptualizations

—**Ravi Bhatt**

A Metafictional Inquest: A Postmodern View  
on Michael Cunningham's *A Wild Swan*

—**Samadhanam Emimal M. & Dr. S. Christina Rebecca**

Difference/Multiplicity/Resistance:  
On the Nature of Subaltern Studies

—**Dhanesh M.**

Theatre of Absurd: Depiction of Absurdity in Indian Dramas

—**Nilopher Banau**

Yoruba Travelling Theatre: Praxis in Cultural  
Revivification and Political Subversion

—**Farhan Ahmad**

Darkness to Light: The Journey of the  
Unborn Baby in Ian McEwan's *Nutshell*

—**Premanand K.**

The Silent Voice of the Oppressed Migrants:  
A Critical Study of Monica Ali's *Novel in the Kitchen*

—**Md Iftikar Ahmed**

Re-inventing Dalit Discourse in  
Kalyan Rao's *Untouchable Spring*

—**Anil Kumar**

“Stradlling Two Worlds”:  
Jemorah in Diana Abu-Jaber's *Arabian Jazz*

—**Rupali Gupta**

The Artist's space in a Power State:  
An Analysis of Julian Barnes' *The Noise of Time*

—**Aparna Mohan**

The Evolutionary Journey of the English Language:  
From Old English to the Present

—**Divya Watts**

Exploring Oral Traditions in Puppetry and  
Mundane In the Folklore

—**Aashima Rana**

Bertolt Brecht's *Baal*: A Study in Transgression

—**Riju Chakraborty**

In Search of an Alternative History of the Native  
Canadians through the Lens of Ideology in  
*In Search of April Raintree* and *Ravensong*

—**Sriyanka Basak & Sounak Dutta**

Elements of Magic Realism:  
A Reading of Temporary People by Deepak Unnikrishnan

—**Tasnim Yasmin**

The Seducing Venom:  
Global Dichotomies in Padmanabhan's *Harvest*

—**Ashish Dwivedi**

## **Poems**

Redgate

—**Robert Wood**

Fortress of Solitude

—**Priyanka Redhu Singh**

The Magical Touch

—**Shirsak Ghosh**

The Lame Bird

—**Ujjal Mandal**

Always Someone's Sometimes

—**Kuhoo Singh**

**Story**

Suhasini

—**Ansulika Paul**

Our Esteemed Contributors

## Editorial

The January 2019 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 30 November 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 thirty research/critical articles, five 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

## Communal Crisis in Mahesh Dattani's *Final Solutions*

Subhash P. Zanke

**Submitted: 30 November 2018, Revised: 20 December 2018,  
Accepted: 29 December 2018**

**Abstract:** Mahesh Dattani who clinched the prestigious Sahitya Academi Award for his collection of plays entitled, *Final Solutions and Other Plays* in 1998, is the most powerful playwright dealing with serious and sensitive issues of the time. His objective and unbiased attitude towards communal differences had been controversial as it deals with the sensitive issue of communal disharmony between Hindu and Muslims which still haunts and damages the secular fabric of the country. Dattani's play, *Final Solutions* offers a realistic presentation of the socio-cultural conflict leading to Hindu-Muslim divide. The play poignantly elaborates on the reasons and consequences of the communal riots. It foregrounds how religious prejudice endorses cultural prejudice and turns people fanatic and violent, and how prejudice and the deep rooted mistrust among the Hindus and Muslims make them fight and kill both of them. The characters in the play perfectly interpret the situation of the tensions. They expose how religious fanaticism is an evil that ends in distrust, hatred, looting, burning of houses and shops, killings, riots and so on.

**Keywords:** Communal hatred, cultural prejudice, fanaticism, Hindu-Muslim divide, tolerance, universal brotherhood.

Mahesh Dattani is a versatile playwright progressing steadily from acting to writing his own plays and directing them to a route to maintain creative control. His plays are exceptionally stimulating as they reveal the complexities of modern day life. Dattani has always been "daring in his choice of themes and issues which are regarded controversial and unaccepted by the common consciousness of the people. What he tries to do is make bare to the bone the hypocrisies, inequalities and injustices and appeal to the audience or the readers to tell them what is wrong with the prevalent attitudes and customs of the age-old society" (Roy 130). He portrays adventitiously how society standardizes patterns of behaviour enticing members to commit the



pump outside the house and disappear. The ending move of the play seems to indicate, how tolerance, fair faith and mutual understating is the only key to establish communal harmony in the country despite all the differences. As Sudipta Roy rightly comments that Dattani deals with “topical issues which turn out to be contentious, touchy and sacrosanct and he does this in order to bring about changes the way people look at such things.” (130)

To conclude, Mahesh Dattani’s *Final Solutions* enacts the conflict between Hindu and Muslims in India. It pleads how prejudice kills both of them; how religious prejudice endorses cultural prejudice and turns people fanatic. It brings out how Muslims increasingly face the problem of negative projection of them such as violent, unreliable and prone to anarchy. The play also presents how religious riots make the people from minority feel insecure in India and how in the fight for justice, they turn violent. What may be the final solution to this problem of communal harmony remains always a question! The title of the play underlines seriousness of the problem of religious divide and the necessity to arrive at solution. Although a writer does not provide any direct solution to the problem discussed, the playwright here probably intends that the only solution to this problem of Hindu-Muslim divide is to have fair faith in each other rather than trusting half backed historical details. Certainly, the plays makes one think to shake off the prejudices and misconceptions against each other as the only solution to put an end to communal hatred and establish peace, fair faith and universal brotherhood.

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# **The Myth of Nation State, Nehruvian Egalitarianism, Revisited in the novels of Esterine Kire**

**Shyamali Banerjee**

**Submitted: 5 October 2018, Revised: 27 October 2018, Accepted:  
19 December 2018**

**Abstract :** Standing at the crux of a situation when globalization and media imperialism has laid a strong impact on Indian ‘political unconscious of the mass’, the myth of nation-state as championed by the first prime minister of independent India Pt. Jawaharlal Nehru, came to a halt. With the influx of a capitalist media or mass culture, the so called traditional notions of ‘culture’- got a severe jolt. The term “culture” has so long been associated with that organic metaphor which inspires self-tillage or the ploughing & harrowing of self by the use of what the ages have transmitted to us from the works of gifted minds. All cultural activities that include all sorts of aesthetic production have been extended to the level of reproducing those generalized precepts which will help in determining the space occupied by man in the history of an individual struggle against the tyranny of circumstances or the dictates of Nemesis. But now with the advent of new aesthetics that lays bare the fact that all artistic experiences and meanings are explicable in terms of determining social structures and mechanism and that all aesthetic reproductions should be instrumental in uncovering the anomalies hidden in those structures. All these changing perceptions of certain myths with specific reference to the culture and nation-state have necessitated an attempt to revisit them in a bid reassert their relevance. With the onslaught of market economy the myth of nation-state representing democratic liberalism have evolved a new myth of ‘peoples’ participation’, ‘de- nationalization’ giving freehand to private sectors. Media discourses as a result either borders on cultural dominance, appropriation & imposition or to ultra violent assertion of Indianness rather Hindu patriarchy. In the context of this transition from nation-state to people’s democracy, the novels of Esterine Kire would be analyzed in order to secure an alternative perspective of this syndrome.

If we go back to the history of India’s freedom struggle and the immediate aftermath of Independent India riddled with political, economic

look at them again, and saw that they were laughing softly. ‘Hope, sir, we have been living on hope. Every morning when we wake up, we eat hope, and so we live to see another day,’ the younger woman said. Her sister asked, ‘Tell me, traveller, do you have any knowledge of the Son of the Thundercloud? Do they speak of him where you come from?’ The above excerpt clearly shows the indomitable faith that the writer has in the alternative traditions of Naga culture, Naga sovereignty which is at stake due to constant inroads of modernization and globalization trends.

