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Editor

Dr. Saikat Banerjee
Faculty of Humanities and Social Sciences,
St. Theresa International College,
Ongkarak, Nakahon Nayok,
Bangkok, Thailand
Mobile: +66-646323095
E-mail: gnosisprintjournal@gmail.com
Website: www.thegnosisjournal.com

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Our Esteemed Contributors

Editorial

The April 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 28 February 2019. 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 recognizing the hard and honest work put in by each and every member of GNOSIS and enlisting it in the approved list of journals. I would also like to take this opportunity to thank all the Academicians and well wishers of GNOSIS who recommended GNOSIS to be included in the UGC list. There are twenty six research/critical articles, three 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

In a World of Flux: A Reading of Ishiguro's *The Unconsoled*

Prof. (Dr.) Sukanti Dutta

**Submitted: 14 February 2019, Revised: 16 February 2019,
Accepted: 16 March 2019**

Abstract: The novels of Kazuo Ishiguro employ a non-linear and fragmented narrative interspersed with memory snippets and underpinned by a web of complexities that threaten to erupt, but never do so, resulting in a silent anarchy of feelings, more easily felt than described. In *The Unconsoled*, overtly surreal in its texture, Ryder, a renowned pianist, is planted in the midst of an unnamed city, goaded to solve problems he is little familiar with. The novel virtually problematises the question of individual identity in a world of flux. Ever on the move, but kept at a remove from his mission of playing before an audience, Ryder is made to gyrate around a centre that 'cannot hold', ending up nowhere, his identity as a musician in total disarray. This paper proposes to explore this ontological crisis through an intertwined method of juxtaposition, appropriation and projection to decipher the complex subtext of the narrative.

Keywords: Time, Space, Surreal, Ontological, Appropriate.

The Unconsoled published in 1995, emerged as an uncharacteristically discursive piece of work, innovative to some, 'messy' (Shaffer 119) to others, and, curiously enough, the same impression prevails in some modern interpretations. A curious blend of James, Kafka and Salvador Dali, the novel stretches and condenses time and space, producing a narrative of amorphous shape which meanders, halts, rotates interminably, leaving the impression of an ever-growing tale without end. Unlike his earlier novels, this novel does not often resort to the flashback method, which reveals to hide and hides to reveal. It rather adopts a bizarre, almost 'spatiotemporal' medium (Menand⁷), which manipulates reality, giving it an almost surreal texture though every image remains perfectly tangible.

The novel revolves around Ryder (his Christian name kept conspicuously hidden), a pianist of rare fame, who has landed in an

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Literary Discourse: An Advaita Vedanta Perspective*

Dr. K.V. Raghupathi

**Submitted: 31 January 2019, Revised: 16 February 2019, Accepted:
4 March 2019**

Abstract: This structured talk/paper makes an attempt to open a new way of examining, if there is any such, the language used in literary texts from *Vedantic* perspective, chiefly *Advaitic* perspective. What do the words used in literary discourse mean and what function/s do they have? Are they cognitive, factual, and verifiable, or are they non-cognitive, non-factual and unverifiable? The talk/paper depicts two paradigmatic approaches to these questions. Either the literary discourse refers to “another” and the approach to this is remote and foreign, or it refers to the immediate, self-evident and certain. The former approach postulates a gap between the reality and the remote, and the latter approach emphasizes identity. The discourse in literature is unlike the discourse in science and social sciences, which the language is cognitive, verifiable and factual. Therefore, the discussion gives scope for demonstrating how the very discussion has acquired philosophical dimension. Further the problem of literary discourse is very contemporary because it has raised the issue of the very usefulness of such a discourse in problem solving.

Key words: Vedantic, Advaitic, literary discourse, cognitive, factual and verifiable.

I

It is true language is such a powerful ‘medium’ that one cannot get away with it that it is impossible to divide it from thinking. One might as well say where there is thinking there is bound to be language, and vice versa. In literary studies until the advent of 1930s critics were not serious about the language in a given text. They were merely concerned about the aesthetic aspects. It was only after 1930s the great shift on

* Plenary talk delivered at Three-day International Conference on English Language, Literature and Cultural Studies at Sreenarayana College of Education, Mahe from Jan 2 to 4, 2018.

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The Politics of Progress: An Eco-critical Reading of Kamala Markandaya's Novel *Nectar in a Sieve*

Dr. Dalbir Singh Yadav

Submitted: 18 February 2019, Revised: 28 February 2019, Accepted: 29 March 2019

Abstract: Man and Nature have always existed in the interdependent relational matrix since Nature provides man with the necessary and substantial means of his livelihood while man supports nature by preserving protecting and supporting it. In other words, man and nature are irreversibly connected by their 'blood' ties. Different writers in different times have expressed overtly and covertly in their texts this relationship and have also provided apocalyptic inklings for man to return to nature, however as a systemic and systematic study, this area of critical understanding emerged in the last decades of the 20th century. The term Eco-criticism was coined in 1978 by William Rueckert in his essay, "Literature and Ecology: An Experiment in Eco-Criticism". Eco-Criticism is an interdisciplinary concept of critical gaze whereby it provides meaningful insights into the studies related to Philosophy, Marxism, Sociology, Feminism and also Developmental Studies etc. However, in most simple terms, it deals with the relationship between literature and environment. It deals with nature and culture both. Eco-criticism also challenges the strident notions of colonialism, capitalism, culture materialism and also the western concept of development. My paper deals with condition of India at the threshold of a newly won freedom owing to the colonial legacy of modernist agenda on the one hand and preservation of the cultural tradition on the other. The arguments in this paper would be based on Kamala Markandaya's novel *Nectar in a Sieve* and the politics of progress presented therein in all its ambivalences.

Keywords: Eco-criticism, Nature, Culture, Politics, Modernity.

The novels of Kamala Markandaya have an immense potential to be interpreted from multifarious perspectives and critical stand points. There is a plethora of critical material available on her works which are mainly explored and analyzed repetitively from the point of view of East-West cross-cultural interaction, on the themes of starvation

alongwith Rukmani deserts the roots, dies. Rukmani adopts Puli and as the novel ends, she comes back to the village fully burdened with the sordid experience of dislocation in urban life. She tries to narrate her ordeal to Selvam who stops her, "Don't talk of it, he said tenderly, unless you must" (KM 192). Rukmani regains her lost spiritual strength: "I looked about me at the land and it was life to my starving spirit. I felt the earth beneath my feet and wept for happiness. The time of in between, already a memory coiled away like a snake within its hole" (KM 192). Thus the novel subtly captures the seriousness of the situation when the indiscriminate and violent advancement of science and technology is bound to atrophy the spiritual vitality and glorious innocence of Indian life. Like Thomas Hardy, Kamala Markandaya has expressed her singular preoccupation with the dramatic impact that has been exercised by a rapidly escalating western culture on various aspects of like that has its roots deep down in the country's past. The violence inflicted on the environment in the name of progress is the prime focus of the novel which is akin to what Leavis and Thompson maintain that, "The outward and obvious sign that the loss of the organic community was the loss of a human naturalness or normality may be seen in the building of the industrial era" (93).

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The Terrible Escape: D.H. Lawrence's *The Woman Who Rode Away*

Richa Bhardwaj

**Submitted: 28 February 2019, Revised: 8th March 2019, Accepted:
29 March 2019**

Abstract: Published during the last phase of D.H. Lawrence's career, the highly controversial tale *The Woman Who Rode Away* (1925) raised furore, partly, because it ends on a moment when the woman of the title is about to be offered as a sacrifice to the sun by the Chilchui Indians. The ending and certain other elements land the tale in trouble, providing an opportunity to the critics who are quick to label Lawrence an anti-feminist. The most vociferous and notable critic to denounce the tale as an attack on feminism is Kate Millett. Millett's extreme censure makes it imperative that extra care be devoted to the tale in order to exonerate Lawrence from the charge of being an anti-feminist and to present a case for him as a sympathizer for the woman-cause. Arguing that Millett's criticism of the tale is tendentious, the paper sets out to prove that *The Woman Who Rode Away*, instead of presenting a case for the containment of the new woman, is a severe condemnation of patriarchy. Rather than exulting in the impending murder and sacrifice of a modern woman, the tale makes an impassioned plea for the freedom and equality of the fair sex by exposing the limiting, humiliating circumstances to which the woman is subjected.

