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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 July 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 31 May 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 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 eight research/critical articles and five poems in this issue. Before concluding, I would like to express my sincere gratitude to my reverend Associate Editor, Dr. Indira Nityanandam and our esteemed members of the Board of Advisors and Review Editors for their selfless and tiresome efforts in assessing the articles very sincerely and giving their valuable remarks to bring out this issue in such a grand manner. I am also grateful to the revered contributors who have made this issue of the Journal a beautiful reality. Wishing all the readers a mental feast. Happy Reading!

Dr. Saikat Banerjee
Editor

Private Versus Public: On Possibilities of Private Being Inclusive and Public Being Exclusive

Dr. Sanjay Kumar

Submitted: 31 May 2019, Revised: 27 June 2019, Accepted: 29 June 2019

Abstract: While as old as the ancient Greek thought, the public/private distinction has become central to the modernization theories. This distinction serves to anchor and subsume other distinctions which characterize our social universe. So public comes to be associated with 'inclusive', 'democratic', 'accessible', 'transparent', 'accountable' as opposed to private which is associated with 'exclusive', 'restrictive', 'personal', 'opaque', 'intimate'. This distinction, like any other distinction, functions on the principles of exclusion and exhaustion: it creates a boundary that excludes overlap of the two parts; and it exhaustively includes all potential phenomena, and all phenomena must belong on one side or the other of the distinction. This paper argues that there is a significant degree of overlap and the boundaries separating the public and the private are regularly crossed. It also shows how the private is the necessary condition for the emergence and existence of the public.

Keywords: Private, public, public sphere, estate, inclusive, exclusive.

Norberto Bobbio calls the binary distinction between private and public as the "grand dichotomy of western thought" which serves to anchor and subsume many other distinctions which characterize our social universe (46). It goes back to Ancient Greece with its distinction between *oikos* and *polis*. The distinction becomes prominent and crucial with modernization theories as it becomes, according to them, the very fulcrum on which modernity turns. This coming into prominence, however, has engendered its own share of problems since there is no unanimity in employment of these conceptual categories. Different thinkers employ them to mean quite different things. Jeff Wientraub points out:

Many discussions take for granted that distinguishing "public" from "private" is equivalent to establishing the boundary of the

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Derek Walcott's Select Poems in a Postcolonial Perspective

Dr. K.T. Tamilmani

Submitted: 15 May 2019, Revised: 27 May 2019, Accepted: 19 June 2019

Abstract: Postcolonial criticism has been considered to be a greener pasture for the readers and critics as it address issues related to decolonized countries. Cultural imperialism and Migrant literature are the other terms associated with postcolonial criticism. The critics focus on 'cultural dominance' or 'inequality' in the work written by the writers of the colonized countries. Chinua Achebe, Wole Soyinka, Michael Ondaatje are some of the prominent writers from Africa. Caribbean literature remains an attractive area to carry out a literary study in a postcolonial perspective. From the earliest day of slavery, the brutal texture of Caribbean life is interwoven with cultural clash and miscegenation. The Caribbean has been considered the crucible of the most extensive and challenging postcolonial literary theory. Derek Walcott is a standing example of the Caribbean appropriation of the mainstream tradition of English poetry. Walcott's poems depict a sustained intense concern for three major realities namely: space, time and self. Walcott achieved a widespread recognition for his ironic, antithetical poetry of personal and artistic discovery, with delicate physical description as a means of taking psychological bearings and finding anchorage. Walcott's flair for metrical dexterity and variety equals his descriptive-narrative powers. He insists and admits that some of the qualities of his verse—its copiousness, its splendid opulence—are part of his Caribbean inheritance.

Key Words: Postcolonial Criticism, Postcolonial Perspective, Cultural Imperialism, Caribbean Inheritance, Decolonization.

Postcolonial criticism has emerged as a distinct branch of critical analysis during 1990's. It is indebted to and inspired by Michel Foucault's historicist discourse analysis of "cultural imperialism." The term "postcolonial" in a restricted sense suggests a prioritized concern only with the national culture during and after the reign of the colonial

I who have cursed

The drunken officer of British rule, how choose

Between this Africa and the English tongue I love? (Walcott 18)

Nevertheless he is desirous of being a part of Africa by echoing in the last line thus: "How can I turn from Africa and live?"

Conclusion

Thus Walcott is as interesting from a formal standpoint as from the above triple-thematic standpoint. His flair for metrical dexterity and variety equals his descriptive-narrative powers. He insists and admits that some of the qualities of his verse—its copiousness, its splendid opulence—are part of his Caribbean inheritance. He speaks of his own culture as follows:

I come from a place that like grandeur; it likes large gestures; it is not inhibited by flourish; it is a rhetorical society; it is a society of physical performance; it is a society of style.... Modesty is not possible in performance in the Caribbean, and that's wonderful. It is better to be large and make huge gestures than to be modest and do tiptoeing types of presentations of oneself. (Hirsch)

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Instruments of Subjugating Women in Dalit Patriarchy: A Comparative Reading of Limbale's *Akkarmashi* and Kale's *Against All Odds*

Dr. Neha Arora

**Submitted: 20 May 2019, Revised: 7 June 2019 , Accepted: 21
June 2019**

Abstract: The present study takes on a comparative study of two dalit autobiographies to discuss the exploitation of dalit women by their own community. Limbale and Kale, both shift the focus to the inner workings of their respective communities to describe the sham of democracy in dalit culture. The major focus is to peep into the dalit society that boasts of democratic nature but in reality objectifies its women, inside and outside the home. It attempts to understand the deeply penetrated patriarchy that transgresses the caste boundaries and participates in the commodification of women.

Key words: Graded patriarchy, Brahminical hegemony, Dalit bahunjan.

Dalit Women Writing: A Contrast to Dalit Male Literature

Undoubtedly, dalits have found representation in Indian society through literature but nothing denying the fact that dalit women still are lurking behind due to the patriarchal politics. A 'dalit among dalits' (Ruth Manorama) and thrice marginalized, the invisibility of Dalit women in literature is an imperative question to be discussed. Gopal Guru explains that dalit women confront with "two distinct Patriarchal structures/ situations: a brahminical form of patriarchy that deeply stigmatized dalit women because of their caste status, as well as the more intimate forms of control by dalit men over the sexual and economic labour of 'their women' (Rao 4). She was invariably ignored by both, Dalit Movement and Feminist Movement, to which Spivak labels, the 'homogeneity' of the subaltern. The excess of caste concern in the former and the larger identity of sisterhood in the latter subsumed the dalit woman's identity as a woman.