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# ***From No Longer at Ease to Everything Good Will Come: Genealogies of Gender and Resistance in Chinua Achebe, Chimamanda Ngozi Adichie and Sefi Atta***

Abrona Lee Pandi Aden

**Submitted: 30 November 2018, Revised: 31 December 2018, Accepted: 7 January 2019**

**Abstract:** When *Things Fall Apart* (1958) was first published by Heinemann in London, with a tentative print run of two thousand copies, the world of African literature was never the same again. Both as a writer and the editor for Heinemann's African Writers Series, Achebe has created many ripples in Modern African Literature, giving those who came after him the much needed validation and confidence to write with the conviction that their stories of the harmattan and palm oil, laced with proverbs and pidgin, mattered after all. Achebe's novels have also opened up conversations on gender and the representation of women in his novels, which were continued in the novels of writers like Flora Nwapa, Buchi Emecheta, Chimamanda Ngozi Adichie and Sefi Atta. This paper seeks to explore the trajectory of the discourse of gender broached by Achebe in his novels *No Longer at Ease* and *Anthills of the Savannah* and carried forward in the novels of Third Generation Nigerian writers Chimamanda Ngozi Adichie and Sefi Atta. It argues how Achebe's engagement with issues concerning gender in his novels encouraged the discussion of those elaborated upon in Adichie's novels *Purple Hibiscus* and *Half of a Yellow Sun* and Sefi Atta's *Everything Good Will Come*. It argues how these narratives bear testimony to a long and fruitful path the literary engagement with gender has traversed, from Achebe's *No Longer at Ease* to Atta's *Everything Good Will Come*.

**Key Words:** African Literature, Gender, Genealogy, Intertextuality, Resistance.

'I think that I am able to write because Chinua Achebe wrote. I think my generation of Nigerian writers are able to write because he wrote.'

Chimamanda Ngozi Adichie

and even makes it seem normal, while her lover Richard is terrified. Atta's Enitan refuses to stay sheltered at home and campaigns against the authoritarian government and for women prisoners. These women draw strength from their lived experiences, from their grandmothers and mothers, from each other. Like Beatrice, they had not really heard about "Women's Lib" (84) in the West, there was enough male chauvinism at home to mould them and help them resist. Their resistance is charted through lived experience, on their own terms. They unsettle unfair blanket categorisations and deconstruct the myth of *the* African woman, perpetually oppressed, someone who carried a load on her head, a baby on her back and had a few others in tow (Nnaemeka 63). They interrogate the mystification of African women whose bodies had come to be a "trope of political and intellectual conquest" (Sinha 36) as a consequence of the colonial onslaught. They refuse to conform to the universal model of the Third World Woman as a "single monolithic subject" (Mohanty 17). From *No Longer at Ease*, to *Everything Good Will Come*, voices of resistance seem to have come a long way and it looks like the conversation will continue to take on newer dimensions. The naming ceremony presided over by Achebe's Beatrice seems to have held both a promise and a prophecy: Amaechina, may the path never close.

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# **Sigh and Silence: The Portrayal of Disabled Characters in Salman Rushdie's *The Moor's Last Sigh* and Anita Desai's *Clear Light of Day***

**Aahuti D Dhandhukia**

**Submitted: 30 November 2018, Revised: 27 December 2018, Accepted: 6 January 2019**

**Abstract:** Disabled people have lived the life of marginalization, deprivation, full of pain and suffering since time immemorial. Ambiguous attitude and prejudiced socio-cultural perspectives enforce marginalization of manifold which affects consciousness of the disabled people. Disability Studies aims to create disabled-friendly and inclusive society by developing insightful understanding of disabled people as human beings. The research in literature with the portrayal of disabled characters is significant as it explores the human experience of disabled people and embeds human values. Disability provides fresh critical approaches to literature. This paper takes up two well-known Indian-English novels, Salman Rushdie's *The Moor's Last Sigh* (1995) with the character of Moor with physical disability of progeria and Anita Desai's *Clear light of Day* (1980) with the character of Baba with intellectual disability, Autism Spectrum Disorder and albinism. Through interdisciplinary approaches and theories of Disability Studies, literary texts are analysed to study disabled body, mental well-being, relationship and social perspectives.

**Key-words:** Physical disability, intellectual disability, Disability Studies, socio-cultural perspectives, inclusive society.

## **Introduction**

It's hard to live with chronic pain  
That others can not see  
I am trapped inside my body  
With pain that has no end.

-Alice ("Just the way I am" 1-4)

Since time immemorial the disabled people have lived the life of marginalization, isolation and deprivation, full of pain, suffering and anguish. Disability Studies as recently emerged academic and research

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# The Theme of Racial Exploitation in Ralph Ellison's *Invisible Man*

Jyoti Sharma

**Submitted: 28 August 2018, Revised: 20 September 2018,  
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**Abstract:** Racism has always troubled the conscience of many sociologists, social scientists and humanity in general because it leads to segregation, discrimination and inequality of treatment for the races. Those who believe in the superiority of race on the basis of biographical difference or cultural background are called racists who perpetuate this dogma. Racism is inextricably linked with discrimination and exploitation. The exploitation of the blacks by the whites started in the seventeenth century in America when Negroes were brought as slaves to work in the Southern cotton plantations and it has been continuing till very recently. Several intellectual writers and activists have contributed to show the various forms in which this evil system of exploitation had been working. The present research paper attempts to underline the theme of racial exploitation in Ralph Ellison's novel *Invisible Man* and aims to study how Ellison depicts the exploration of the position of a Negro in the racially divided America. The novel is about the journey of a Negro young man from his childhood to adolescence, innocence to experiences, invisibility to visibility and blackness to light in a racial society. The novel is not only the story of a negro boy trying to find some identity in the white society torn with racial conflict and hatred, but it also becomes the story of search of every man belonging to the colonized, the victimized and the oppressed race.

**Key-words:** Race, racism, discrimination, exploitation, identity, invisibility.

Human society is largely characterized by diversity. People are born with differences, abundance and deprivation. Society also divides and differentiates them in terms of gender, age, religion, class, colour, race, physical strength, wealth, educational achievements etc. Such differentiations often give rise to social inequality which means different and unequal access for people to social opportunities and privileges, such as money, power, influence and respect, in relation to their higher



proportions. His contribution in highlighting the negroes cause in the American society was great and his vision and thought had much impact on his contemporary and succeeding black writers who successfully communicated their ideas and visions and achieved their targets to awaken the readers to the pathetic condition of the negroes during their times when racial exploitation and discrimination was overt and widespread.

Exploitation is no longer present in America now in the same vicious way as it was in earlier times. It is much less readily identifiable now. A large and stable middle class has emerged, and black participation in the economic, political, and cultural life of America, at every level and in every venue, has expanded impressively. Yet the bitter is that a certain degree of racial discrimination still continues be an important factor responsible for social, cultural and economic imbalance.

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# Han Kang's *The Vegetarian*: An Ecofeminist Response to Violence

Snehsata

**Submitted: 28 November 2018, Revised: 18 December 2018,  
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**Abstract:** The present paper is an attempt to read Han Kang's *The Vegetarian* (2015) as a novel dealing with violence of every kind (physical, mental, verbal, structural etc.) and the ecofeminist response of a woman, Yeong-hye, to this violence by completely transforming her from a relishing meat eater into a vegan with a tree like existence. The basic premise of ecofeminism is that there is no difference between the ideology which endorses exploitation and oppression on the basis of different identities like class, caste, gender, ethnicity, race, etc. and the ideology which permits exploitation of nature. Both woman and nature have been turned into consumable commodities that can serve the purpose for the fulfilment of the needs and desires of man. Hence, every feminist attempt to liberate woman from the vicious circle of patriarchy (rather every attempt against any kind of oppression) would be a failure if it fails to liberate nature. Ecofeminism, therefore, aspires for a self with an alternative way of life that encompasses all life. Ecofeminists have strongly identified the relationship between violence against women and violence against animals. As the prerequisite condition for violence is the process of Othering, the process of objectification, the voluntary dissociation of the 'other' from the 'self', the 'cargo-phallogocentric' attitude has animalised women and sexualised and feminised animals. Yeong-hye's constant identification with trees/nature and her vegan identity not only symbolize her recognition of the interconnectedness of the violated, dehumanized, and oppressed woman and the exploited and violated nature but also as a genuine and the only response to violence. The paper strives to argue that Yeong-hye's stubborn determination to be a vegan is a serious political act of resistance. In a violent world like ours, one can be innocent only in death. She can't stop the multifarious violence but can take a position where she herself is not inflicting violence on others.