Key Words: Patriarchy, feminism, new woman, emancipation, relatedness.

Over an immensely creative period spanning nearly twenty-three years, D.H. Lawrence, a major British novelist of the twentieth century, also kept producing short stories regularly. His first published work was a short piece of fiction entitled "A Prelude", which won a local short-story competition in 1907. The work that got published last was, incidentally, again a tale "The Escaped Cock" (1929). These shorter fictions, numbering more than sixty, are, by critical consensus, considered to be among the best in the *genre*. They are also written in a wide variety of forms. Lawrence chooses to express himself in naturalistic tales, fables, novellas, satires and ghost stories. Two early

semi-clad, powerful men hold the woman down and the aged priest comes forward with a knife, is filled with suspense. The ecstatic anticipation, the “awe, and craving” among the savages contrast sharply with modern unbelief and irreverence (*Woman* 422). As the tale ends with the sun rays yet to fall through the fang-like curtain of ice over the cave and the knife still waiting, the reader is jolted out of his complacency, forced to contemplate the patriarchal society that compelled the woman to make this terrible escape. Without romancing the primitives or projecting their civilization as worthy of emulation, the superbly controlled narrative exposes the acquisitive principles of a patriarchal society.

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Kalam: A Good Human Being: A Study from Kalam's Select Biographies

Dr. A. Edwin Jeevaraj

**Submitted: 28 February 2019, Revised: 5 March 2019, Accepted:
30th March 2019**

Abstract: A few intelligent directors have been setting the stages for the dramas to confuse the total humanity. They abuse the innocence in order to achieve their intention of dividing as well as making the whole humanity blind to reality. Even, they are brilliant enough to use the social institutions headed by fanatics in disguise. Their main intention is to bend the common people's creative minds towards useless production and sometimes to block them. As a result, in many of the Nations, bribe decides the judge and does judgment. Facts are chopped for selfish reasons. Brutal and cruel attacks on women and children are happening at regular intervals mercilessly. Students are misguided to wrong directions. Ruthless attacks on old age people are done simply for power, politics, property, etc. Belief is removed and vengeance, pride, lust are instilled in everybody's heart at his/her own cost. Illusion, authoritarianism, tyranny, antagonism, autocracy, misogyny, threats, torture, etc., have been spreading its wings throughout the universe. Kalam justified the "present time, as it is filled with so much of ego, anger, greed, jealousy, spite, cruelty, lust, fear, anxiety and turmoil" (Ramanathan 2003). Adding to this, Alfred Newman rightly expressed the status of the present world as one where lemonade is made from artificial flavors and furniture polish is made from real lemons. This pattern of universe rarely sees good human beings. But, there are good human beings exist. One such good human being was Dr. A P J Abdul Kalam. This article reflects his humanitarian qualities discussed in his biographies such as *Who is Kalam?: A Good Human Being* by Ramanathan, *Financial Advisor to Kalam and The Kalam Effect: My Years with the President* (2008) by Nair, Personal Secretary to Kalam when he was the President of India.

Key words: Kalam, Biography, Human, Self, Identity.

Conclusion

Thus, this study reveals that the biographies on Kalam reflect his humanistic nature. They portray Kalam as a visionary, a nation builder, a man of simplicity and a man away from nepotism and feudalism. They project the poet in him who cried for the poor, diseased, psychologically distorted people as well as for nature too; an optimist inculcated the spirit of optimism in him and spread the seeds among the people; a visionary who instilled broad visions in the response generating objects to build future developed India; a scientist who consumed his potentialities for the nation's pride by working for the projects like SLV; a scientist humanist who consumed his potentialities for utilizing the technology as a spin of technology; a nation builder concentrated to strengthen the intellectual properties of organizations and people; a powerful but simple person wrote his successful story in the world history through his dedication. Herbert A. Yefermov, Director General of Federal State Enterprise from Russia, marveled at Kalam's selfless devotion to the work accompanied by "human warmth, politeness in addressing people, poetic talent and creativity". Venkatasubramanian, Member, Union Planning Commission, viewed Kalam as a representative of non-political President at Rastrapati Bhavan like Saravapalli Radhakrishnan, the former President of India. As a Member of Scientific Advisory Committee, Dr R. A. Mashelkar, Director General, CSIR, highlighted Kalam, as a freedom fighter and a visionary leader. All these streams lead many selves of Kalam to one identity called humanist.

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Looking Back at the Sochi Double Toilet Case: The Postmodern World may not be that Depthless after all

Dr. Amar Singh

Submitted: 25 February 2019, Revised: 28 February 2019, Accepted: 24 March 2019

Abstract: Postmodern, as we all are familiar, is a celebrated term with its varying manifestations, from its depthlessness to its hailing of commixing of popular art with avant-garde to its stress on the liquidation of metanarratives, the term has nothing but been a problem for scholars to be dealt with. Postmodernism, though disliked by many as 'signifying nothing', did not come on the screen just as a probable progress or a leap that any society makes. It came as a reaction against the very standards of the modernism that it failed to implement. Winter Olympics of 2014 in Russia shall be remembered as one of the most controversial sports events in the history. However, amid all the controversies that got generated around the event, one stands out known as Sochi Double Toilet Case. If probed deeper into the *hilarious* reporting of the case and studied against Marcel Duchamp's *Fountain* (1917), the case may extend upon our understanding of 'postmodern condition'. This paper aims to develop the understanding of postmodernism by studying this case.

Keywords: Postmodern, Sochi Double Toilet, Marcel Duchamp, Winter Olympics 2014.

Introduction

We all sense that our rationality is structured by the forces out of our control; that is, the Symbolic order that we create to understand Real is mostly controlled by the culture we are dwelling in. Hence, how do we perceive ourselves in the present era, in a culture we know as postmodern? Postmodern, as we all are familiar, is a celebrated term with its varying manifestations, from its depthlessness to its hailing of commixing of popular art with avant-garde to its stress on the liquidation of metanarratives, the term has nothing but been a problem for scholars to be dealt with. Habermas termed it as the 'unfinished project of Enlightenment', which he sought as nothing but a temporary modulation,

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“The Law of the Forest”: Wilderness and Environmental Justice in Amitav Ghosh’s *The Hungry Tide*

Dr. Anurag Bhattacharyya & Asima Gogoi

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Abstract: Wilderness is often seen as nature in its purest form from which the modern industrial society has come a faraway. It is regarded as an ideal place—an antithesis to materialist society and therefore, much emphasis is placed upon the preservation of wilderness areas. However, the concept of wilderness and the practice of its preservation have been criticised by many on different grounds. The main objection against the idea of wilderness is that it is oblivious to human existence. It is necessary, then, that we rethink the concept of wilderness and the necessity of its preservation. This paper examines the concept of wilderness in Amitav Ghosh’s *The Hungry Tide*, an Indian novel in English. It aims to understand the meaning of wilderness in the Third-World socio-ecological setting, and thereby to analyse how it differs from the ‘received’ wilderness idea. Set in Sundarbans, the largest mangrove forest in the world and the natural habitat of the famous Bengal Tiger, the novel attracts attention towards the conflict between marginalized groups and wilderness conservation. In order to gain a deeper understanding on this issue, it is necessary to see wilderness as the local inhabitants perceive it. Therefore, the paper analyses the relationship of the local people with the forest and argues that the forest appears in the novel as a dynamic, living entity that illuminates the path of environmental justice.

Key words: Wilderness, environmental justice, nature, forest, conservation, human, animal.

Wilderness is a concept integral to ecocriticism. It is often considered as nature in its purest form from which the modern industrial society has come a faraway. Greg Garrard in the chapter on “Wilderness” in his book called *Ecocriticism* defines it as “nature in a state uncontaminated by civilization” (59). He further adds: “It is a construction mobilized to protect particular habitats and species, and

for whom nature is a means of sustenance and not of luxury. There is a subtle indication to this fact in the novel. During their expedition on the sea, Fokir and Piya spotted a carcass of a new born Irrawaddy dolphin that was hit by a fast-moving motorboat, probably used by the police or the forest department. The incident caused the other dolphins to change their usual route. Fokir told Piya with his gestures that it was not an uncommon incident. He had already come upon three such carcasses on the same day (372).