Their inadequate representation by dalit (male) and non-dalit writers compelled Dalit women to create a distinct Dalit women literature to attend to the various issues hitherto unnoticed. The brahminical and

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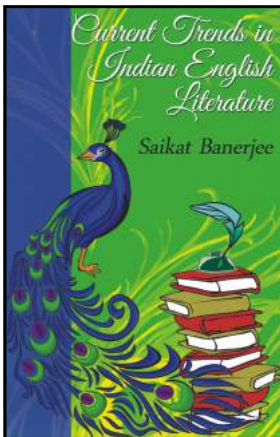
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RECENT TRENDS IN INDIAN ENGLISH LITERATURE

Edited by
Saikat Banerjee

Interpreting the Thought and Behaviour of Differently Abled Characters: A Reading of Select Indian Fictions

Dipanjoy Mukherjee

Submitted: 12 May 2019, Revised: 11 June 2019, Accepted: 22 June 2019

Abstract: Disability is a prolonged or permanent impairment of body, mind or intellect; and the state of disability is an obstacle for a person to involve and participate in social, political and cultural activities. Fiction combines reality and imagination to reflect the society. It can entertain people, educate them, and cause a behavioural transformation. The narratives of disability have been accused of being stereotyped and prejudiced; the representation of characters with different abilities is often conventional and negative. However, the stereotypical portrayal underwent change with the course of time and nowadays various writers have endeavoured to write stories on the theme of reading and understanding the thought and behaviour of differently abled characters. This research paper is aimed at interpreting the thought and behaviour of differently abled characters in select Indian fictions. *Unbroken* by Nandhika Nambi is about Akriti, who after an unfortunate accident has lost her ability to walk. The story narrates her initial feeling of bitterness, frustration and her ultimate resolution to live with dignity accepting the adverse aspects of life. *Flute in the Forest* by Leela Gour Broome narrates a story of thirteen-year-old female protagonist suffering from polio. The thought process and activities of a young child stricken with disability as well as her journey from challenging prejudices to conquering problems are depicted in this story. *Manya Learns to Roar* by Shruthi Rao is a moving story of a young girl. It narrates the inner turmoil and outer torments as experienced by the girl having an acute problem of stammering, a speech imperfection.

Keywords: Impairment, Thought, Behaviour, Empathy, Motivation.

1. Introduction

a. An introduction to the portrayal of people with disabilities in Indian fiction:

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***Ainchali*: Hindu Religious Folk Narratives of the Gaddi Tribe**

Neeraj Sharma

Submitted: 16 May 2019, Revised: 17 June 2019 , Accepted: 29 June 2019

Abstract: This paper is a brief study of the Hindu religious folk narratives of the Gaddi tribe of Himachal Pradesh. The article has for easy analysis classified the religious folk narratives into two categories—the narratives of the indigenous gods and goddesses and the narratives of the gods and goddesses of the Hindu pantheon commonly known as *Ainchali*. There are three types of *Ainchali* traditions in among Gaddis. The Sabeen is the most important of them. The performance of *Sabeen* is called *Nuala*.

Keywords: Gaddi, Folk Narrative, Ainchali, Sabeen, Nuala.

The Gaddi are originally a transhumant shepherding tribe of Himachal Pradesh. Their occupation is the reason behind their seasonal migration. The high seat of the Gaddis is Bharmour in the Chamba district. Bharmour is nestled some 7000 feet in the Budhil valley. Life can be stark during the winter months when the water gets frozen and there is no vegetation to speak of. Therefore since a very long time the Gaddis have preferred to relocate to the milder climate in Kangra district while a few used to travel towards the Bani Bhadrawah region of Jammu during the severely cold winter and move back to Bharmour in the pleasant summer months. Slowly over the years the Gaddis have settled down in the Kangra valley (second wave of Gaddi migration and settlement), and the Bhadrawah region (first wave of Gaddi migration and settlement). Now only a few still follow their traditional vocation. The Gaddis have no written literature but there is a very strong presence of folklore in their culture.

Gaddis are staunch worshippers of Siva but the Saivism in this culture differs from the pan Indian philosophies. They are equal devotees of their local indigenous gods and goddesses; the most famous is Bharmani *Mata*. The importance of this goddess is apparent from the name of the village—Bharmour. While the Gaddis believe that

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Sita's Voice of Protest in C.S. Lakshmi's *Crossing the River* and Kamalini Mehta's *Sita*

Dr. Shuchi Sharma & Kanika Lakra

Submitted: 16 May 2019, Revised: 17 June 2019, Accepted: 29 June 2019

Abstract: Myths and other canonical texts serve as a tool to socially construct the image of women and validate their subjugation and subservience to the patriarchal culture. The mythological figure of Sita, which originates from the Indian epic, *Ramayana*, has been celebrated for her compliance, forbearance and sacrifice. For centuries, the patriarchal construction of Sita defined various feminine traits of an Indian woman. Contemporary women's drama provides an alternate space where women can voice their unspeakable silence and resist the dominant hegemony. These playwrights have re-worked on the classical myths to serve aesthetic, social and political ends. They seek to explore the possibilities of writing a counter-mythology from a woman's perspective. This revisionist act would explore the possibility of a rich literary tradition by altering, appropriating and recreating the existing dominant discourse. The present paper attempts to analyze the journey of Sita in C.S. Lakshmi's *Crossing the River* and Kamalini Mehta's *Sita*. Sita's silence which was upheld for centuries is broken in these plays to raise her voice against injustice. These plays also deconstruct the powerful image of Rama and reconstruct the past by giving Sita an alternate space to define her own individual self and to voice her experiences.

Keywords: Sita's Voice, Contemporary Women's Drama, Protest, Revisioning Myths, Revisiting Mythology.

"...all of us Indian women carry some of her within us: Sita's strength and her vulnerability."