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# Unveiling Phallogentrism: A Psycho-Feminist Critique of Rashid Jahan's "Behind the Veil" and "A Visit to Delhi"

Saumya Srivastava

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**Abstract:** This paper aims to deal with Rashid Jahan's controversial one-act play "Behind the Veil" and her short story "A Visit to Delhi" in the light of psychoanalytic-feminism. These two works were the major contribution by Rashid Jahan in *Angaarey*. The curtain raiser "Behind the Veil" and the short story "A Visit to Delhi" unveils the vulnerability of women at the hands of patriarchal social set ups. Jahan in her play 'Behind the Veil' gives the pen portrait of a victimized Muslim woman Muhammadi Begum. Malka Begum in the short story "A Visit to Delhi" is shown as a mere puppet at the hands of her husband. Since times immemorial patriarchy has been dictating laws to women, which leads to their confinement within four walls. The marginalization of women has always been the issue of concern for the psycho-feminist, Helene Cixous. Helene Cixous debunks the notion of phallogocentric discourse and aims at establishing psychoanalytic-feminist discourse. "Behind the Veil" and "A Visit to Delhi" are deep penetrating meditation on the life of the Muslim women behind the purdah.

**Keywords:** Phallogentrism, Feminine Consciousness, Phallogocentrism, Ecriture Feminine.

Rashid Jahan is the spearhead of radical writings on women's issues in India. She was a gynaecologist and a distinguished feminist writer of the twentieth century. She had a strong aversion against orthodox beliefs. Her works speaks for scientific development and modernization. She belonged to a progressive family where her interests and dreams were motivated by her parents. Her profession made her utmost sensitive towards the issues related to women. Rashid Jahan never followed the conventional path due to which she faced innumerable criticisms and social oppositions. She had a progressive and radical mindset. The radicalizing trend could be traced in *Angaarey*, which she wrote along with three other writers namely, Sajjad Zaheer,

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## Human Agency and Ecological Perspectives in *Manjhi: The Mountain Man*

Richa Joshi Pandey

**Submitted: 30 November 2018, Revised: 18 December 2018,  
Accepted: 29 December 2018**

**Abstract:** Contemporary narratives in literature and film are invested in ecology and ecological perspectives, offering a fresh perspective to twenty-first century critical reviews of space, time and individual subjectivity. While humanity at large has come to discover itself as implicated in a geological transformation of the earth—part of a global process spread across several millennia—new tropes in film and literature urge the need to act and introspect individual action, situating the accountable human self within a definite setting—a time and place—while re-imagining and re-negotiating actively the imaginative processes fundamental to engaging with ecological processes. Taking cue from the geological resonance of the term Anthropocene, the current paper seeks to explore the film *Manjhi: The Mountain Man* as a narrative of individual will and subjectivity in an attempt to tame and surmount Nature, not by a fast-track rapacious greed to exploit its resources but by an intimate one-to-one connect with Nature, re-imagining and re-configuring Nature, economy as well as the self as situated in a more than human world. Read in the context of violently depleting resources, the power of a single man and his enduring drive to act, the film validates human agency and its impact and presence in its very consciousness of the more than human world—with something akin to what Kierkegaard calls a ‘method of indirect communication’. This is an apt example of human will that does not ravish but love. Read in this way, the film creates a dramatic moment where a more than human world comes to bear an intimate connect with individual subjectivity and truth.

**Keywords:** Nature, subjectivity, indirect communication.

Contemporary narratives in literature and film are hugely invested in ecology and ecological perspectives, offering a fresh perspective to twenty-first century critical reviews of space, time and individual subjectivity. While humanity at large has come to discover itself as

### Notes

1. “My principal thought was that in our age, because of the great increase of knowledge, we had forgotten what it means to exist, and what inwardness signifies, and that the misunderstanding between speculative philosophy and Christianity was explicable on that ground. I now resolved to go back as far as possible, in order not to reach the religious mode of existence too soon, to say nothing of the specifically Christian mode of religious existence, in order not to leave difficulties unexplored behind me. If men had forgotten what it means to exist religiously, they had doubtless also forgotten what it means to exist as human beings; this must therefore be set forth. But above all it must not be done in a dogmatizing manner, for then the misunderstanding would instantly take the explanatory effort to itself in a new misunderstanding, as if existing consisted in getting to know something about this or that. If communicated in the form of knowledge, the recipient is led to adopt the misunderstanding that it is knowledge he is to receive, and then we are again in the sphere of knowledge.” (Kierkegaard *CUP* 223)

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# Being a Woman is Sin or Boon: A Comparative study on Shashi Deshpande's *The Dark Holds No Terror* and Manju Kapur's *Difficult Daughters*

I. Elsie Diana

**Submitted: 28 September 2018, Revised: 8 October 2018,  
Accepted: 19 December 2018**

**Abstract:** Women are considered as the creator of human community and highly lauded as a human being with exclusive qualities. The changing scenario of patriarchal society derisively devalues the essential contributions of women and disparagingly denigrates their status and authoritatively denies their rights. Shashi Deshpande's and Manju Kapur's families in their novels are replica of the families of traditional Indian society. They present women as being yoked by many roles. Relationship between a mother and daughter is a noble one. These writers remarkably bring out the love, the estrangement, the alienation and the discord between a mother and a daughter. The trials, the traumas and the failures confronted by women are successfully and deftly handled by Shashi Deshpande and Manju Kapur.

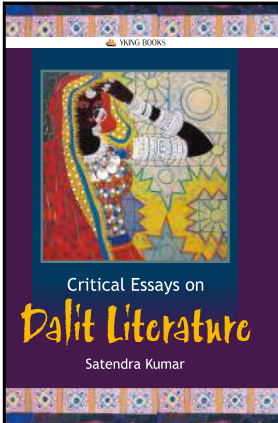
**Keywords:** Patriarchal society, Indian family, mother daughter relationship, paternal discord.

In Hindu mythology, Women are considered as the creator of human community and highly lauded as a human being with exclusive qualities. As Vandana Shiva observes, "Nature, both animate and inanimate, is thus an expression of Shakti, the feminine and creative principle of cosmos; in conjunction with the masculine principle (Purusa), Prakriti creates the world" (38). Therefore, the role of woman in all social structures becomes indispensable because without their participation nothing is possible. But the changing scenario of patriarchal society derisively devalues the essential contributions of women and disparagingly denigrates their status and authoritatively denies their rights. Women in the perplexed state seek meaning for their lives and invest their fullest effort to recognize themselves and identity. Identifying the status of women in the patriarchal society as described by the select writers is the objective of study.



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## CRITICAL ESSAYS ON DALIT LITERATURE

*Edited by*  
**Satendra Kumar**

## A Study of *Sea of Poppies* with Reference to Michel Foucault's Concept of Power

B. Balasubhasini & V. Anbarasi

**Submitted: 4 November 2018, Revised: 6 December 2018, Accepted: 29 December 2018**

**Abstract:** New historicism the most innovative critical movement arose in 1980s. It came as a wider reaction to purely linguistic, textual and formal approaches. Foucault's theories of power/knowledge and Discourse were influenced by New Historicism. Amitav Ghosh is a famous Indian writer and he is best known for his works in English fiction. The paper tries to study the first novel of Ghosh's *Ibis* trilogy *Sea of Poppies* analyzing the impact of Michel Foucault's concept of power and resistance. According to Foucault, resistance co exists with power. The power relations not merely reduced to oppressor-victim relations. Power becomes productive as it implies resistance. In short, there is always resistance to the power, without which no power relation can be conceived.

**Key words:** Michel Foucault, New historicism, power discourse, resistance, Amitav Ghosh.

Michel Foucault was a French philosopher, historian of ideas, social theorist, philologist and literary critic. His impacts could be found in the areas such as Sociology, Historiography, Gay and Lesbian studies, Marxism, Cultural Studies and Literary studies especially New Historicism. According to Foucault, each historical event is tied into a vast web of economic social and political factors and history is not the product of single cause.