The novel ends with a positive note when Piya decides to continue her research on the Dolphins of the area with the help of the local fishermen. Her decision is an expression of the belief that environmental projects can be successful only when they can ensure the participation of the indigenous people and if they keep in mind the socio-ecological realities of the place. Although the chief issue in the novel – the conflict between man and tiger remains unresolved, the novel does succeed in raising the voice of the marginalised people, “the unseen ghosts” (237) who carry the burden of conservation projects. People like Fokir are part of the wilderness. They are not an antithesis rather a complementary part of the place. They do not confront rather they accept the wilderness. So, in conclusion, we can say that the novel exposes the hollowness of the environmental projects and policies that are blind borrowings from the West, and envisages a new path for environmental activities in the Third World that will promote a “poetics of responsibility” (Garrard 71), by integrating environmental concern with social justice.

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“The Mother’s Womb must be Filled with Blood”: (Re)telling Violent Narratives of Animal Sacrifice in Indira Goswami’s *The Man from Chinnamasta*

Deeptangshu Das

Submitted: 10 December 2018, Revised: 20 February 2019, Accepted: 20 March 2019

Abstract: This paper attempts to study the representation of the Tantric Goddesses, Kali and Chinnamasta, in Indira Goswami’s *The Man from Chinnamasta*. Set against the political and cultural background of colonial Assam in the 1920s, the novel becomes a political engagement with issues around religious orthodoxy, colonial and patriarchal oppression. The figure of the blood thirsty goddess becomes the center of the narrative around which the colonial encounter is dramatized. One can argue that sacrifice becomes a significant trope in the novel also from the ideological standpoint of gender. The goddess is imagined and constructed in various fearsome manifestations such as “Chinnamasta” and “Kali” even as the women in the text negotiate with patriarchal structures and strictures. From a postcolonial perspective, the protagonist Dorothy Brown embodies the white (wo)man’s burden whereby she assists Jatadhari in his progressive social mission. However, the interaction between the white woman and the indigenous community emerges as a complex one that transcends the conventional binary between the oppressor and the oppressed.

Keywords: Kali; Chinnamasta; Animal Sacrifice; Violence; Gender.

This paper attempts to study the representation of the Tantric Goddesses, Kali and Chinnamasta, in Indira Goswami’s *The Man from Chinnamasta*. Indira Goswami’s *The Man From Chinnamasta* (2006) originally published in Assamese as *Chinnamastar Manuhto* (2001) blends fiction, myth and history while offering a critique of the ritual of animal sacrifice practiced at the Kamakhya temple in Assam which is considered as one of the sacred shrines of Shakti worship. Set against the political and cultural background of colonial Assam in the 1920s, the novel becomes a political engagement with issues around religious orthodoxy, colonial and patriarchal oppression. Dorothy Brown,

oppression occupy the center stage. The figure of the blood thirsty goddess becomes the center of the narrative around which the colonial encounter is dramatized. The goddess is imagined and constructed in various fearsome manifestations such as “Chinnamasta” and “Kali” even as the women in the text negotiate with patriarchal structures and strictures. While both the British and indigenous women are projected as victims, Bidhibala’s position remains twice marginalized by the indigenous patriarchal institution. From a postcolonial perspective, Dorothy Brown embodies the white (wo)man’s burden whereby she assists Jatadhari in his progressive social mission. However, the interaction between the white woman and the indigenous community emerges as a complex one that transcends the conventional binary between the oppressor and the oppressed.

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Postmodern Fiction and Film: A Study of Salman Rushdie's *The Satanic Verses* and Kamal Haasan's *Vishwaroop*

Dr. Shaikh Suhel S.

Submitted: 1 March 2019, Revised: 17 March 2019, Accepted: 25 March 2019

Abstract: The present article analyses Salman Rushdie's *The Satanic Verses* and Kamal Haasan's film *Vishwaroop* from postmodern perspective. It attempts at a comparative study between fiction and film and situates both the discourses within postmodern framework. Both Salman Rushdie's *The Satanic Verses* and Kamal Haasan's film *Vishwaroop* evinces postmodern features. Both narratives show irreverence towards religion which is essentially a postmodern trait. The article consists of three sections. The first section briefly introduces postmodernism and highlights the relationship between literature and film. The second section analyse Salman Rushdie's *The Satanic Verses* from a postmodern perspective. The third section is a postmodern analysis of Kamal Haasan's film *Vishwaroop*. The last section summarizes the findings.

Key words : Postmodernism, film, discourse, mini-narrative, playful, irreverence.

I

The link between literature and film has been analyzed in diverse ways. Both literature and cinema are modes of expression that manifests ideas, feelings and personal orientations. Literature and film should be considered as "sites of production and circulation of discourses (that can be connected) to other social discourses in order to trace a network of texts, within which we can identify the accumulation or dispersion, the coming forth or the reformulation, the emergence and the disappearance of some themes and issues". (Stam and Raengo 90) Thus the discourses taken up for study in the present paper can be situated in a postmodern framework.

Postmodernism distrusts centralized and totalized discourses. Lyotard consider postmodernism as "an incredulity towards meta-narratives" (Lyotard 24) and vouches for mini-narratives that reject any

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Reconstituting the Mobile Colonial Subject in Amitav Ghosh's *Sea of Poppies*

Gaana Jayagopalan

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Abstract: This paper attempts to critically examine the representation of the diasporic subject(s) in Amitav Ghosh's *Sea of Poppies* as a newly reconfigured, cosmopolitan mobile subject. By representing the host of characters who sail onboard the Ibis not merely as docile subjects but as agential subjects who reconstitute their identities, the paper shall argue that Ghosh's account of the diasporic subjects is fresh in that it is an account of the mobile subjects themselves, rather than the second or third generation settlers as is often seen many other diasporic works in general. By locating the narratives in the accounts of these mobile subjects themselves, Ghosh is able to chart not just their experiences on board the Ibis, but also talk about questions of home, family and belongingness at sea, unlike other diasporic works that try to chart the same feelings in a new land. The hydrography central to the novel is a significant trope not merely in understanding the setting but also in terms of the liminality of the space that is called as home, which becomes central to all engagements of diasporic discourses. Using the frameworks of cosmopolitanism, this paper provides a critical engagement with one of the characters, Deeti, and negotiates the mobility of the indentured labour subject in the context of colonial and Indian Ocean writings.

Keywords: Diaspora; cosmopolitanism; Amitav Ghosh; *Sea of Poppies*; Indian Ocean.

In the wake of diasporic studies gaining momentum across disciplines, considering the nature of developments unfolding in the twenty-first century, it is imperative that we look at the Indian literary scene in the global context, especially with regard to diasporic literature, rather more closely. While several writers have contributed to diasporic writings from India, Amitav Ghosh remains a fierce creative voice in the context of diaspora writing. This is because Ghosh does not merely investigate the diasporic subject far from one's homeland that functions

their bhauji, she shares with them histories and recipes alike. She also insists on ensuring a proper burial and rite of passage for the dead onboard. Through Deeti, Ghosh's writing shows the forging of the hydrgraphy of the novel with a littoral cosmopolitan spirit.

Conclusion

The foreshadowing of the Ibis through Deeti's vision of a mast, which she cannot comprehend because she has never seen a ship and "her village was so far inland that the sea seemed as distant as the nether-world: it was the chasm of darkness where the holy Ganga disappeared into the Kala-Pani, 'the Black water'"(Ghosh 3), becomes that one singular image which symbolizes the narrative of movement, of dislocation and relocation that becomes central to the novel. The Ibis, then, symbolizes the splicing of the socio-economic history that will determine the Ibis' journey forward. It becomes symbolic, also, of the polyphony that is nonetheless positioned within the networks of economic, political and historical materiality.

Thus, these moments frame the cosmopolitan response that emerges from an economic context – Deeti's actions are precisely because of the very networks of trade that opium has enabled. It is this very economic context that pushes such subjects to exercise their cosmopolitanism although no moral sentiment governs their response to the Other. The destiny that Deeti is unaware of which she alludes to when she perceives her vision of the mast at the beginning of the novel is not a destiny that is unilateral, linear and individualistic. Instead, it necessarily foreshadows the convergence of several networks of relations.