—Namita Gokhale. "Sita: A Personal Journey"

The image of Sita as indoctrinated in the Indian collective consciousness through various cultural practices provides the central point around which gender constructions are articulated in Indian civilization even till date. The mythological Sita is considered in the

with great reverence depict the iconic mythological women as new and composite archetype of Indian womanhood for their readers and spectators and critique the patriarchal constructions of gender norms. A. Mangai discussing about feminist dramatic performances observes that “myths became the site of re-working contemporary sensibilities” (Mangai 77) for the women dramatists and performers revisiting myths surrounding women from Indian mythology. The discourse on Sita in itself is a re-examination of mythology from the contemporary society’s lens. These two plays attempt to present a counter-mythology and by re-assessing the existing knowledge and social attitude towards women contribute to a more developed and liberated image of Sita. The relevance of this act of revisionist myth making at the hands of women dramatists is that they depict Sita as a figure of strength rather than weakness, even when she is most vulnerable.

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The Soviet Man's Trail and Metamorphosis: A Study of Andrey Kurkov's *The Bickford Fuse* as a Kafkaesque Quest for Freedom and Happiness

Anusudha R S & Haritha Fernandez

Submitted: 16 May 2019, Revised: 17 June 2019, Accepted: 29 June 2019

Abstract: Andrey Kurkov in *The Bickford Fuse* opens up an uncanny nightmarish world embroiled in war that ravaged it for years on end, making it nothing short of an episode taken right out of a Kafka novel. Kurkov's narrative mode does not stray much from the Kafkaesque realm when he employs techniques such as psychological explorations, surrealism, dream sequences and nihilism to tell the story of the wandering Soviet man. The Soviet man represents the distraught Soviet population who was ambushed with the Great Patriotic war and the disillusionment and nihilism it brought with it. The minds of multiple personae in the novel reveal a struggle between the forces of Thanatos and Eros and a psychological oppression brought about by the force of history. This study chronicles the transformation of the Soviet mentality and the failure of the socialist ideology, through the parallel journeys of Kharitonov, the searchlight operators, Andrey and the occupant of the airship. This paper also aims to establish that surrealism is employed to give voice to the unconscious mind of the Soviet man as in the works of Kafka. The objective of this study will be to probe the Kafkaesque elements in the novel along with a psychological study of the characters.

Keywords: Kafkaesque, Thanatos, nihilism, Soviet man, surrealism.

Ivana Edwards believes that the Kafkaesque and history is inter-related and that Kafka could absorb a historical lesson before most people could understand that it was a historical lesson. She writes, "what he also saw was something else—that history was going to roll over everybody, that everybody was going to become a victim of history. That's Kafkaesque. You struggle against history and history destroys you" (Edwards). *The Bickford Fuse* explores this thematic concern of history over shadowing and crushing its victims to obscurity. The novel does not have a leading protagonist, rather it unravels itself

fought for, rather it ends in absolute absurdity. *The Castle* and *The Trial* both gave the world a K and Joseph K respectively, who relentlessly struggled for a way out of the suffocating labyrinthine structures that dominated them, the lives of these people came to be accepted as the story of Everyman who encounters a hostile world. Kurkov, too, attempts just that technique which Kafka perfected, he creates a set of vastly different people, bound together only by their quest, to represent the Soviet man who emerges as the collective soul of the people of the Soviet Union.

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Deconstructing Symbols in Roald Dahl's "Lamb to the Slaughter"

Dr. Jibhi Bhaskaran

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Abstract: Roald Dahl known for his children's stories have also written gripping adult stories which tried to break or question the hierarchies of society. Symbols and ironies are the tools employed for this purpose. In this article, an attempt is made to look at the use of symbols in his short story "Lamb to the Slaughter". The dominant symbols are looked thoroughly to find out its ambivalence and multifunctional nature to accommodate into the newly emerging society. The traditional interpretations of the symbols, as well as the newer contrasting imagery, are closely looked at to find out its implications in the time which was passing through serious changes. The narrative style of the story is explored to see how Dahl looks at the development of the plot from the perspective of the weak or the voiceless. The article also attempts to analyse the role of the reader within the text. The interactive aspect of the text pushes the boundary and subsumes the reader making the author-narrator and the reader an integral part of the text.

Keywords: Symbols and ironies, traditional and Deconstructed meanings, Subversion of existing hierarchies, Narrative style.

Roald Dahl famously known for his children's stories and adult short stories approached his topic from a non-cliched and fresh perspective not commonly employed by his predecessors or contemporaries. His children's stories are never innocent stories but stories "bursting with gluttony and flatulence, in which wives feed their husbands worms and the young are eaten by giants and changed into mice by bald, toeless hags. Villains loom large; as mean as they are ignorant, they tower over pint-sized protagonists, twirling them around by their pigtailed or banishing them to places like 'the Chokey', Miss Trunchbull's nail-studded punishment cupboard" (Anderson).

voiceless. The voiceless Mary becomes the dominating voice at the end of the story. When Dahl ends the story with “And in the other room, Mary Maloney began to laugh” (Dahl 44) it shows the diametrically opposite portrayal of Mary at the beginning of the story. Mary Maloney’s laugh shows her with no regret for her action and that she is happy about her situation. Her laugh reminds one of Mrs. Mallard’s feeling of getting her self back in Kate Chopin’s “The Story of an Hour” when she hears the death of her husband in a rail accident. The whispering of Mrs. Mallard “Free! Body and soul free!” (1647) and the laugh of Mary Maloney are symbolic of the final freedom a woman, a wife is seeking from a covert coercive patriarchal world. Thus, the story in itself becomes a symbol of the slow but newly emerging life of the times—an age which is slowly opening itself to listen to the voices of the unheard, an age which denies accepting the violence incurred on the ‘second’ sex by the dominating only because of their assumed gender ‘superiority’.

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The (Im)possibility of Mourning: Partition Trauma in M.S. Sarna's "Savage Harvest" and Rajee Seth's "Whose History?"

Joyanta Dangar

Submitted: 8 May 2019, Revised: 17 June 2019, Accepted: 19 June 2019

Abstract:The article shows how trauma has been represented in two Partition stories—M.S. Sarna's "Savage Harvest" and Rajee Seth's "Whose History?"—collected in Alok Bhalla's edited anthology, *Stories about the Partition of India, Vol IV*. Whereas Sarna's "Savage Harvest" deals with a Muslim blacksmith's trauma and madness caused by his own complicity in the violence perpetrated by his sons on the Hindus and the Sikhs during the Partition of India, Seth's "Whose History?" shows the predicament of a Sikh father who refuses to forget the wounds of the past caused by the Partition when his younger son wants to marry a girl belonging to the Muslim community. They speak of the enormity of violence and the complexity of the individual experience of two fathers belonging to two different communities. The article, however, does not assign the Partition violence to any particular community or political entity. It bears witness to the horrible incidents of the Partition and speaks about the (im)possibilities of mourning. The telling of the stories of these two fathers of the Partition suggests that an ethical and compassionate society is possible.