Foucault considers literature as a cultural construct. The suppressed struggles between powerful and powerless make the harmony in society an illusory. In literature, the suppressed and marginalized voices are heard clearly showing the hidden histories. The repressed voices play a vital role in the construction of the text. In Amitav Ghosh's *Sea of Poppies*, the story of Deeti, exemplifies the suppressed voice. Her story weaves the web of trilogy and configures the discursive nature of the text.

oppressed but the oppression resulted in productivity. Deeti's suffered because of her husband Hukam Singh, brother-in-law Chandan Singh and her mother-in-law. Kalua was ill-treated by the landlords. Though the characters were dominated by the power, they emerge out finding a new life. Kalua once obeyed started revolting against the power of Bhyro Singh. He went to the extent of killing the Subedar. The study concludes the suppression by the power not only results in suppression but also in the productivity and the emergence of the characters.

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# Traditions and Transgressions: A Socio-Analytical Study of Select Protagonists of Anita Nair

M. Marimuthu & N. Kavidha

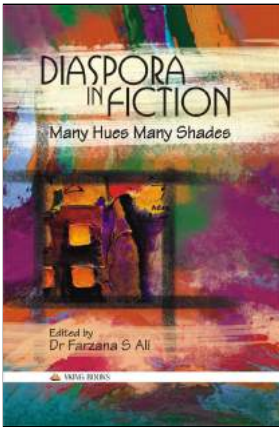
**Submitted: 30 November 2018, Revised: 26 December 2018, Accepted: 6 January 2019**

**Abstract:** Literature, being a mirror of the society imbibes the cultures, customs and traditions of a society. A sociological study measures the influences of the society on literature and aligns the society with the women who make their survival amidst all challenging social aspects. In the current scenario, sociological approach plays a predominant role for analyzing a work of art on the basis of race, milieu and moment. By sharing a close relationship with literature, it creates a vast forum for literary aspirants. The study aims to analyze the socio-cultural sufferings and the dilemma of Anita Nair's protagonists who find themselves tattered between the social conventions and traditions and their inordinate urge to transgress them and fulfil their desires. Marriage appears to be an elusive prison and Akhila in *Ladies Coupe* does not seek it. She goes to Kanyakumari where she gives up the conflicts within her, realizes her potentiality and proceeds towards a contented life. Similarly, in *Mistress*, Nair presents a perplexed married woman named Radha who oscillates between her traditional values and the transferring trends of the modern society. Meera in *Lessons in Forgetting* also struggles with the social pressure around her, being abandoned by her husband and by the society at large. The present study is an endeavour to bring out how women are subjugated by traditions in a patriarchal society and how they liberate themselves by transgressions with reference to the select protagonists of Anita Nair.

**Keywords:** Sociological approach, milieu, Patriarchy, Tradition and Transgression.

Literature, being a mirror of the society bears its effects on the society and the people living in the society. A sociological study is generally based on the influences of the society on literature, and the vice versa—the influences of literature on the society. Sociological approach is a predominant and challenging tool for literary concepts, and it exchanges an intimate relationship with literature, offering a vast

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

*Edited by*  
**Dr. Farzana S Ali**

# Peripatetic World of the Indo-Fijian Diaspora in Brij V. Lal's *Mr Tulsi's Store*

Tana Trivedi, Abhaya NB &  
John Joseph Kennedy

**Submitted: 27 November 2018, Revised: 22 December 2018,  
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**Abstract:** Brij V. Lal's *Mr. Tulsi's Store*, published in 2001, is an autobiographical narrative that records the settlement and identity formation of the Indo-Fijian community in Fiji. This work of 'Faction' – a combination of facts and fiction which the author describes in the preface, narrates the lived experience of not just his family, but also of the community, and its contribution to the growth of the nation state of Fiji. In the process of the recording these events from personal and communal world of the Indo-Fijian community, Brij Lal proposes the traditional binary reasons for migration – voluntary (attracted to the hostland) and involuntary (exiled to the hostland). Through this historiographic account Lal claims that by 'bearing witness' to the cultural memories of the community, he challenges the 'fear of extinction' of the Indo-Fijian diasporic identity threatened by political instability and the fear of exile from the islands. The aim of this paper is to read *Mr. Tulsi's Store* as a seminal text that brings to fore constructions of home, belonging and multiple migrations of the Indo-Fijian community in their historical ruptures and cultural complexities. By tracing their journey beginning from indenture, to freedom and settlement, up to contemporary migrations due to political coups, Lal's text enables an understanding of diaspora against the concepts of modernity, globalization and transnationalism.

**Keywords:** Faction, Indo-Fijian, indenture, migration, home.

## **Introduction**

The objective of this paper is to analyze the collection of autobiographical essays of Brij Lal, a contemporary Indo-Fijian historian, writer and researcher whose work *Mr. Tulsi's Store: A Fijian Journey*, chronicles the journey and travails of a diasporic community settling into a new land and then being displaced once more, to the journey of a colony becoming a nation, and transiting from bondage

Fiji—place of birth. Lal narrates Indian community's travel of different generations tracing from immigration to emigration. The process dispossession of citizenship, land, culture, trauma of adopting to a different culture, landscape has not been different from their ancestor's migration from India to Fiji. Essays in *Mr Tulsi's Store* highlight the ambivalence, trauma of a journey which does not take to traveller to a destination but constantly reminds him that he is an eternal traveller. A traveller who can never find 'home.'

### Notes

1. Brij Lal's grandfather Khanjan Lal was born in 1881 in Arangapur, Hardoi, Lucknow, Uttar Pradesh, India. He was 20 years old and not married when he came over to Fiji. He boarded the ship Wardha I in Calcutta on May 26, 1906 and arrived in Fiji on June 28, 1906. (Source: <http://fjtimes.com.fj/story.aspx?id=405167>)

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# Language-Culture Nexus The Case of Kashmiri

Ihsan-ur-Rahim Malik

**Submitted: 8 October 2018, Revised: 14 December 2018, Accepted:  
19 December 2018**

**Abstract:** Language is not only the repository of the culture of a linguistic community but also its preserver and a potent agency to promote and enable it to realize its potential. When a child picks up his language he becomes an unconscious recipient of the cultural heritage contained in it. Looked at from this point of view, the Kashmiri language makes for a very significant and challenging case study. It is spoken in wide-ranging areas of Jammu (Bahderwah, Kishtwar, Rajouri, Poonch, Reasi, Banihal and Gool Gulabgarh), the whole valley of Kashmir and Pakistan-Administered Kashmir with the difference of dialect from area to area. This difference of dialect however, leaves its cultural underpinnings unaffected. The Kashmiri-speaking community in all these areas shares a cultural heritage which remains fundamentally the same in all these areas. In addition to this, the Kashmiri language enjoys another distinction. As George Abraham Grierson has rightly pointed out, Kashmiri Language is one of the oldest languages which possesses a storehouse of written literature. This literature reflects the development of the Kashmiri culture whose fundamentals remain intact in all changes and diversifications. The present study aims to present a brief but comprehensive account of the salient fundamentals of the Kashmiri culture as reflected in and preserved by the Kashmiri language. This particular dimension of Kashmiri Language in relation to Kashmiri culture has not been appropriately explored. From this point of view this projected study is hoped to prove pioneering.

**Keywords:** Language, Culture, Kashmiri, Influences.

Language is the living embodiment of a culture as against the non-living manifestations of it like architecture and painting etc. I call it living because it has a mysterious relationship with the man who uses it as a medium of communication, and it in turn uses its user, a view that has been taken to its extreme by modern theories of Deconstruction. In simple formulation we say that language is the most potent and



Earlier Rasul Mir sang in a charming way and style;

Charmed Rasa chose to walk in his shadow

This verse echoes Mahjoor, Rasa's predecessor in the valley of Kashmir.

*Ath darde surutse parde tulith gow su Rasul Mir*

*Mahjoor Laegithaav beie doobare ati roz*

(*qtd.* in Malik, *Rasul Mir* 26)

Rasul Mir unveiled the image of love and longing and departed

But see, he came back in the form of Mahjoor

A detailed discussion of this very interesting theme is a subject which requires a befitting independent study.