Notes

1. Authors like Rila Mukherjee and others have contributed immensely to this slowly developing field of study. See *Vanguards of Globalization: Port-Cities from the Classical to the Modern* (2014) for more on this subject.

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Manohar Mouli Biswas' *The Wheel will Turn*: A Study in Dalit Consciousness

Chinmoy Dey

Submitted: 28 February 2019, Revised: 09 March 2019, Accepted: 31 March 2019

Abstract: Manohar Mouli Biswas' collection of poems entitled *The Wheel Will Turn* (2014) is a significant contribution to the discourse of Bangla Dalit literary and cultural studies as it exposes with a typical dalit consciousness the muted existence of casteism in Bengal in its myriad forms. The collection also brings to the fore dalit poetics and aesthetic as different from savarna literary poetics. Manohar's poems, like all regional dalit cultural productions, address typical dalit issues of suffering, negation, angry protest, resistance and revolt. This paper analyses some poems of this collection in the light of the poet's dalit consciousness to unravel the savarna politics of epistemic violence by silencing the dalit voice as part of an age-old process of 'othering'. The othering of the dalit as recounted in Biswas' poems has been read in terms of Hegel's famous Master-Slave dialectic. This paper also seeks to make sense of the desire/ revulsion binary in terms of Kristeva's notion of abjection. Manohar's collection has been read, at times, alongside his autobiography *Surviving in My World: Growing Up Dalit in Bengal* (2015) in order to illustrate and justify his dalit consciousness as the 'abjectified other' that finds expression through varied images and tropes in his poems.

Keywords: Dalit consciousness, casteism, Brahmanical patriarchy, abject, othering, Afro American.

You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.

.....

Did you want to see me broken?
Bowed head and lowered eyes?

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The Psyche of Maya and Lady of Shalott: A Combat with Real and Imaginary Worlds

Sk. Shakila Bhanu

Abstract: Demarcation of mental disorders and mental illness in literature is not a new concept. Including Shakespeare, many authors make use of this theme in their works. In chaotic conditions, the protagonist of Shakespeare's Hamlet suffered from great mental disability to decide between things and ruined his life along with many others' lives. Obsession and undefined infatuation towards things and people, psychological chaos, innate instability are considered a mental illness. And these all have become subject matters for creative writers. Authors lavishly explored their characters' psyche and depicted in literature. And in some works protagonists' inability to come over their psychological commotion and mental flux is sketched. The present paper discusses the psychological condition of Maya in Anita Desai's magnum opus *Cry the Peacock* and Lady of Shalott in Lord Tennyson's *Lady of Shalott*. Maya underwent a great tumult of identity crises still tried hard to save her marriage. Maya's fluctuations of emotions and romantic (not real) conjuring of normal and concrete things into imagery made the reader peep into her void brain. Her unfathomable imagination made her look like Lord Tennyson's Lady of Shalott. In the poem *Lady of Shalott*, the protagonist couldn't endure the real world and face factual life and lost her existence.

Keywords: *Cry the Peacock*, *Lady of Shalott*, Anita Desai, Lord Tennyson, Mental Health.

Introduction

Anita Desai's *Cry the Peacock* was considered a guide for female emotions and feelings. Many critiques reflected that Desai painted the real female emotion in this profound work and few noticed psychological disorders infused in the protagonist of this novel. Maya, the key character is romantic and never discriminate real from imaginary. *Lady of Shalott* is one of the Tennyson's well-discussed poem. In the poem *Lady of Shalott*, the key figure Lady of Shalott led her whole life in watching reflections of a real world in the magical mirror and weaving those images on a magic loom. Both Maya and Shalott had chosen

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From Confession to Critique: Anne Sexton's Poetry-Performances

Abritti Sanyal

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Abstract: American poet Anne Sexton's (1928-1974) contemporaries include Robert Lowell and Sylvia Plath. They gained fame as 'Confessional' poets who wrote autobiographical and intimate poetry. Sexton won the Pulitzer Prize in 1967, and eventually was recognized as one of the best known poet-performers of her time. Since the late 1990s focus has gradually shifted towards examining the performance potential of her poetry. Critics like Elisabeth Bronfen and Jo Gill have used Judith Butler's theory of performativity to read Sexton's poetry. The following paper will examine how Sexton reworked confessional poetics as a poet-performer. Poetry-performance critics like Lesley Wheeler and Tyler Hoffman have shown how the poet-audience relationship has been reconfigured by poets who performed their poetry. Poetry-performance criticism seeks to transform conventional modes and protocols of the reception of poetry by examining stage-readings as an integral part of the poet's oeuvre. Such an expansion or radicalization of literary criticism may benefit poets like Sexton who inhabit both academic and popular realms. Examining Sexton as a poet-performer shall also allow her work to step beyond the genre of confessional poetry—often read using a psycho-biographical lens - and may broaden the scope of both 'oeuvre' and 'poet,' as well as what it means for a woman-poet to perform.

Keywords: Poetry-performance, Gender, Confessional poetry, Critique, American Poetry

I

Poet Muriel Rukeyser recalled attending a poetry reading by Anne Sexton sometime in the mid-1960s:

At a reading at the Guggenheim Museum, Anne Sexton...finished one of her poems and said, "But it is not true." It was a beautiful woman standing there, in a beautiful dress. The expectation and

As confessional poet-performer who ends her performance with the words ‘[I]t is not true,’ Sexton’s performance strategies may be shown as approaching first-hand risk-taking by undermining the authenticity of her own confessional poetry. Just as Foucault champions ordinary freedom even as he disavows it, Sexton’s *true* confession increases the audience’s belief in the authenticity of her poetry and performance. At the same time, she not only reconfigures the definition of confessional poetry but also challenges its limits through her performance of it. At the end of the performance she ‘risks’ telling the truth to the audience. This honesty, I would argue, approaches Foucauldian practice of virtue.

As confessional poet and performer she was expected to ‘spill the beans’ about her madness. But even though she had no choice about the position she found herself in, she could, to distil Butler’s argument, have some say in ‘how’ she would perform her assigned role.

So did she pander to the audience-members who were looking for gossip, or did she subtly wrest control of the script even while confessing? Sexton’s poetry-readings as well as later poems benefit from being interpreted as artful performances of risk-taking whose ultimate aim was not just to create disruption or reveal normative ‘femininity’ as fiction, but to ‘critique’ the socio-cultural taboos on women’s speech and public presence.

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Bifocal Subordination of Black Women: Patriarchal and Religious Oppression in Chimamanda Adichie's *Purple Hibiscus*

G. Balabarathi & Dr. N. Kavidha

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Abstract : Chimamanda Ngozi Adichie, one of the eminent Nigerian writers, focuses on the problems of women and their struggle for self liberation from the patriarchal oppression of black African milieu. In the novel *Purple Hibiscus* (2004), she makes a study on Christian theology by displaying the Roman Catholic patriarchal characters like Eugene Achike and Father Benedict. This novel hinges on the themes of love, war, conflict and the tenacious disparity amongst men and women are exemplified from the home of the Achike's family. Adichie vehemently berates the men who ill-treat women and mimic them with her literary wit. She also projects the sufferings of women who are voiceless in the patriarchal society. It is evidenced through the character of Mama (Beatrice Achike), who stays silent in the face of humiliation, victimization, and brutality. Likewise her children Kambli and Jaja face the dictatorial oppression of social and familial encounters. They identify the patriarchal oppression which roots from their father and his convoluted religion. The British foist their imperialism on the innocent African victims in the name of Christianity. The subversive use of symbols and imagery from religious texts also signify how white religious imperialism pervades inside the black families. There is a bifocal oppression on women in the form of patriarchy and religion, both forced upon women against their will. The paper makes a study of the diverse aspects of male domination over black women and in particular, about Adichie's subversion of the existing religious concepts of hope and salvation.

Key words: Black Feminism, Patriarchy, Oppression, subversion and Subjugation.