Keywords: Partition, trauma, mourning, melancholia.

M.S. Sarna's "Savage Harvest" and Rajee Seth's "Whose History?"—collected in Alok Bhalla's edited anthology, *Stories about the Partition of India, Vol IV*—focus on the catastrophic experiences of the Partition of the Indian subcontinent in 1947 and its aftermath. An ex-officer of the Indian government, Mr Sarna is known for his poems and plays in Punjabi. His story "Savage Harvest" deals with a Muslim blacksmith's trauma and madness caused by the Partition riots. On the other hand, Rajee Seth, who migrated to India after the Partition, has been a prolific writer of novels and short stories in Hindi. Her "Whose History?" shows the predicament of a Sikh father who refuses to forget the wounds of the past caused by the Partition. The purpose of the article is not to attribute the Partition violence to any particular

associate of perpetrators, warrants victim status. In fact, he is a perpetrator, a victim, and a bystander all together. On the other hand, there is the father's inability to forget the past violence perpetrated on the people of his community. Whereas Dina develops the state of melancholia which suggests the impossibility of mourning, the father is a victim who refuses mourning. Dina's guilt-consciousness and the father's ultimate forgiveness and resilience, however, suggest that an ethical, humane future is possible. For healing to take place, we need to put such negative experiences of the subcontinent into narratives—give them words and share them with ourselves and others. Without words, the traumatic past of the Partition is likely to be experienced in the ever present now. Giving words to the wounds of the Partition, M. S. Sarna and Rajee Seth in their stories attempt to put the harrowing past of the Partition more safely in the past where it belongs.

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Construction of Women's History Through Folk Narratives: A Special Reference to the Kannada Ballad *Kerege Hara*

Dr. Vidya Maria Joseph

Submitted: 19 May 2019, Revised: 7 June 2019, Accepted: 27 June 2019

Abstract: Kerege Hara, a folk ballad which is an important cultural text in the Kannada consciousness is taken up for interrogation in this article. The article probes the construction of the idea of womanhood in the Kannada consciousness and the important role played by oral narratives in this construction. It also interrogates the received notions of 'submissive acceptance' by women and tries to understand how these texts aided in the internalisation of feudal-patriarchal values among women.

Keywords: Oral Narratives, Folk Literature, Historiography, Construction, Gender, Re-Memory, Context, Human Sacrifice, Silence, Sati.

One of the most exciting areas of interest in the discipline of history during the latter part of the 20th century has been the expansion of the notion of archival material to include oral narratives and folk literature. New historicists and sub-altern thinkers broke new ground when they insisted on the importance of people's unwritten narratives as authentic historical material. Over the past three decades the understanding that people's memories can be a repository of knowledge about the development of the human condition has taken deeper roots and research into the history of communities of people has intensified. Historiography has taken on fresh challenges head-on and the canon of historical and archival material has gradually but steadily expanded and has become more inclusive. The feminist argument that mainstream historiography was male-centric suppressing the real contribution of women to the construction of history and thereby of society has found resonance in multiple academic disciplines. Though there have been voices of dissent to the feminist argument, by and large the argument for a more inclusive narrative of history has found favour. In this context, it is essential to understand that oral literature and folk literature can provide very important insights into not just the

lives of ordinary people in real time. The development of a distinctive cultural ethos has deep roots in the socio-religious practices that emerge within a community over a period of time. Consequently, folk narratives of sacrifice which can be found in many parts of the world—while sharing similarities also develop distinctly unique characteristics in different geographical locations. In *Kerege Hara*, there is a vast continent of what is unsaid and therefore deliberately unacknowledged.

Toni Morrison through her novels has explored oral history and tries to 'rememory' the lived lives of ordinary black people in America. She argues that when a community of people have been violently silenced and when their narratives also fall silent on 'things that are too horrible' to remember, the responsibility of reconstructing their lived lives falls on the present generation and they can do this through the 'act of imagination' and by 'rememory'. Perhaps it is necessary for us to return to folk narratives so abundantly available in our local languages to understand the oppressive reality of women's lives and reconstruct their narratives to fill the 'gaps of memory'.

Kerege Hara refuses to render itself to easy readings due to the multiplicity of voices within it. It remains an open text—rendering Bhagirathi as an ambivalent symbol of womanhood.

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Relationality and the Subtle Art of Resistance in Toni Morrison's *A Mercy*: An Intersectional Reading

Manju V.S.

Submitted: 09 May 2019, Revised: 01 June 2019, Accepted: 27 June 2019

Abstract: A slice of the colonial America of the seventeenth century, Toni Morrison's *A Mercy* portrays the inhuman institution of slavery, graphically depicting the raw world in which the marginalized humans were bartered or sold like beasts of burden. An intersectional reading of the novel unravels the ways in which the different axes of oppression are relational. Whereas an additive approach does not consider the relational aspects of power structures simultaneously, an intersectional reading dwells on the interrelated nature of variables such as race, class and gender.

Keywords: Resistance, Toni Morrison, slavery, colonialism.

In *A Mercy*, drawing upon the history of the European colonial expansion and slavery, Morrison unravels the plight of the slaves in America, through the life of Florens, an adolescent slave girl who belongs to Jacob Vaark, an Anglo-Dutch trader and traveller. As a child, she is handed over to him as an object to substitute payment of money by the lewd D'Ortega, a ruthless slave trader of Mary Land. Though D'Ortega could make great profits from slave trade, at a certain point of time, the people transported by him from Africa, happen to contract a strange disease called 'ship fever' on their way and many of them lose their lives. Following this huge financial loss, he is also being fined for the illegal disposal of the bodies of the dead slaves near the bay. He does not hesitate to transport these bodies "to low land where salt weed and alligators would finish the work" (Morrison 16). In *A Mercy*, against the historical backdrop of the colonial America, Morrison depicts the matchless horrors of slavery characterised by callousness and a deplorable lack of compassion.