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# Portrayal of a Diasporic Life in Meena Alexander's *Fault Lines*: With Special Reference to the Role of Language

Urmi Satyan

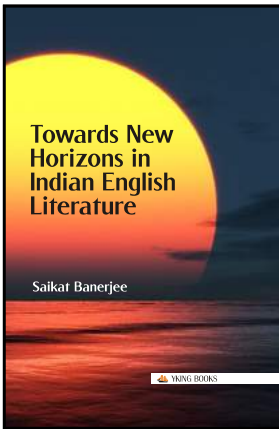
**Submitted: 8 August 2018, Revised: 4 December 2018, Accepted: 19 December 2018**

**Abstract:** Every portrayal has representative quality. Portrayals are expressive, meaningful and elaborate; they can be visual, written or oral. They are more convincing when based on the truth of life. Every creative mind is occupied with ideas, concepts, dreams and realities that are observed in society. A contextual re-creation of such mind image produces literature and contributes to the pool of knowledge. Literary expressions create a representative image of the prevailing socio-political ambience and thus contribute to making the meaning of life more clear and concrete. The protagonist's pathos or victories are seen by the reader against the backdrop of his/her weakness or strength. Such protagonist becomes the representative of a particular class that sympathies with him/her and simultaneously learns from the experiences. Literature nourishes, nurtures, protects, studies, analyses and provides an opportunity to correct human emotions through its aesthetic representation. A literary artist gives poetic justice to his art by drawing a line of connectivity to the established truth of life. The present paper focuses on the literary artist's architecturability that does not imitate the 'established truth of life' but observes and represents the fundamental working-pattern of truth in human life. Literature, thus, represents life in all its shades and works as mirror of/ to society. The paper intends to focus on *Fault Lines*—a memoir by Meena Alexander, an acclaimed Indian diaspora writer.

**Keywords:** Literary expressions, socio-political ambience, architecturability, Meena Alexander, diaspora writer.

Discussions on 'diaspora' and 'diasporic identities' have, of late, caught the interest and attention of authors, critics and researchers across the globe for more than two decades. These discussions are centered mainly on words like journey, movement, roaming, wandering, migration and dispersion. Such words lead researchers to further study how important they are in the spread and growth of all living beings.

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## **TOWARDS NEW HORIZONS IN INDIAN ENGLISH LITERATURE**

*Edited by*  
**Saikat Banerjee**

# The Idea of Reality: A Study with Reference to Buddhist and Marxist Conceptualizations

Ravi Bhatt

**Submitted: 29 August 2018, Revised: 16 September 2018,  
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**Abstract:** Civilizations in the world have strongly responded to the Epistemology developed around Reality, Truth and Experience and for the matter of that, each system of Knowledge has made a preoccupation with understanding the true mode of existence whereby the question of the ideal has also been successfully answered. Truth calls for Knowledge, Knowledge calls for Rationality and Rationality, finally, calls for Empirical evidence and it is exactly how the Hermeneutic cycle gets completed. The paper in consideration deals with the idea of 'Reality' as it has come to be examined in the respective fields of Buddhist Philosophy (Madhyamika School) and Marxist Philosophy (works of Karl Marx). Buddhism and Marxism could be rightfully termed as revolutionary movements as they had originated against the then dominant Hindu Religion and the Capitalist form of society respectively. The basic thrust of the paper is to bring forth the Philosophical underpinnings of both Buddhist and Marxist ideology which, interestingly, offer some correlations with respect to the present state of Human society. The Paper, being Philosophico-literary in nature, is an epistemological investigation of the idea of Reality and Knowledge in Buddhist and Marxist Ideologies respectively.

**Keywords:** Buddhism, Marxism, Epistemology, Madhyamika, Reality.

Buddhist epistemology believes that position and authority invested on the existence are contrary to the actual nature of existence, thus it is only in ignorance that we can understand that this life of ours can grow, develop, enlarge and finally becomes exponential. In other words, we can say that cause that is created doesn't seem to be in harmony with the effect that has come up. Consequently, there is a gap between Causal and Effectual imperatives and it results in the man becoming impervious to the nature of Reality that seems to be always surrounding him. What is real therefore is not what has been in the conventional sense of the term real rather Reality is something that is adequate to the suitable conditions

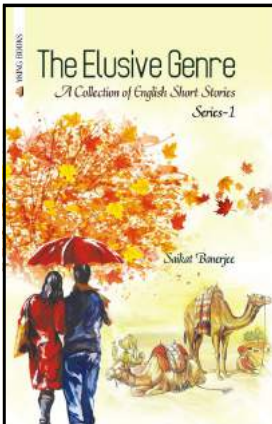
is a complete negation of the idea of continuity and transcendental authority and those of certain things which are perpetual, eternal and stated to be everlasting in nature.

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## THE ELUSIVE GENRE (A COLLECTION OF ENGLISH SHORT STORIES)

Saikat Banerjee

# A Metafictional Inquest: A Postmodern View on Michael Cunningham's *A Wild Swan*

Samadhanam Emimal M. & Dr. S. Christina Rebecca

**Submitted: 8 August 2018, Revised: 4 December 2018, Accepted:  
19 December 2018**

**Abstract:** The study critiques on the predicament of Postmodernism pertaining Retold Fairytales. The paper explores one of the primary tenants of Postmodernism, Metafiction as its primal tenor. The paper highlights the challenge of redefining the traditional fairytale in a new light with new range of cultural and intellectual context. Michael Cunningham's *A Wild Swan* is one such collection of retold fairytales with more contemporary and enthralling shrewdness. The paper concentrates on how metafiction has altered the genre markers through its unique stratagem and the role played by metafiction in repicturing the antique model in the contemporary canvas. Through its narrative play, metafiction has given a revisioned fairytale that stresses on the individuality, creativity and contemporaneity. This paper aims to study on the Metafictional trait embedded in *A Wild Swan* and gives a glimpse beyond the established convention.

**Keywords:** Retold Fairytales, Postmodernism, Metafiction, Self-reflexive, Fiction, and Reality.

Fairytales dates beyond the recorded history and because of fairytale's immense historical roots, it has evolved countless times and been retold with contemporary sensibility. The fairytale in the literary canon is manipulated in such a way that, it anchors the traditionalism to uphold and reinforce specific cultural norms and conventions. Though fairytale known to be one of the oldest genres in the literary history, it still survives because of its adaptive quality. This paves way for the emergence of modern fairytale which is more sensitive to the period in which it is written. The fairytale mutates itself in accordance to the cultural, social and political stratifications. The original version co-exists with the growing corpus of fairytale retelling. In this regard Jack Zipes aptly comments that, "The significance of the fairytale lies in their utopian functions to criticize current shifts in psychic and

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## **Difference/Multiplicity/Resistance: On the Nature of Subaltern Studies**

**Dhanesh M.**

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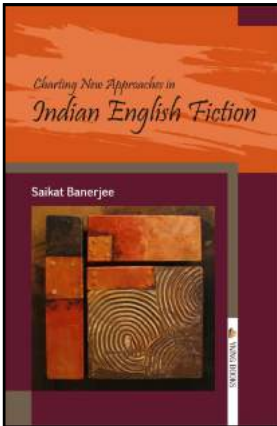
**Abstract:** This paper tries to analyse the nature of subaltern studies from a general perspective. While subaltern studies are always considered to be carrying an element of resistance, this paper tries to establish that resistance as the very nature of this field. Towards this purpose, this paper tries to bring in other two aspects—difference and multiplicity—as contributing to the subaltern resistance. Subalternity as a social reality is one of exclusion—subaltern subjects are ignored as ‘non-existent’ in almost all of the mainstream discourses. It is their primary concern to assert their subjectivity and their existence in a rather noticeable way. How can an act of assertion of subjectivity be a resistance? This paper also tries to answer this.