Literature acts as a tool, giving space to express one's contemplations, predicaments, critical acumen by perceiving humanity as a single entity, giving voice for the voiceless who are forced to be

The Politics of Motherhood in Saadat Hasan Manto's Short Stories and Radio Dramas

Girija Suri

Submitted: 6 February 2019, Revised: 7 February 2019, Accepted: 24 March 2019

Abstract: Saadat Hasan Manto (1912-1955) occupies a unique and formidable position in South Asian literature emerging out of the Indian subcontinent. His fiction bears the imprint of his varied experiences in the world of publishing, radio writing in Delhi, films in Bombay and finally the catastrophe of Partition—its ensuing violence and hatred. Amongst the several themes that have been analyzed in his works, most notably the sympathetic treatment of prostitutes and violence, there is one that pertains to a persistent engagement with the emotional and political complex around the experience of motherhood. This paper seeks to enunciate the manner in which Manto explores the themes of illicit pregnancy, the condition of childless women and above all, his radical naturalization of “motherly” spirit as one standing for inclusiveness, genuine concern and unconditional affection albeit uniquely shorn off the conventional significations around it such as piousness, purity and rigid control of the woman’s sexuality and autonomy. For this purpose, four short-stories namely, “Basit”, “The Rat of Shahdole”, “By the Roadside” and “Mummy”, as well as one radio play, viz. “*Mamta Ki Chori*” (“The Theft of Motherhood”) are analyzed.

Keywords: motherhood, patriarchy, pregnancy, sexuality, marriage.

Saadat Hasan Manto (1912-1955) occupies a unique and formidable position in South Asian literature emerging out of the Indian subcontinent. Owing to the complexity and radical nature of the themes that shape his literary corpus, Manto, while shunned by Muslim orthodoxy on one hand, soon became the *enfant terrible* of Urdu literature. He was at once eulogized and ultimately marginalized by the custodians of socially relevant literature who organized themselves as the highly influential All India Progressive Writers’ Association (1935) under the leadership of Sajjad Zaheer. Charges of obscenity on his

and “By the Roadside” that point out to the oppressive patriarchal social sensibility forcing single, unwed mothers to desolate their illegitimate children. Even more, it also brings to the fore the severe consequences of deliveries carried out in secrecy out of shame and its physically and emotionally devastating consequences for the woman. Through “The Rat of Shahdole” and “*Mamta Ki Chori*”, Manto suggests that far from empowering women, motherhood and desire for it can become a manipulative tool not only for religious exploitation but also to perpetuate patriarchal ideas about the proprietorial control of the biological mother defined in opposition to a socially and economically inferior woman subject.

‘Mother-ness’ in Manto’s fiction, then, comes across as a structure of feeling that is defined by compassion, genuine care, empathy and affection for fellowbeings. Manto, through his stories at once, represents the emotional canvas of a range of motherhood experiences and finally encapsulates the mother-image in the ironic “mummy” figure of the unconventional Stella Jackson. His stories are a telling commentary on the coercive social, familial, religious and biological discourses through which motherhood becomes an experience of subjugation for women. According to Gopichand Narang, there is a “cherished mother-image lurking somewhere in the labyrinth of Manto’s unconscious” (10). To conclude, this mother-image, or ideal of motherhood is therefore, what he calls “the embodiment of something more pervasive, more universal; that is, of benevolence or compassion incarnate, the sublimest of the sublime, of the fountain-head of *mamata* and *karuna* which flow through the emotional space of Manto’s narrative” (12).

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A Portrayal of the Generational Gap of Diasporic Identity in the Novel *The Namesake*

Sabina Lucky

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Abstract: This paper critically examines the generational gap studying the diasporic experiences of Indian American migrants in the novel *The Namesake* written by Jhumpa Lahiri, one of the most widely recognized contemporary Indian female writer. It examines the subtlety of the struggles and hardships and of many conflicts between the first generation immigrant and the second generation immigrant. And it also explores the different psychological approaches of Ashoke and Ashima, Indian migrants, who moved to the United of South America and their only son Gogol Ganguli who grew up in suburban America. The main character Gogol's conflict of having dual culture and diasporic identity, paradoxically, is evident throughout the novel. Besides the diasporic generational gap in the novel, the storytelling method and narrative technique used by Jhumpa Lahiri for representing the uneasy and strained relationship between first-generation diasporic immigrant and second-generation diasporic immigrant to reinforce the theme taken for the study has been also analyzed.

Key Word: Diaspora, immigration, dual identity, cultural dislocation, the generation gap.

As a body of the cultural product, Diaspora literature has a long history of representing an important multiculturalism perspective within individual national literature as well as a more global perspective taking in the phenomena of transculturalism and Diaspora. The most significant and debatable issue in the history of Diaspora literature that Diasporic writers depict in their works is to represent circumstances of multiple culturalisms and its outcome on the person's identity entirely. As it has been mentioned in the book titled *Globalization: Global membership and participation* edited by Robertson and E. White, "Diaspora experiences and discourses are entangled, never clear commodification. (Nor is commodification their only outcome.) Diasporism can be taken

Although the novel contains several examples of cultural assimilation and affiliation, in her novel Lahiri steadily shifts the focus towards the dual identity of Gogol's character. Most of all, his experiences completely differ from his parents. Lahiri's storytelling narrative exposes us a kind of Gogol's behavior which shows that he is full assimilation into the American culture. His girlfriend Maxine tells him about the fact that he appears to be different from his parents after hearing from Gogol "that all his parents' friends are Bengali, that they had had an arranged marriage, that his mother cooks Indian food every day, that wear saris and a bindi." then she tells Gogol that, "But you're so different." (138) His parents had originally come from land about which Gogol doesn't have more experience. In such a situation, friction and conflict with his parents are inevitable.

To conclude we can say that the whole novel is about Gogol's struggle experiencing the constant generational and cultural gap with his parents and struggles to find out his identity based on his name and about realizing how name gives shape to his identity. Jhumpa Lahiri states that literally, he is named for a reason. One thing, he doesn't understand the changes his name to something, he thinks, is more appropriated to him and at the end of the book, he begins to understand. "The name he had so detested, here hidden and preserved—that was the first thing his father had given him." (Lahiri 289). By the end, we find him realizing how much his father loved him. The novel ends with the beginning of Gogol's new life—same old identity but newly found acceptance. "He knows now that his parents had lived their lives in America in spite of what was missing, with stamina he fears he does not possess himself. He had spent years maintaining distance from his origins; his parents, in bridging that distance as best they could" (Lahiri 281). Thus, the story's narrative technique employed by Lahiri reduces the generational gap and difference of the Diaspora.

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Politics, Media and Post-Truth: A Relative Study of George Orwell's *Nineteen Eighty-Four*

Kamalesh Kumar Mourya

Submitted: 20 February 2019, Revised: 25 February 2019, Accepted: 30 March 2019

Abstract: The research paper aims to inquest the phenomena of post-truth depicted in George Orwell's *Nineteen Eighty Four*; in relation with politics and media. To achieve the aim, this paper investigates the current phenomena of post-truth and its debate in current politics which once termed as dystopia when Orwell predicted these post-truth conditions in his novel *Nineteen Eighty Four*. How the contemporary subordination of media with politics and power are creating 'alternative facts' that are more subjective and perception based than being objective and factual been also discussed in the paper. Media channels and reporters are scrambled and warned not to negotiate a cascade of lies and falsehoods told by political leaders. Orwellian dystopia has been substantiated through his characters; Winston Smith, Big Brother, O'Brien, and many more.

Keywords: Post-truth, Media, Orwellian, Dystopia, Politics.

Introduction

"There was truth and there was untruth, and if you clung to the truth even against the whole world, you were not mad" (Orwell, 217).