A Mercy introduces us to a community of slaves and indentured labourers of different ethnicities owned by Vaark and their chaotic lives in the 1690s. Florens's experience is part of the fabric of this slave

that in the seventeenth century society, the axes of power are tangled in an intricate way. As Collins and Bilge point out, “intersectionality also encompasses the discussions on social justice” (27). The community of workers at Vaark’s farm in fact reflects the hierarchies of power in the society at large. The slave community of blacks, natives and indentured white labourers is controlled by Vaark who has absolute authority over them though he prefers to exercise his power as a benevolent despot. The identities of each of the characters are influenced by variables which are mutually connected.

Communities of different kinds serve as venues of resistance against the forces which deprive them of their identity as human beings. Individuals also serve this purpose when they nurture the young. In *A Mercy*, Lina, the ‘other mother’ figure and the indispensable part of the community of workers, serves this purpose. In such safe spaces, the young and the vulnerable like Florens, have a chance to evaluate the images created by the dominant culture, reject them and redefine themselves. Such spaces give them a great advantage because they find joy, fight against the negative stereotypes and frame positive self-images which enable them to move forward. These are the spaces where they could develop “a culture of resistance” (Collins 95) which helps them to mould their lives and transforms them into empowered beings.

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The Protestant Work Ethic and the Emergence of Capitalism in Robert Frost's "Stopping by Woods on a Snowy Evening"

Dr. Najeeb PM

Submitted: 19 May 2019, Revised: 21 May 2019, Accepted: 27 June 2019

Abstract: This paper is an attempt to read Robert Frost's "Stopping by Woods on a Snowy Evening" through the perspective of German Sociologist, Max Weber who propounded that there is an elective affinity between the emergence of capitalism in east European protestant countries and the protestant work ethics. Weber's theory of protestant work ethic is elaborated in order to understand the speaker in the poem who is reluctant to stop by the woods which are (otherwise) really worth watching. The paper begins by examining the traditional reading of the poem that the speaker is caught in the dichotomy between culture and nature or life and death. Then the paper examines why the speaker in the poem who leaves the woods does so in a hurried manner and elaborates the link between his being in a hurry with the protestant ethos of New England about which Frost was so vocal in most of his poems.

Keywords: Robert Frost, "Stopping by Woods on a Snowy Evening" Max Weber, Protestant work ethic, Capitalism, Chief Seattle, commodification of land.

The growth of capitalism and the expansion of imperialism across the world can be seen as an intertwined and mutually complementary phenomenon. Adam Smith describes in *Wealth of Nations* the discovery of the Americas and the passage to the East Indies as the "most important events recorded in the history of mankind" (O'Hanlon). The emergence of new markets which were opened and accessed by means of colonial expansion generously contributed to the phenomenal expansion of capitalism as a politico-economic system. It was Lenin who described imperialism as the highest stage of capitalism. In a pamphlet which Lenin wrote in 1916 he shows "how the colonial expansion and imperialist rivalry in the late 19th and early 20th centuries were rooted in profound changes in the nature of capitalism

to-be-developed map of an empire slowly expanding its territories; the speaker being the champion of exploration and expansion. Thus, the poem holds torch to how nature/land becomes a commodity/property and how the same gets invaded and occupied.

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Embedded Pastoral as a Legacy in Alex Haley's *Roots*

Dr. Poonam Punia

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Abstract: Alex Haley's *Roots* is a pastoral, placed at the intersection of historiography, ethnography and genealogy. While narrating the history of the Afro-American, he plays with antinomies of fiction and facts with an eye of a mythologist. There is a vast catalogue of people, places and incidents in *Roots* and the time movements are non-linear. The Afro-American writer concentrates on cultural and spiritual values of Afro-Americans pastoral past through multiple migrations. Amidst displacements and dislocations the blacks preserve their roots & identity through their relatedness with nature. They cherish the pastoral elements for sustaining their cultural values and its rich heritage which Afro-American narratives amply exhibit. The paper shows that they celebrate black wilderness, which reminded them of their roots and often served as a 'refuge' and 'home' for slaves despite the catastrophic consequences of slavery associated with it.

Keywords: Pastoral, culture, home, oral history.

Introduction

The history and its socio-cultural devices of Afro-American slaves continued unrecognized due to the white man's burden since most of the slaves were uneducated and not permitted to speak out. Therefore, their narratives were an anxious struggle to preserve or maintain their not only cultural legacy but identity, and humanity also in a racist system that had deprived of them these. Frederick Douglass evidently remarks:

The spiritual was a testimony against slavery, and a prayer to God for deliverance from chains.... If any one wishes to be impressed with a sense of the soul-killing power of slavery, let him go to Col. Lloyd's plantation, and, on allowance day, place himself in the deep, pine woods, and there let him, in silence thoughtfully analyze the sounds that shall pass through the chambers of his

Media as A Disabling Agent: A Comparative Study of John Grisham's *Playing For Pizza* And Tom Alter's *The Longest Race*

S. Subhapiya

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Abstract: Media is a powerful agent of society which can able and disable any individual or group. In recent times there is a large and expanding literature which examines the various contested definitions and theories of disability. This paper focuses on Media as a Disabling Agent in Sports through a comparative study of John Grisham's *Playing for Pizza* And Tom Alter's *The Longest Race*. Sports is considered to be a powerful hegemonic institution. The sports hero is a larger than life individual. He has a conflict between free will as a function of natural liberty and determinism as a result of surrender to society. Media with its authoritative presence tries to immobilize his individuality, free will and spirit to achieve by turning even positivity into negative characteristic. The protagonists of these novels: Bahadur of *The Longest Race* and Rick Dockery of *Playing For Pizza* find themselves at the receiving end of the media which pressurizes them to perform and win; failing they face condemnation which question the very core of their survival.

Keywords: Sports, Medi, Sports hero, Struggle, survival.

Media can be understood in the dictionary sense of "a means of mass communication, such as newspapers, magazines or television" (Helland: 105). It is a powerful agent of society which can able and disable any individual or group. Modern societies have incrementally grown into media societies. The media regulate a space of signs and symbols that define what is supposed to be normal. The media plays a significant role in stabilizing expectations, values, and meanings and constantly reinforces the social heritage of any society.