**Keywords:** Subaltern, difference, multiplicity, resistance, identity, subjectivity, discourse, social space

In this paper I am trying to make a note on the very nature of subaltern thoughts and writings. One preliminary assumption is that every assertion of subjectivity is an assertion of multiplicity, and every assertion of multiplicity is an act of resistance. This is relevant to the contemporary discourse on the idea of ‘subaltern’ and ‘subaltern literature’ because subaltern literature is basically an assertion of differences in subjectivity, against all hegemonic power structures. Since a discussion on the relationship between the acts of assertion of multiplicity and the acts of resistance includes multiple discourses including but not limited to the Subaltern Studies, I would like to discuss the topic in a broader sense without limiting myself to the word ‘subaltern’. Yet the arguments made here are quite relevant to the field of Subaltern Studies. The term ‘subaltern’ refers to those sections of the society that are kept outside the favours of the power-centres. Since they are ignored as ‘non-existent’, it is their primary concern to assert their subjectivity and their existence in a rather noticeable way. Hegemonic power-centres always try to enforce homogeneity in the



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## CHARTING NEW APPROACHES IN INDIAN ENGLISH FICTION

*Edited by*  
**Saikat Banerjee**

# Theatre of Absurd: Depiction of Absurdity in Indian Dramas

Nilopher Banau

**Submitted: 20 September 2018, Revised: 1 November 2018,  
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**Abstract:** 20<sup>th</sup> century has been an age of upheavals; even more the pace with these took upon the society. Pre-established things were questioned and everything was seen from a new perspective. Emotions and feelings were swapped by theories and rational thinking became the key to all perception. Theatre of the Absurd came about as a reaction to first and second world wars, which shattered the whole human society. There was frustration, devastation, and loss of hope in the whole world. With disintegrating morality, there appeared an imminent chaos in society, pessimism came to spread its tentacles and the world appeared aptly prepared for the doom. This vacuum formed the major thrust in shaping the contemporary literature. Theatre of absurd took the basics of existential philosophy and combined it with dramatic elements to create a style in which life could be logically explained in a single word—Absurd. The present paper focuses on theme of absurdity depicted in Indian dramas. Papershow how human society has lost hope and meaning of life. Paper also shows emergence of theatre of Absurd in Europe and its effect on Indian literature and society. The aim of the paper is to highlight the emergence of theatre of absurd in Indian literature and tend to comparative study of European drama and Indian drama.

**Keywords:** The Theatre of absurd, meaninglessness, illogical, loss, hopelessness, society.

A post-World War II epithet, the Theatre of the Absurd referred to specific plays of absurdist fiction, mainly written by European playwrights during the 1950s and 1960s, and the style of theatre that evolved as a result of their work. Largely focused on the idea of existentialism, their work expressed the aftermath of a meaningless and purposeless human existence that results in the breakdown of communication. Rational construction and argument give way to illogical and irrational speech, leading to its final conclusion, silence.

colonial urban India. It is a specialty of these writers to use evocative motifs for making their ideas reach out to the mass. They have always strived for the democratic space in the world of theatre. According to their ideologies, theatre should be a non-commercial space where human beings can come to meet voluntarily without any class discrimination. These plays showcase the story of failed persons. These people are the residue of the society and due to their despair; they cannot adjust or align themselves with the prevailing normalcy. Some people are so enmeshed in the day-to-day struggle that they have ceased to aspire anything in life. Absurd playwrights pen the hearts of thousands of urban middle-class people with their undefined frustrations.

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# **Yoruba Travelling Theatre: Praxis in Cultural Revivification and Political Subversion<sup>1</sup>**

**Farhan Ahmad**

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**Abstract:** Considered as the community-oriented art form, theatre is inextricably linked to the socio-political and cultural practices of a social or an ethnic group. It is as old as the human societies and each society have developed a distinctive form of theatre to let out their experiences as well as to assert their social, political, and cultural identities. Theatre has been used as a tool to reinforce the hegemony of a particular social or political group as well as to subvert it and to develop a counter current of thoughts. The spectrum of theatre is very broad, ranging from domestic issues to the issues of national and global importance. Even though from the very beginning theatre has been a vital source of entertainment, its effectiveness to engage, to educate, to stimulate and to transform cannot be denied. This paper, therefore, intends to explore the role of Yoruba Travelling Theatre (YTT) in pushing forth the Nigerian struggle for freedom from colonial oppression as well as in reaffirming the socio-political and cultural identity of Nigerian people. The paper stresses the viability of YTT for arousing mass consciousness and its efficacy to infuse the spirit of cultural nationalism in Nigerian people. The paper also highlights the contribution made by YTT in the neo-colonial and ethnic struggle of Nigeria.

**Key Words:** YTT, hegemony, culture, and identity.

## **Introduction**

“Drama is an ending rendition of the human experience; it is a rehearsal of real life” (Soyinka 13). Africa has a prodigious theatrical tradition rooted within the cultural practices of the continent. Different ethnic groups of the continent have distinct theatrical traditions expressive of their individual and community life. Critics have different opinions about the birth of theatre/drama in Africa. Some are of the opinion that it is the result of the colonial encounter with native

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# Darkness to Light: The Journey of the Unborn Baby in Ian Mcewan's *Nutshell*

Premanand K.

**Submitted: 11 November 2018, Revised: 6 December 2018, Accepted: 29 December 2018**

**Abstract:** In Indian mythology, Abhimanyu and Prahalada are always possessing a dominant role because of their prenatal learning and character. A man's character and his behaviors are shaped in his mother's womb. As parents, they only care about the physical development of the child in the womb, not the mental growth. The prenatal learning is base for one's character and behavior. Children are well influenced by the environment and the other maternal factors, even when they are in their womb. Each and every human beings are coming across this phase of life, so it is necessary to analyze the influences of these factors in one's prenatal and perinatal period. This research article exemplifies the role of the prenatal learning and environmental influences on an unborn baby, and how the babies are acquiring basic information and ideological understanding with reference to Ian McEwan's *Nutshell*.

**Keywords:** Prenatal and perinatal learning, environment, impacts, character, behavior.

A man's character and his behaviors are shaped in his mother's womb. Impartially, every human being are born with some innate abilities, qualities and behaviors, these behaviors are the results of their prenatal and perinatal experiences. Human beings are not born as 'blank slates', since the learning processes begin in the womb, human beings are coming to this world with their own personal set of memories and behaviors.

The babies are learning through their senses, especially through listening, tasting and smelling. The maternity care, environmental changes, relationship bondage and mother's mental condition are the major factors, which influences the mental behavior and character of the child at the time of pregnancy. The unborn children are learning things in an unconscious way, where things are stored in their memory

Here the unborn narrator not finding fault with his mother, but for namesake, he puts all the blame on Claude, just a childish act, simply.

Much of the time perinatal experience is a traumatic one for some of the babies, because of the complications that they faces at the time of the birth. But for the most of the children it is a pleasant travel to the real world, it is the moment of realism, the end of all illusion and imagination. It is the place where the learning moves a step ahead and add on visual inputs to the previous memories and concept that they have learned in the womb.

Thus, the researcher feels that, the babies are conscious in the womb, and much of the maternal activity and the thought process of the mother influences the child's character, along with the environmental changes. The family problem and the domestic violence which comes as a result of it affects the baby mentally and physically. The mistakes that are committed at the time of pregnancy, affects the child for its life time. So, the maternal care and the environment should be given much importance at the time of pregnancy, based on these elements one's character, behavior and perception are decided in the future.

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# The Silent Voice of the Oppressed Migrants: A Critical Study of Monica Ali's *Novel in the Kitchen*

Md Iftikar Ahmed

**Submitted: 30 November 2018, Revised: 7 December 2018,  
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**Abstract:** The rapid spread of globalization has brought the whole world so close that people do not confront any problem in assimilating themselves into another culture. Since time immemorial, human migration has shifted from one place to another. When the native people fail to find due opportunities in their country, they move to another country where they can fulfil their aims and desires. Some people use it for their vested interest. Monica Ali unearths such issues in her novel by portraying characters who assemble in England to earn their subsistence. She shows the narrow mentality of the white men who exploit the immigrants and threaten them as 'illegal immigrants'. The immigrants are not provided enough places for residing and are even deprived of some basic needs like food, clothes and kind treatment. The white men plan against the immigrants by snatching their passport to blackmail them in future if the immigrants protest against them and want to return home. Ali exposes some white traffickers who even kidnap immigrant women and force them into prostitution. They do not hesitate in beating them physically. The traffickers do not show mercy on the immigrant women and do not feel bad in raping them brutally. In the novel, cultural superiority among the white men makes every effort to throw the immigrants into the corner of the society. They perceive themselves as civilized people and criticize the immigrants' way of offering Eid Prayer and wearing of veil. In this paper, I want to discover the reason of immigrants' shabby condition in their adopted land which they endure silently.