George Orwell's novel *Nineteen Eighty-Four* (1949) surprisingly came in limelight in 2016 and stabbed no.1 on Amazon's bestselling list in 2017. The dystopia described in the novel is penetratingly emerging into reality at various affairs. The Succession of Donald Trump and its after effect laid the 1984 into a stormy selling book. The term "post-truth" came in prominence in 2016 when it was declared as Oxford Dictionary's Word of the Year. It was chosen because of its incessant occurrences related with Brexit referendum and massive media coverage of the United States Presidential Election. The confusion of facts, ease of evidential standards in reasoning, and categorical lying that marked 2016's Brexit voting and the US presidential election left many aghast.

values, moral declining, and material growth. Orwell tells about both the dirty politics of power and for those who are deliberately chosen to be deaf and dumb that: “the espionage, the betrayal, the arrest, the tortures, the executions, the disappearances will never cease. It will be a world of terror as much as a world of triumph. The more the Party is powerful, the less it will be tolerant; the weaker the opposition, the tighter the despotism.” He also predicts about the happening of the world in a more universal appeal that this drama, that was played with Winston in the novel and are being played with minorities, common people, weak, poor etc., in future, will be played out repeatedly, from one generation to another generation, ever and forever “in subtler forms” (268). And one of the forms of that play is of politics and media in this “post-truth” epoch.

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Depicting the Caste and the Marginal Voice: Rohinton Mistry and *A Fine Balance*

Raju Ta

**Submitted: 15 January 2019, Revised: 25 February 2019, Accepted:
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Abstract: Rohinton Mistry probes into the condition of the untouchables and the other subjugated people against the background of post-independence India in his novel *A Fine Balance*. He merges the scraps of people's voice into the fiction. The subjugated dalits have been depicted as India's apartheid. The upper castes push them to the margin of social boundary. However, Mistry has presented them in the centre stage of his fiction by creating characters that have broken the traditional ways of lives. Dukhi Mochi and his sons Ishvar and Narayan are immortal creations coming from Chamar community. However, they act as the flag bearers of modernity in typical Indian society. They protest against the long situation of disenfranchisement and demand entry into educational institutions, but the upper caste try to stifle the dissent voice. This novel depicts the horrific fates of Ishvar and Om when they tried to tread into the educational institution. They are made objects, fragments of society, economically powerless by the socio-political structures of the new nation-state. The upper class have tried to subjugate the dalits by crippling their inherent qualities. So, Dukhi Mochi and his sons challenge the domination and employ a new form of 'power' as 'resistance'. With this resistance they have broken the existing order of reality and justified self-identity. Mistry shows that this resistance forms the beginning of protest for the dalits. The upper caste wants to regulate every paradigm of existence by occupying space and excluding the lower strata by several spatial strategies. So, the conflict becomes one of the main issues and Mistry depicts this conflict and caste oppression in artistic way at a crucial juncture of history.

Key Words: Untouchables, dalit, marginal, resistance, caste, subjugation etc.

God in the beginning created Light
all human beings belong to him

couple also could not escape this whimsical practice. So, there was total malpractice and malfunctioning regarding the issue. The doctors too had to be engaged in making the sterilization camp a success. So when wounded Omprakash went to the doctor he was 'disgusted by the castration but not surprised. He treated victims of caste violence from time to time, from the surround villages'. So one can see that the subjugated communities get involved in the history. They are sufferers of history and the elites only enjoy the history and their names are registered in history. No one cared about the suffering of common people.

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Imagining the 'Other': Threat and Paranoia in Contemporary Fictions

Micah K Thambi

**Submitted: 25 February 2019, Revised: 05 March 2019, Accepted:
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Abstract: The article attempts a contemporary critical reading of the genre of 'conspiracy fictions' on a Global context while producing an analysis of its recent manifestations in the Indian literary sphere. It understands the event of 9/11 as one of the important registers in the existing domain of conspiracy fictions where a new possibility for 'narrative conspiracy' emerged in the midst of a Global 'War on Terror'. A survey of the scholarly works on this literary genre provides a theoretical basis of the present analysis. On a parallel note, the article also brings the context 'Mumbai terrorist attack' of November 26, 2008 (also known as '26/11') in discussion, which attained unassailable importance and attention on a scale similar to the 9/11. In the aftermath of terror and violence, a certain sense of insecurity and paranoia among the middle class urban dwellers, much alike to the Cold-war era America, has found expressions in the popular rhetoric of the present day conspiracy fictions in India. The article, selecting a few among this genre like *The Rozabal Line* (2007), *Krishna Key* (2012) and *Mahabharata Secret* (2013), shows how they reflect a similar sense of paranoia and constitute a perception of 'threat' in their narratives.

Keywords: Conspiracy, Fiction, 9/11, Mythology, Terrorism, 26/11.

An important binary between the 'good' and the 'evil' perhaps holds the central axis of the narratives in almost all genres of popular fictions. And most importantly, the identification of these characteristic traits heavily depends on the ideological status of the narrative producing agency. In contemporary times, the good-evil binary is often identified with a dystopic idea of 'apocalypse', where the narrative brings probably the whole mankind on the verge of extinction due to a 'threat' looming over the world. The American science fictions or the 'dystopic novels' create an ambience of possible extinction by constructing a powerful presence of horrific 'others'. Not only in American literature, it appears to be a widely practiced trope in

4. <http://www.thehindu.com/books/books-authors/a-conspiracy-of-faith/article22813723.ece>, <http://www.dnaindia.com/lifestyle/interview-writing-is-my-salvation-ashwin-sanghi-1580534>
5. *India's Answer to Dan Brown*, Suneetha Balakrishnan, Sun, 04 Nov-12; Literary Review - Hindu - Chennai
6. Mandate magazine
7. <http://www.thehindu.com/books/offering-tantalising-alternatives/article4160724.ece>
8. Mahmud of Ghazni, the Sultan, was the most prominent ruler of the Ghaznavid Empire. He conquered the eastern Iranian lands, modern Afghanistan, and the north-western Indian subcontinent from 997 to his death in 1030. Mahmud turned the former provincial city of Ghazna into the wealthy capital of an extensive empire that covered most of today's Afghanistan, eastern Iran, and Pakistan. He is famously attributed to the title of an invader and looter who exploited the riches and take wealth from the then Indian subcontinent. According to highly controversial historical narratives, Mahmud raided Gujarat in 1025, plundered the Somnath temple and broke its jyotirlinga. He is also believed to have taken away 2 million dinners from the temple.
9. <https://www.hindustantimes.com/books/my-book-didn-t-influence-the-26-11-attacks-ashwin-sanghi/story-UJDhwyxxvG2i8uOEpyvRO.html>

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Patrick Modiano's Creation of Cartesian Characters in his Novella *Afterimage*

Aditi Bisht

Submitted: 28 February 2019, Revised: 07 March 2019, Accepted: 30 March 2019

Abstract: Very few people had heard of Patrick Modiano until he received the Nobel Prize in Literature in the year 2014 for the use of memory in his works and how resplendently and deftly he brings to the reader a world which is filled with uncertainty and doubt. This paper compares the characters in his novella *Afterimage* to Rene Descartes theory of doubt and how doubts and uncertainties in novels is a brilliant tool to push the thoughts towards certainty and surety. When our thoughts start moving in the direction and process of thinking, it is the moment when one is sure to gain advantage with his/her own self and reach the zone of eternal truth seeking. Modiano takes much inspiration from Descartes and it is through Descartes lens that Modiano becomes clearer.

Keywords: Descartes; Modiano; identity; discover; simulacra; doubt.

William James used to preach the “will-to-believe.” For my part, I should wish to preach the “will-to-doubt.” None of our beliefs are quite true; all at least have a penumbra of vagueness and error. What is wanted is not the will to believe, but the will to find out, which is the exact opposite. (Russell qtd. in Popova)

Patrick Modiano as an author has created novels which brought him the Nobel Prize for his ‘art of memory’, written to invoke and bring out his emotions which have made his writings a power to reckon with. He writes using the art of remembering to remember and join all the dots from his past, “I write to discover who I am, to find an identity,” Modiano stated in an interview. The loopholes of Modiano’s life are in a way connected to his quest to understand his real self and in this process he aims to find the truth, much like his co-nationality person Rene Descartes, the French mathematician and philosopher, who is famously known for his statement, Ergo cogito ergo sum, translated to I think, therefore I am. Descartes was, much like Modiano, a man made

life that Modiano spins a web of almost cartesian characters, one who are as unsure of their existence, their future and their surroundings as they are of each other and just like a master spinner, the web catches everyone unawares, but the writer, and this is how Modiano brings to the reader the beauty of doubt.

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A Study on Dominant Personality Traits and Their Influence on Social behaviour in Lynn Nottage's "By the Way, Meet Vera Stark"

Anjana A.