In recent times there is a large and expanding literature which examines the various contested definitions and theories of disability. The generally accepted fact by many authors within the field of disability studies, however is that the existing definitions and theories

end his passion for running by the malevolent media, Rick as to flee his homeland to escape the spite created by the mightier power of the pen.

NFL player Frey points out:

In order for someone to be a hero there has to be some sense of distance between them and us. Without that distance we can't keep them on a pedestal. In the past the media pretty much left private lives alone: now it's no longer sacred territory. (Paige: 173)

The Emphasis of the media is on winners, losers, and final scores. It concentrates only on big plays, big hits, and sacrificing self for team success. Bahadur and Rick Dockery face the wrath for failing these expectations, and for giving more importance to their individuality. Therefore Disabilities here are located in the environments that contain barriers that limit full participation.

To conclude as corporate control of media has become more concentrated, media content highlights is generally business based. Media coverage is built around specific themes and messages. For athletes, the coverage usually fits in one of these categories:

- Patronizing/curiosity/tragedy/inspiration/
- mystification/pity/surprise

But the irony is as the athletes disrupt and challenge stereotypes about disabilities created by the media coverage, it creates others, such as the "heroic superchip" and the "courageous victim.

Notes

1. This theory is based on Thomas Nigel's book *Disability Sports: Policy and Society* an introduction published in 2009.
2. These definitions are taken from by Karen P. DePauw, Susan J. Gavron's *Disability Sport* published in 2005.

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Toni Morrison's *Beloved*: A Traumatic Tale of Horror and Guilt

Rupinder Jeet Kaur

Submitted: 10 May 2019, Revised: 31 May 2019, Accepted: 27 June 2019

Abstract: Marginalization is an experience that affects millions of people throughout the world. Such is the effect of marginalization that an emotional wound or shock is created, which is substantially, long lasting damage to the psychological development of a person, often leading to neurosis or self-loathing. Sometimes, such a catastrophic occurrence affects so adversely on the mental makeup of a human body that they have no control over their lives. Toni Morrison's *Beloved* dramatizes such a female character that portrays the trauma of marginalization by killing her own child. This paper attempts to focus on Morrison's reconstruction of a real time story into a narrative that depicts a murder committed by a mother in order to save her child from the life of slavery. As a point of investigation, the seemingly simple tale gives rise to multiple readings. Morrison drafts a narrative which at once brings to life the past and intrudes the present of the characters thereby disturbing their mental and physical peace. But then this has been the all-time motive of Morrison to re-account the past as it is important for the present. In the present narrative Morrison has interrogated the dominant cultures, structures of race and gender, traumatic memories of slavery, psychological impact over the characters, symbolic values of the surroundings as well as the use of gothic elements to make it a story of horror and awe. It is the aim of the paper to study the trauma of a mother, held in absurd circumstances, left with no choice other than to kill her own child at her will. But afterwards found guilty and tried to kill herself and then came the existence of the dead girl as 'Beloved'. Again, the presence of the dead child though as a ghost gives scope to a lot of interpretations.

Keywords: Marginalization, Self-loathing, Self-flagellant, Trauma, Gothic element.

Toni Morrison has set herself as a crusader of the African-American racial and gender struggle for women. Winner of noble prize

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Blogging as Literature: A Critical Study of Selected Dalit Blogs

Ravinder Kaur

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Abstract: Literary expression and publication has always been a site of struggle for Dalits. Writing and publication have been the prohibited spaces for them since centuries. Even in the 21st century newly educated Dalits are struggling to access the print industry. Their literary writings are called propagandistic, *aliterary* and lacking in aesthetic sensibilities by the mainstream critics. They have experimented with various genres for expressing their community concerns such as pamphlets, poetry, autobiographies, short-stories, novels and prose writings. Recently, Dalit blogs have emerged as the newest form of Dalit expression. However, literary critics with traditional mindsets argue that blogging is a hypertext; a text always in the process of making, so it cannot influence the culture of a particular society. But this new kind of literature has raised fundamental questions about the very nature of literature itself: What is literature? What are its functions? And what are its possibilities and limitations? The present paper aims to analyse how blogging expands the traditional limits of literature. It will also argue that how blogging has become a preferred space/site for writers on the periphery, specifically Dalits. It is an attempt to analyse how Dalit writers exploit the versatile features of blogging for disseminating the concerns of their community.

Key Words: Blogging, Literature, Dalits, Publication.

The emergence of blogging sites has highlighted the limitations of the concept of literature as understood by traditional literary critics. The traditional sense of literature aspires to canonicity following its touchstone of sublimity, thought and eloquence which is loosely available in the blog literature. The ‘sublime’ is a unique feature of the established literature. This element of sublimity underscores the ‘highest achievement of aesthetic’ in terms of *style* and *thought* which has been stressed out through the phrases –‘moral merit’, ‘universal appeal’ ‘not of an age, but for all time’, ‘organic unity’ and ‘the best that has been

disseminating their literature, that is why, they lack technical sophistication and are unable to experiment with new forms of digital texts. But the participatory nature of weblogs allows readers to intervene in process of writing and also provides them an opportunity to contribute to the Dalit movement being channelized through digital resources.

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“The Purloined Letter” as a Text in Postmodern Fiction: Reading Julian Barnes *Arthur & George* as a Metaphysical Detective Novel

Dr. Sunil Kumar

Submitted: 31 May 2019, Revised: 27 June 2019, Accepted: 29
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Abstract: The postmodern fiction has a predominant concern with returning to the past in order to bridge the gap between the past and the present. It does not intend to judge the present with the context and background of the past and the vice-versa. In this regard, Julian Barnes' *Arthur and George* (2006) attempts to present and re-present the Victorian era in the present times and investigates the then contemporary popular genre of detective fiction. It argues how the recent developments in critical and literary theory such as postmodernism and poststructuralism influenced the authenticity and representation of truth in contemporary fiction. It further explores the possibilities of detection in postmodern fiction by highlighting the textual nature of proof and the contradictions in the mode of detection.

Keywords: Julian Barnes, Detective Fiction, Postmodernism, Authenticity, Story-telling.