**Keywords:** Migration, Women, Traffickers, Rape, Prostitution and Monica Ali.

Monica Ali is widely known for her novel *Brick Lane* which gave her an opportunity to establish herself as a diaspora writer in Indian literature. In her third novel *In the Kitchen*, she beautifully portrays the picture of the migrants who come from all over the world for various



## Re-inventing Dalit Discourse in Kalyan Rao's *Untouchable Spring*

Anil Kumar

**Submitted: 30 November 2018, Revised: 7 December 2018,  
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**Abstract:** The crisis of caste has been dealt with equal vigour from the ancient times by learned Sages, Saints, Social Reformers, Politicians, Writers, Folk Artists, and Masses though with different understanding and varied purposes. However, writers from privileged castes have adopted the attitude of 'denial' or 'presented caste in an oblique way'. In contrast to this, Dalit writers have taken caste head on and have unearthed the pain, humiliation, anger, poverty, and endless stream of sufferings caused only because of their caste. In this process, they have been inspired by the vision and vigour of stalwarts like Jotiba Phule, Dr. Bhim Rao Ambedkar, Periyar, and other numerous people and saints especially from the under-privileged section of the Indian society. They have been successful not only in recounting the dreadful horrors meted out at the hands of high-caste Hindus but also in reclaiming their lost heritage of culture, art, literature, music, valour, etc. In a way, Dalits have been able to establish the fact that they are also humans and have every right to live a life of equality and dignity. Kalyan Rao, in his novel *Untouchable Spring*, uses the same Dalit-discourse, but in a grand Epic way. While showcasing the poverty, hunger, and cruel treatment by high-caste Hindus, he also presents Dalit people as hero-heroiners of the timeless narrative and creators of most of the art forms like songs, dance drama, poetry, etc. In this novel, the writer tries to highlight the historical wrongs done to Dalits, and, at the same time, revives the ancestral and historical roots of Dalits. It indicates that mainstream Indian history has been written by erasing the life of the Dalit people. Though Kalyan Rao points out the duplicacy of the Gandhian ideology in relation to the Depressed Classes, he also avoids Ambedkarite discourse and takes recourse to Naxal movement to deal with the oppressors. So, this paper aims to analyse the caste-discourses adapted in this novel to deal with the caste problem.

**Keywords:** Dalit Writers, Literature, Culture, Discourse, Epic, Caste.

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## “Stradlling Two Worlds”: Jemorah in Diana Abu-Jaber’s *Arabian Jazz*

Rupali Gupta

**Submitted: 30 November 2018, Revised: 7 December 2018,  
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**Abstract:** Diana Abu-Jaber is born in Syracuse, New York to an American mother and a Jordanian father and lived between the U.S. and Jordan. The struggle to make this sort of hybrid life permeates Abu-Jaber’s writing and her early success is built on her four novels, *Arabian Jazz* (1993), *Crescent* (2003), *Origin* (2007) and *Paradise of Birds* (2011) and a memoir, *The Language of Baklava* (2005). *Arabian Jazz* is considered as the first mainstream Arab-American novel and is a foundational text in Arab-American literature which won the 1994 Oregon Book Award and was a finalist for the National PEN/Hemingway award. The paper explores *Arabian Jazz* (1993) and the leitmotif of the discussion is that protagonist Jemorah is ambivalent about her identity whether she is an Arab or an American who later comes to discover that she is neither an Arab nor an American but an Arab-American.

**Keywords:** Arab, Arab-American, Ambivalence, Identity, Double Consciousness, Split Vision.

The text is set in Euclid, a white town in New York thirty miles outside Syracuse. Using third person narrative and flashback technique the novel is narrated from multiple points of views but the perspective of Jemorah, the eldest daughter of Matussem Ramoud and Nora is predominant. Jemorah is almost thirty and experiences a sense of conflicting identities since Matussem is a first generation Arab immigrant in the U.S. and her mother Nora a white American died of typhus on her trip to Jordan. Now Matussem and his daughters, Jemorah and Melvina work at the Johnson Crowes Hospital, Matussem is employed at the hospital maintenance office, Jemorah works in the inpatient billing department and Melvina is a head nurse in critical care. Matussem’s sister, Fatima who is childless and never fully accepted Nora into family moves to Euclid with her husband in order to stay close to her brother and his daughters. She tries to inculcate Arab

culture, which often excludes them because of racial and ethnic differences so they have no choice but to live in 'third space' that leads to 'doubleness' resulting 'split vision' one eyed turned to America and the other always towards the Arab world.

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# The Artist's space in a Power State: An Analysis of Julian Barnes' *The Noise of Time*

Aparna Mohan

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**Abstract:** The article analyses the position of an artist in a modern state with reference to Julian Barnes' novel *The Noise of Time*. In the pre-government days, an artist was someone who could exist outside the power system. But with the rise of modern governments, artists could no longer stay outside the system. They had to stay in the system and face the power. This contemporary situation breaks many myths associated with artists. Since *The Noise of Time* is a meditation on the problems faced by Russian composer Shostakovich under Stalin's dictatorship, it sheds light on artists' dilemma. Shostakovich had to negotiate with the power to save his life and art. It was a strategic negotiation which granted him creative freedom but he had to submit his public self to the service of the power. But these kinds of negotiations are looked down upon by other artists, who exist outside the power system. They expect martyrdom from artists like Shostakovich. But martyrdom does nothing to eliminate oppressive power. Shostakovich chooses to preserve his artistic spirit and individuality in his music. An artist's character is in his art.

**Keywords:** Artist, power, strategic negotiation, artistic spirit, government.

The artist is often regarded as the quintessential rebel. Artists are seen as powerful figures that can trigger revolutions through their art. Artists stand in contrast to those who use oppressive power. An artist is a harbinger of freedom and creativity. Ideally, he is a rebel who points out the injustices of the world in his art either by denying or by reflecting them. But, when faced with an autocratic power, these idealistic notions associated with an artist die a sad death. General understanding views the artist as someone who occupies a space outside the power system; he is someone who resists all forms of oppression. Art is almost always regarded as something that cannot have any kind of negotiation with power. But unfortunately, with the

solve his intolerable dilemma by killing himself. Except that he had not done so. No, he was not Shakespearean. And now that he had lived too long, he was beginning to see his own life as farce. (Barnes 164)

Shostakovich was an exhausted man by the end of his life. He had spent all his energy in fighting power. He was well aware of his own tragedy. But then, this could be an intellectual's curse. As Fyodor Dostoyevsky discusses in *Notes from the Underground*, an intelligent man is too conscious and too aware of everything around him, including his own faults: "I swear to you, gentlemen, that to be too conscious is an illness, a genuine full-blown illness" (Dostoyevsky 10).

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# The Evolutionary Journey of the English Language: From Old English to the Present

Divya Watts

**Submitted: 30 November 2018, Revised: 7 December 2018, Accepted: 29 December 2018**

**Abstract:** The evolution of English language dates back to 5<sup>th</sup> century A.D. approximately. During and after the process of colonization English language became prominent across the globe. The reason behind was the favorable position of English speaking individuals and their superiority over others. This was the time around 18<sup>th</sup> century when it actually began growing and spreading its wings over the world. Consequently, it became the most popular lingua-franca and at present plays an important role in communication at international level. The present paper shows the development of English language and the course of its development along with its significance and impact in the present world and also tends to show how the developed English plays an important role in the era of Intercultural communication and globalization.

**Keywords:** Communication, English language, evolution, protolanguage, Indo-European languages.

In the discussion of human communicative system, the development of language holds massive importance. The evolution of language is simply not a story of human beings learning to talk, but it is an account of the homo-sapiens communicating their ideas, thoughts, and intentions freely. No other natural communication system can make such an extensive impact as human communicative system. Humans can express their opinions regarding many things like, war, weather, mathematics, the future, the past, fairy tales and almost anything and everything. Whether it is conveying information, giving orders or soliciting information, human beings have developed a set of communicative system and through that they can express their thoughts with thousands of words, phrases, and sentences. It is the meaning of the words that render meaning to the sentences. An interesting aspect about human language is that every child across the world learns a language by listening to what others speak. Apart from human communicative

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# Exploring Oral Traditions in Puppetry and Mundane In the Folklore

Aashima Rana

**Submitted: 30 November 2018, Revised: 7 December 2018, Accepted: 29 December 2018**

**Abstract:** Myths, stories, legends, songs, anything to everything that is being transmitted orally is considered as oral tradition. It acts as a tool to transport the intangible cultural heritage of the people from generation to generation. Though in the process of transformation they display certain changes, yet retain the unique features of a cultural item.