Submitted: 28 February 2019, Revised: 09 March 2019, Accepted: 30 March 2019

Abstract: Personalities are described regarding qualities, which are moderately persevering attributes that impact our conduct crosswise over numerous circumstances. Dissecting the character fortifies a person's capacity to investigate individuals in real life. Character analysis is the central study of mankind's history because mostly it is appreciated through the lens of an individual involved. Through this analysis readers think about that person's characteristics and connections help to shape and offer criticalness and significance to the study. This paper is the investigation of the identity characteristics of specific character called 'Vera' through factor five model hypothesis.

Keywords: Personality, character analysis, factor-five model.

Introduction

Tracing the bygone times, America was a progression of British provinces on the east shore of present-day United States. The more established type of American writing was limited as handouts and verse. It at the same time developed into African-American writing. From 17th century the dramatic art educates the viewers to use "creativity" in problem solving in real life as well. It is about creating, exploring and responding in the search of true self. Melodrama, with its outpourings of emotion was the most prevalent among the dramatic works which appeared stereotyped.

Lynn Nottage, an American dramatist of twentieth century filled in as a teacher in the division of theater at Columbia institute of expressions. Nottage in her work, *By the way, meet VeraStark* unmistakable features the conundrum of dark performing artists in 1900's Hollywood by hopping back and forward in time and area to over a wide span of time. The play has been arranged by numerous individuals at better places. The play is considered as a screwball satire. The play had been coordinated as a phase demonstration in various theaters. The play

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An Analysis of Emotional Relearning Practices of An Individual with Post- Traumatic Stress Disorder in John Irving's *A Prayer For Owen Meany*

B. Pavithra

**Submitted: 28 February 2019, Revised: 10 March 2019, Accepted:
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Abstract: The paper deals with “Trauma and Emotional Relearning”. The main aim of the work focuses on relearning the emotions who suffer from post-traumatic stress disorder. In India, there are 10 million cases per year and it has become very common. It includes natural catastrophe like hurricane, earthquake, being raped or mugged. This disorder affects the psyche and makes the memory of those few horrible moments to revive again and again. The paper is intended to give a detailed view about literature, author and the outline of the selected work *A Prayer for Owen Meany*. It also contributes an abstract about the primary concept of post-traumatic stress disorder and it portrays the clear vision about the consequences of post-traumatic stress disorder. The paper analyses the attributes of the protagonist named Owen Meany who suffers from concussion after the death of his loved one. It gives a clear light on his agony and focuses on how to relearn the emotions.

Key words: Trauma, post-traumatic stress disorder, memory, emotions, relearning.

Introduction

Literature makes the mind to get lost at any moment. The unique function of each and every part can be known on dissecting human body. Similarly, literature dissects our day to day happenings and mirrors everyday life hence it can be considered as an anatomy of life and the mirror of life. Literature gives way to various perspectives. The perception, the way we look at things differs from individual to individual. Everyone will have their own vision. Same situation but different perception, literature portrays all.

The stories and books in literature are categorised, among them is American literature. The regional, political and racial differences have

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Refilming Freedom: A Study of Buddhadeb Dasgupta's Cinematic Text *Tahader Katha*

Sourav Kr Sarkar

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Abstract: The issue of India's independence has always given rise to debates. When the elitist nationalist discourse claimed to have achieved real freedom, communist gave slogans like 'ye azadi jhuta hai'. For, the freedom failed to bring the masses in its circle. And this results in the formation of postcolonial subalterns: the larger sect of people who were being governed by the regime in which they did not play any meaningful role. Buddhadeb Dasgupta's national award winning film *Tahader Katha*, a neorealist masterpiece, depicts the condition of these subaltern citizens in an officially free country. The setting of the film is rural Bengal. Interestingly, the hero of the film is a freedom fighter, who has spent eleven torturous years in British jail. The independent Indian government has conveniently forgotten him, and the people like him. He is a subaltern of the newly independent nation state.. The country and its rotten politics have nothing to do with patriots like him. When he gains his subaltern consciousness by negating the prevailing power structure, he is declared mad, and sent to an asylum. And this is how Dasgupta brings out the hollowness of Indian independence when seen from the people's point of view. This paper thus attempts to study how the film provides us with an account of the dehistoricization and marginalization of the subaltern citizens, and the resistance on their part in the postcolonial nation state, and thereby problematizes the grand narrative of freedom.

Keywords: Independence, Subaltern, Democracy, Neo realism

1950s introduced neo realism to Indian cinema. A new group of directors, the most prominent among them being Satyajit Ray, started making films in Hindi and in regional languages, which focused mainly on the social crisis of the common people in the newly independent nation state. These films take into consideration the people rather than the sophisticated gentlemen and foreign educated leaders of the country. According to Shyam Benegal, "We decided to explore unknown

insurgencies by adopting what Louis Althusser has called ‘Repressive State Apparatus’ exactly in the same way as Bipin and his society resist Shibnath by forcefully sending him to asylum.

India’s freedom has been glorified in hundreds of books and films. The nationalist has called it a real victory. But nationalism failed to represent the larger population of the country. The film *Tahader Katha* thus deconstructs Indian independence to bring out another version of freedom. The film rather puts the word freedom in doubt. For, freedom, as Shibnath in one point of the film, is for ‘lucky monkeys’ like Bipin, who knows how to turn with time. For the rest of the country, it is still a prison where thousands are deprived, exploited, strangulated. But still the subalterns fight. For, as Bipin’s friend Mohitosh points out, struggle for existence never ends. The film depicts one of those struggles.

Notes

1. In ‘On Some Aspect of the Historiography of Colonial India’ people and subaltern has been synonymously used by Ranajit Guha.

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Beyond the Pale of Virtue: The Other Woman

Seema Sinha

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Abstract: The dichotomy of the Indic oral tradition is that on one hand it documents the narratives of marginalization while simultaneously showcasing the resistance of the marginal on the other. The Mahabharata recounts the stories of warrior princesses like Uloopi, Chitrangada and Hidimba who, despite being achievers, have been relegated in the background by the chroniclers of the meta-narrative. The raconteurs saw them as women who could not be taken home. Their progeny too had to bear the brunt. Hidimba's son Ghatotkacha was deliberately invited by Krishna to be the target of the weapon 'Shataghni'. Uloopi's son Aravana was similarly asked to die on the sacrificial altar. Babhravahana, the son of Chitrangada, was made to indulge in a parricide. Castigated for two reasons: one, for being geographically remote and outside of the pale of the Aryan occupancy, and two, for being the ones who initiated physical intimacy which was essentially a male prerogative, these three warrior princesses were representatives of scores of others, like the women of the Madrakas and the women of the Balhikas, who were sanctioned for being different. Labelled as fallen women, the Epic has another category which can be called the ultimate male fantasy in Freudian terms. Ever youthful, never emotional, these women had to make the ultimate sacrifice. Menaka had to abandon her infant daughter Shakuntala. Urvashi had to leave her doting husband Pururava. The *raison d'être* of characters like Ghrītachi, Jalapadi, Rambha and many others of their kind was to be pawns in the patriarchal power play. The accounts of Ahalya and Renuka echo the trope of a woman being either evil or an object of deliverance. Despite the attempts at Sanskritization and efforts to control female initiative and agency, we witness resistance. In a fluid text like The Mahabharata there is ample scope of contradiction and conformation, conflict and resolution, giving the marginal a chance. Chronicling such challenges is the purpose of this study.

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Exploring Critical Reading Behaviour of High School ESL Learners

Kabita Kumari & Dr. V. Sudhakar

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Abstract: Critical reading is one of the most challenging but indispensable skills for the ESL learners. The present paper is an attempt to understand the critical reading behaviour of the Indian ESL learners. Besides, the paper strives to investigate the difference between boys and girls in terms of their critical reading. To this end, sixty-two students from a government school in Telangana state in India were selected for the study. They were given a text and were asked to respond to the free response type questions exploring the critical aspects of reading a text. The quantitative and qualitative analysis of their response suggest that the critical reading behaviour of the students is confined to basic level only and most of the students are not oriented to read texts critically. Further, the study also indicates that there is no significant difference between boys and girls in terms of their critical reading behaviour.