Julian Barnes has thirteen novels to his credit; his first novel is *Metroland* (1980) and the latest one is *The Only Story* (2018). Besides, Barnes also wrote crime and detective fiction under the pseudo name Dan Kavanagh. In all his novels, as a detective, Barnes explores the ambiguous nature of truths and especially historical truths. In the novel *Arthur and George* (2006), Barnes attempts to rewrite the Victorian era in the present times and investigates the popular genre of that time detective fiction itself. As contemporary fiction is influenced by the recent developments in critical and literary theory, Barnes also attempts to investigate the authentication of the “the purloined letter” itself. Poststructuralist thinkers and critics such as Jacques Lacan in “Seminar on the Purloined Letter (1972),” Jacques Derrida in “The Purveyor of Truth (1975),” and Barbara Johnson in “The Frame of Reference (1978)” reflect on the scandal and the letter in Edgar Allen Poe’s short story “The Purloined Letter” as a moment of multiple mysteries rather than

seeking to interfere with the proper investigations of the police. Innocent yet bringing his troubles upon himself. Innocent yet undeserving of compensation. Innocent yet undeserving of an apology. Innocent yet fully deserving of three years' penal servitude. (Barnes 442)

The novel parodies many established conventions of the classic detective fiction of Edgar Allan Poe and Arthur Conan Doyle. But in the detective's attempt of mimicking the classical detective, Sherlock Holmes, the style becomes a parody of the same as his deductions results in a flawed outcome.

Arthur & George discusses the ambivalent and multiple dimensions of incidents and individualities by employing metafiction and intertextuality in the narrative. The reliable records and data are questioned and become inappropriate and are made viable with the help of imagination. The novel presents an array of narratives and semi-narratives within the novel in the form of hoax letter, newspaper articles, court testimonies, and through Arthur's writings. Such narratives not only highlight the contradiction in the content but also undermine the veracity of recorded facts. In addition, these different patterns of narrative reveal what Umberto Eco asserts in *Reflections* that "every story of investigation and conjecture tells us something that we have always been close to knowing" (Eco 54).

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Archery as the symbol of Tribal Culture and Resistance in Mahaswetha Devi's *Chotti Munda and His Arrow: A Postcolonial Reading*

Dr. Pushpa Valli Kurella

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Abstract: The culture of a society creates and nourishes the identity of the individual. Resistance becomes an existential and ethical imperative in the face of threats to one's cultural identity. During the colonial rule, the mainstream society, as well as adivasis, put up brave resistance against oppression. Culture and literature played an inspiring role in shaping and guiding the resistance movements. When faced with the loss of their cultural identities, adivasis have always resisted colonial domination to protect their way of life. However, because of their marginal status, their struggles have largely gone unacknowledged in Indian history. Further, the independence from colonial rule, secured through resistance movements, turned out to be a transfer of power to the local elitist groups which adopted the colonialist ideologies, and adivasis have continued their resistance. Against this background, postcolonialism emerged to challenge the Eurocentric mainstream narratives to protect marginalised people's interests. The present paper discusses how culture and literature occupies an important place in postcolonial studies, taking the specific example of Mahasweta Devi's seminal work *Chotti Munda and His Arrow* (1985). The novel narrates the everyday problems adivasis have to struggle with, and their tenacious resistance against injustice and exploitation. The present paper mainly focuses on archery as the potent symbol of tribal cultural identity and their continued resistance.

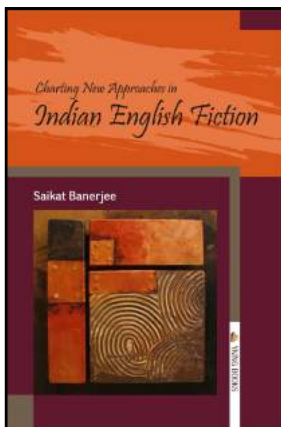
Key words: Culture, resistance, tribal, Eurocentric, postcolonial, exploitation.

Culture plays a vital role in shaping the identity and life of the individual and his society. It is a specific, organized way of living or the collective behaviour of individuals in a society, evolved in order to understand and live harmoniously with their surroundings. Culture encompasses many aspects of a community's life such as religion,

his people, archery itself becomes a symbol of resistance against tribal subjugation. And for the oppressor, archery signals rebellion.

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CHARTING NEW APPROACHES IN INDIAN ENGLISH FICTION

Edited by
Saikat Banerjee

Multidirectional Perceptions of Time and Space in Ramabai Espinet's *The Swinging Bridge*

Madhukanta Meena

Submitted: 10 April 2019, Revised: 19 April 2019, Accepted: 29 May 2019

Abstract: This paper is focused on the Indo-Caribbean-Canadian writer Ramabai Espinet's novel *The Swinging Bridge* (2003) with respect to the multi-directional perceptions of time and space. Espinet's *The Swinging Bridge* has been taken as a literary perspective to examine the individual and collective construction of resilience and creativity in the context of this 'double diaspora' (Wacks 2011). Born in Trinidad and with Indian ancestors, and now living in Canada, Espinet has explored the multiple itineraries chosen by women on the path to self-empowerment. This double-consciousness of Espinet provides a suitable frame within which she is able to evolve her own freedom –how is Mona, the protagonist of *The Swinging Bridge*, to resolve possible conflicts between contradictory temporalities, spaces, activities, memories, and mindscapes? Such tensions can be creative, and this is what Espinet shows us.

Keywords: Multidirectional, Perception, Time, Space, Memory, Diaspora.

A well-known, large-scale migration from India began with indentured labourers or *girmityas* (Mahanta 2015) from the 1830s, when thousands of Indians left the subcontinent to work in the sugar colonies as bound "coolies" (Gandhi 2013), not only in the British Empire but also in the French possessions. The need for labour on the plantations after the emancipation of the enslaved Africans in 1834 made it necessary for the planters to recruit labour elsewhere. Many Indians were taken not only to the Caribbean but also to Fiji and Mauritius. If, for the first generation of Indian migrants, separation from the native land was found to be a harrowing experience and a painful severance that imposed a long period of mourning, the following generations were able to make a home for themselves in manifold ways, far from home. They also had to answer the question "What does it mean to be an 'Indian' outside of India?" (Rushdie 17)

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Imagery of Rivers and Its Impact in Selected Tagore's Short Stories

Sushama S. Kattimani

Submitted: 21 May 2019, Revised: 24 June 2019, Accepted: 29 June 2019

Abstract: Nature has been the prime inspirational point in Rabindranath Tagore's creative writing. Nature plays a crucial role in almost all of his literary works; especially the short stories. In his short stories we find that nature acts as the background of the story and also portrayed as an important character too. In this paper I have made an attempt to analyze the characterization of rivers in selected short stories of Tagore and to find a correlation of the imagery with the theme of the story. In 'The Child's Return' where Raicharan the servant of Anukul take a little master to fields on a go-cart, as he goes to get flowers from Kadamba tree, the toddler is attracted towards rushing and splashing river Padma and he feels it is inviting him into their play-house due to this the child gets drowned in the water. 'Aparichita' the protagonist compares his uncle to the Phalgu River, which means after his father's death, his uncle played a major role in his life as well as his family. All the major decisions about his life and marriage is taken by his uncle and his word was like a final answer. Because of this Anupam, the protagonist of this story remains unmarried. In both these stories the imagery of rivers has been very exquisite and the delicate way of connecting with the human emotions is because of Tagore's excellent. We also observe that the rivers in both the stories have been tragic to the protagonist's life.