In the present paper an attempt has been made to look into one of the mediums of communicating the histories, legends and myths from the past, particularly the ancestors, to the present generation. Despite being technology savvy people still carry the ancestral tradition with them even today. Out of many mediums available with the folks, an attempt has been made to look upon the medium of communicating history through a folk tradition, puppetry (*kathputli*), which at large is present in the state of Rajasthan. Tamil Nadu, Maharashtra, Karnataka are the other states where puppetry is still a practice of folk entertainment.

**Keywords:** orality, culture and tradition, puppetry, heritage, histories, folk tradition.

Puppetry is an ancient form of folk entertainment. There are many forms of puppetry popular in many other states of India as well, but the string puppetry of Rajasthan is a traditional art form which is still making its way in the present technological world. The Bhatt community in Rajasthan practicing this tradition believes that the puppets connect them to their ancestors and provide them the strength and the knowledge. The myths and histories are being communicated with the Bhat community through the medium of puppetry. Legends of Amar Singh Rathore, Rani Padmini and Prithivi Chauhan are narrated through folk tales and folk songs even now.

The present paper has been designed by collecting firsthand

# Bertolt Brecht's *Baal*: A Study in Transgression

Riju Chakraborty

**Submitted: 30 November 2018, Revised: 7 December 2018,  
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**Abstract:** It seems rather challenging to address all the existential and ethical questions that Bertolt Brecht's first full length play, *Baal* poses before us; not to mention the multiple layers of complexity associated with our understanding of it. Authorial intention apart, *Baal* has been a subject of scholarly criticism throughout years and continues to be so whether enacted on stage or read behind closed doors. Can the artist exist as a normative, functional part of a society or should his existence be defined in transgression of societal norms and constraints as a pre-requisite? Where is the line drawn and most importantly by whom is it drawn? Is it not the society that shapes up one's artistic perception? What existential truths are revealed in the process of artistic creation? These are some of the fundamental questions that stare us in the face as we go through the play. Brecht's *Baal* is no hero nor does he claim to be one. Interestingly enough *Baal* exists in opposition to a seemingly functional society that is as much transgressive as the individual and just as much chaotic to say the least. The relationship between the artist and the society comes unhinged when considered in the tried and tested matrix of black and white binaries. Is it the antihero then, literature's prodigal child or the Nietzschean Übermensch that pushes the boundaries of what is acceptable and what is not? This paper is an attempt to study the existential dynamics of a transgressive individual against an allegedly functional and hetero-normative society.

**Keywords:** Transgression, Nietzschean Übermensch, Existentialism, Antihero, Artistic Perception.

Transgression can simply mean the violation of some pre-conceived boundary. Not to ignore the ethical connotations attached to the argument, the idea of going beyond what is permissible often seems to be politically informed and has as much to do with power as with existing conventions. The transgressor and the transgressed are not

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# In Search of an Alternative History of the Native Canadians through the Lens of Ideology in *In Search of April Raintree* and *Ravensong*

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**Abstract:** This paper is a quest to unravel the official history of the nation of Canada to unpack the brutal colonial past endured by the Native Canadians. The history as stated by the state is generally referred to as its official history, which reflects the glorious past of the nation. To search for an alternative history, we will refer to Althusser in this paper, who examines how ideology operates in the state-apparatus. In understanding the functioning of the ideology of the colonizers, that is the dominant ideology, a study of the Native literature will be helpful as literature offers us a mirror to society. In this paper, we will look into the writings of Métis writer Beatrice Culleton Mosionier's *In Search of April Raintree* (1983) and Salish-Cree writer Lee Maracle's *Ravensong* (1993). Both the novels by the native writers offer the readers an alternative history of the Native Canadians. The alternative history lays bare the skeleton of dominant ideologies in the state and deconstructs the relationship of the Native Canadians and the European colonizers to create new identities for them in the state-apparatus. The paper aims to reconstruct a new space for the native Canadians to reclaim their identities, through their writings as individuals in society and attempts to fill the gaps in official records with alternative narratives to produce an unadulterated history.

**Keywords:** Alternative History, Native Canadians, Ideological State Apparatus, Dominant Ideology, Interpellation.

The looking-glass of history magnifies the glorious past of a country. But is that past truly glorious? The history that we look into is institutionalised history, which is sieved through power leaving behind the dregs of a brutal past. The history of Canada has also been penned down sketching out the glory of its founding nations- France and England, sweeping its colonial past under the ornamented rug that buries the history of the Native Canadians. But that rug needs to

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# Elements of Magic Realism: A Reading of Temporary People by Deepak Unnikrishnan

Tasnima Yasmin

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**Abstract:** Fervent and fantastical are understatement to define the genre of magic realism that exudes mind boggling extravaganza. Replete with allusions, allegories, myths and mysteries, it is incomparable to any fantasy fiction. Broadly descriptive rather than escapist or speculative, the genre encompasses the ability to raise curiosity in the minds of readers about worlds yet undiscovered and unfathomable. Though a much-debased term, the word 'magic realism' does not convey a very clear sense of what the work may be like. Magical realism, magic realism or marvellous realism deals with the belief of the presence of magic in an otherwise rational world. In 1955, the term 'magischer realismus' was first translated into English as magic realism. It was first used by German art critic Franz Roh to refer to a painterly style known as 'the New Objectivity.' As opposed to magic realism, the term 'magical realism' first appeared in the 1955 essay "Magic Realism in Spanish American Fiction" by Angel Flores who identified Jorge Luis Borges as the first or rather a predecessor to magic realist writers. The Latin American Boom of the 1960s and 1970s brought to the forefront exquisite writers like Gabriel Garcia Marquez, Miguel Angel Asturias and Isabel Allende of this genre. This term was applied in the 1940s by Cuban author Alejo Carpentier who mentioned, "The concept of the marvellous begins to take form when it arises from an unexpected alteration of reality, the miracle." Readers of English literature are familiar with writers such as Salman Rushdie and Alice Hoffman as its chief exponents. Giving this genre a whole new brand is another writer of Indian origin whose work brings out the startling realities faced by the marginalised sections of the labour class society primarily working at construction sites in the Middle East. This paper deals with the debut novel Temporary People by award winning author Deepak Unnikrishnan published in 2017.

**Key words:** Temporary, orient, magic realism, middle east, fiction, reality, labour.

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# The Seducing Venom: Global Dichotomies in Padmanabhan's *Harvest*

Ashish Dwivedi

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**Abstract:** The history of globalization, as a trend, goes back to 1600, and even prior to that, to illustrate the beginning of 'Archaic Globalization' that instigated the rise of international relationships between communities and cultures, and cogitated over the proliferation of ideas and social norms by geographical associations, as Luke Martell avouch; further dealing with the upsurge of 'Proto-Globalization' (given by A.G. Hopkins and Christopher Bayly) between 1600 - 1800, that outshone as a metaphorical Pandora's Box that parturated post-modern ideas and movements like industrialization, futurism, cyber-culturism and post-humanism, leading to the emergence of McLuhan's "global village". Contrary to the romantic overtones that globalization entails, Alter-Globalization (also known as alternative globalization) arrives as a socio-cultural movement that reprimands what is called the negative effects of globalization, and believes in the preservation of human values like protection of indigenous cultures, environmental protection, civil liberties and peace, economic justice and labour protection. And it is here that the paper, entitled "The Seducing Venom: Global Dichotomies in Padmanabhan's *Harvest*", attempts to analyse the multiple nuances that pervade across *Harvest* (1997), and uphold it as a diabolical narrative that rules out the optimism from globalization and presents a distinctively dystopian outlook inculcating vile aspects as neo-cannibalism, subversion and the global organ trade. The play, in a way, is an attempt to accentuate globalization as a ghastly process that bears the ability to dilapidate the very humanity that rests within us as humans, the very quintessence that draws the dichotomy between human and animal-kind.

**Keywords:** Alternative globalization, cyborgology, globalization, neo-cannibalism, organ trade.

The connotative definition of globalization finds its foundation through a subtle cogitation proffered by Geyer and Bright in "World



Tompkins, p. 216). It is, indeed, a blatant plea that stands in favour of alternative globalization.

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