Key Terms: Critical Reading, ESL learners, NCF-2005, CDA.

1. Introduction

Critical reading is not a recent phenomenon in ESL instructions. The place for critical reading have always been visualised and situated in academic settings for very long. It has been widely regarded as “the highest and the most complex form of reading and hence, an independent thinking” (Kottmeyer 557).

The critical paradigm of reading treats the focus of critical not only as critiquing the logic of a text and looking for gaps in information but as a project towards empowerment of learners. (Hall and Piazza 32) Hence, reading is not simply a decoding process, rather it is a social and critical process (Wallace 1) which involves the ability to interact with the text fluently; it is not only the process to understand what is being said but also the awareness of why it is being said. It is an effort to read the manipulative functions of the text. As Friere points out,

Although the statistical analysis suggests that there is no significant association between the two variables, the above chart shows that the girls had slightly higher critical approach towards reading the text than the boys. Besides, the qualitative analysis of their answer also proves the same: the girls more than the boys substantiated their answers and their answers were also more relevant to the question asked.

5. Conclusion

While the importance of critical reading in an individual's life cannot be overemphasized, the sad state of affairs is that the critical elements are still amiss in most of the Indian ESL Classrooms. The culture of reading classrooms is to treat the texts at surface level only with more of factual understanding, subscribing to what is written in print with little or no effort to go beyond the text and perceive the text as a specimen of social reality and practice. The findings of this study also indicate the similar reality. Hence, the need is to understand that just a change in the syllabus and textbooks is not enough, what is required is a greater emphasis on how such critical aspects are translated in the classrooms and to what extent the learners are given the opportunity of not only reading the words but also critically responding to the texts.

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Current Scenario of ELT at Rural Areas of India and Its Amelioration

Manohar M.

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Abstract: ELT is one of the major subjects around the globe due to its never ending demand. English language is a globally accepted language and it could be observed quite naturally. Day by day, Communication in English language has become vital in all sectors and the growing demand can be effectively catered by providing a proper knowledge in ELT especially in rural areas. The main aim of this article is to provide the content on innovative approaches for ELT in rural areas where the bilingual method and influence of mother tongue is more. It also provides an innovative application of direct and bilingual methods while teaching which is mainly based on the interest and comprehensive ability of an aspirant learner. In this viewpoint, it is practically not possible to pay special heed on every individual while teaching in classroom. Generally, anyone could easily accept the bilingual method in ELT than direct method especially in rural areas as rural students are not enough competent in English language. They are keen on learning English in bilingual mode than direct method. But the main objective of ELT is not to promote either mother tongue or native language.

Keywords: Bilingual method, Amelioration, Pedagogical skills, LSRW Skills, ELT, Curriculum, Prescribed Syllabus, Amicable manner, Conceptual Content, Anglophobic nature.

Introduction

Effective Communication happens orally with a support of language which caters the need of information by sharing opinions and thoughts with others. In this regard, English language has become a bridge of communication to all people irrespective of their native language. It is the language which had been widely spoken all over the world which erases the comprehensive gap between two individuals of any places.

Conclusion

In order to meet the soaring demands of English Language Teaching (ELT) and to increase quality of education in rural India, curriculum framing is a matter of concern.

If ELT is not regarded as a serious subject then it might adversely affect the all-round development of rural students.

When rural students understand the need of the language in all walks of life, then only they will be able to give stiff competition in this competitive world in all types of fields. The main objective of ELT gets fulfilled only when the methodology of ELT is successfully implemented even in rural areas. The growth of the country is possible when all the people knew a common language as English which erases the communication gap between each other.

Higher education is one of the main factors in the development of any country. No individual should miss the opportunity of getting higher education including rural students. As the medium of instruction is English in almost all graduation and master degree courses including doctoral degrees, one should not miss the chance of learning English for successful career.

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Our Esteemed Contributors

1. **Prof. (Dr.) Sukanti Dutta** Associate Professor of English, City College of Commerce & Business Administration, Kolkata, West Bengal, India.
2. **Dr. K.V. Raghupathi** Associate Professor, Department of English Studies, Central University of Tamil Nadu, Neelakudi campus, Thiruvavur, Tamilnadu, India.
3. **Dr. Dalbir Singh Yadav** HES-1, Associate Professor, FLTMSBP Govt. Girls College, Rewari, Haryana, India.
4. **Richa Bhardwaj** Associate Professor, Institute of Integrated and Honors Studies, Kurukshetra University, Kurukshetra
5. **Dr. A. Edwin Jeevaraj** Associate Professor, Department of English, Christ Deemed to be University, Bangaluru, India.
6. **Dr. Amar Singh** Assistant Professor, Department of English, MMV, Banaras Hindu University, Varanasi, Uttar Pradesh, India.
7. **Dr Anurag Bhattacharyya** Assistant Professor, Department of English, Dibrugarh University, Dibrugarh, Assam, India.
8. **Asima Gogoi** Assistant Professor, Department of English, Namrup College, Namrup, Assam, India.
9. **Deeptangshu Das** Assistant Professor, Department of English, Dibrugarh University, Dibrugarh, Assam, India.
10. **Dr Shaikh Suhel S.** Assistant Professor, Department of English, Sir Sayyed College, Aurangabad. Maharashtra, India.
11. **Gaana Jayagopalan** Assistant Professor of English, Christ Deemed to be University, Bengaluru, Karnataka, India
12. **ChinmoyDey** Assistant Professor, Department of English, Prasanta Chandra Mahalanobis Mahavidyalaya, Bon-Hooghly, Kolkata, West Bengal, India.
13. **Sk. Shakila Bhanu,** Assistant Professor of English, VFSTR University, Vadlamudi, Andhra Pradesh, India.

Our Esteemed Contributors

14. **Abritti Sanyal** Lecturer, Mount Carmel College (Autonomous), Bengaluru, Karnataka, India.
15. **G. Balabarathi**, Research scholar, PG Dept & Research Centre in English, Alagappa Govt. Arts College, Karaikudi, Tamilnadu, India.
16. **Dr. N. Kavidha** , Assistant Professor, PG Dept & Research Centre in English, Alagappa Govt. Arts College, Karaikudi, Tamilnadu, India.
17. **Girija Suri**, Research Scholar, Jawaharlal Nehru University, New Delhi, India.
18. **Sabina Lucky** Research Scholar, Department of English, Aligarh Muslim University, Aligarh, U.P., India.
19. **Kamalesh Kumar Mourya**, Research Scholar, Department of English, Banaras Hindu University, Varanasi, U.P., India.
20. **Raju Ta** Research Scholar, Visva-Bharati University, Shantiniketan, West Bengal, India.
21. **Micah K Thambi** PhD Research Scholar, Department of English and Comparative Literature, Central University of Kerala, Kasaragod, Kerala, India.
22. **Aditi Bist**, Research Scholar, Department of English, Kanya Gurukul Campus Dehradun, Gurukul Kangri Vishwavidyalaya, Haridwar, Uttarakhand, India.
23. **Anjana A.** Research scholar, Department of English and Foreign languages, Bharathiar university, Coimbatore.
24. **B. Pavithra M.** Phil Research Scholar, Department of English and Foreign Languages, Bharathiar University, Coimbatore, Tamilnadu, India.
25. **Sourav Kr Sarkar** Research scholar (JRF) , Department of English, Banaras Hindu University. Varanasi, Uttar Pradesh, India.
26. **Seema Sinha** Research Scholar, Department of Humanities and Social Sciences, BITS Pilani, Pilani Campus, Rajasthan.
27. **Kabita Kumari** Research Scholar, The English and Foreign Languages University, Hyderabad, Telangana, India.
28. **Prof. V. Sudhakar** Professor and Head of the Department of Education, The English and Foreign Languages University, Hyderabad, Telangana, India.

29. **Manohar M** Assistant Professor in English, Chinmaya Independent College, Kolar, Karnataka, India.
30. **Rajeev Yadav** Assistant Professor-English, Indira Gandhi Government PG College, Bangarmau, Unnao, Uttar Pradesh, India.
31. **Dr. Bhavna Sharma** Poet, India.
32. **Bhushan Sharma** Research Scholar, SMVD University, Katra, J&K, India.