Keywords: Tagore, Aparichita, The Child's return, Phalgu, Padma, River.

Introduction

Rabindranath Tagore is also known by his pen name Bhanu Singha Thakur was a great writer, composer, playwright, essayist of Bengali literature and later translated few of his works in English. He was the first non-European to win the Nobel Prize for Literature in 1913 and even for composing the National Anthem of India. Tagore, a multifaceted talent started his journey of writing short stories at a very early age.

Saadat Hasan Manto and the Constitutive Aesthetic of a Turbulent Era

Sambuddha Jash

Submitted: 15 May 2019, Revised: 21 June 2019, Accepted: 29 June 2019

Abstract: Manto had shared a special relationship with Bombay and its film fraternity of the 1940s. The city and his professional world, to him, was always a secular space where the external disturbances could hardly leave a mark. This paper addresses some of his very relevant observations through his book *Stars from Another Sky: The Bombay Film World of the 1940s* where his inner world is troubled through the catastrophe of the Partition. The book is largely a collection of character portrayals but the author in his characteristic style addresses various socio-political concerns that left him restless for a very long time. The paper focuses on subtle aspects of nationalism, identity and humanity and how they have unfolded through the author's depictive analysis.

Keywords: Bombay, Film Industry, Partition, Nationalism, Identity, social realism.

Saadat Hasan Manto (1912–1955) is a name that evokes myriad responses even in the contemporary times for his unconventional techniques of describing the world and its inhabitants. Described as one of the wild children of Urdu literature along with Ismat Chughtai, Manto claimed his unique position with his sheer critical idiom adopted in order to expose the rarest intricacies that comprises life. Manto's narration and modes of portrayal have majorly contributed towards the creation of his niche for which he is always remembered. A journalist, short story and script writer by profession, Manto grew up reading books of D.H. Lawrence, Victor Hugo, Oscar Wilde, Anton Chekhov and Maxim Gorky whose collective influences not only shaped his creative and psychoanalytical bent of mind but also provided him with a novel vision to decipher human beings. Studying various shades of humanly characteristics, Manto, very aptly, is considered to be one of the most intricate narrator of human lives – particularly depicting those sections of society that for a long time was denied any serious literary

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Wrinkles have Deeper Wounds and Sighs more than Visible Tears and Cry

Sucheta

Submitted: 12 May 2019, Revised: 16 June 2019, Accepted: 22 June 2019

Abstract: “Wrinkles should merely indicate where smiles have been.” (Twain, 309)

Everything is subjected to decay in this world and human life too is not an exception to the old age and death. With the time the life cycle of humans takes them to the natural process of ageing. Old age changes the body, mind, and thought process. Moreover, it turns down the physical capacity as well as the human’s sensory functions. At this stage of life, old parents need mental and physical support from their loved once. But unfortunately, the changing ways of life in the modern world has made it worse for old people to cope up with the new patterns of life and seek love and care from family. Moreover, children have failed to give a better tomorrow to their old parents due to constantly changing economic conditions and degrading cultural values. The paper studies three literary texts; two short stories, ‘Muniyakka’ by Lakshmi Kannan and ‘Tiny’s Granny’ by Ismat Chughtai and the third one is a poem “An Old Woman” by Arun Kolatkar. These literary pieces tell the sordid tale of Indian hypocritical society which talks about women empowerment and worships a woman as goddess and on another hand, old women, widows are suffering the hell at railway stations, religious places in that very society. This paper aims to bring out the misery and acute isolation of elderly people and their want of love and care to conquer the challenges of the age.

Keywords: Old age, Women, Human rights, Old age home, Hypocritical Society.

“Doodho Nahao, Puto Phalo”

(नमस् उगवत्सु इति वयम्)

(An Indian Proverb)

This is the so-called blessing a mother gets from elders in Indian society that be prosperous and have many sons. It is assumed

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Infertile Bodies: Positioning Gender in Narratives of Infertility

Sethulakshmi A.

Submitted: 31 May 2019, Revised: 19 June 2019, Accepted: 28 June 2019

Abstract: The notion of infertility is built upon socio-cultural recognitions, especially perceptions regarding the value of motherhood as a social role in a patriarchal society. The presence of infertility is signaled, not by the presence of pathological symptoms, but by the absence of an ideal state, since it involves an inability to accomplish a desired social role. The foremost socio-cultural institution that influences notions of infertility is gender. Infertility has been stigmatized with manifold social consequences. This article examines the role of narratives to understand how gender has structured infertility in different contexts and further attempts to historicize the intersecting forms of female oppression and stigma. The narratives can potentially contribute to deeper understanding of the social construction of infertility in patriarchal societies. This is an attempt to analyze notions of infertility as a social stigma problematizing the basic facets of mind and body. A focus on infertility sheds light on important insights into the gendering of reproductive identity and the ways in which power is exercised over the female body by the family, religion, state and health personnel. The article uses the theoretical framework of narrative analysis to examine the fictional and visual narratives.

Keywords: Infertility, Gender, Politics of reproduction, Stigma.

Motherhood is painted as a blissful, intriguing and fascinating experience in media narratives. The narrative of motherhood is profoundly implanted in larger patriarchal structures that results in the naturalized association of women with mothering. Despite a myriad of cultural and social changes in desires for women in the 21st century, reproduction and motherhood have retained their priority over other roles for women today. Maternity has been the fundament of the mature adult identity for women. “Making babies is how women are expected to form adult identities the world over, and in non-Western “developing” societies the gendered consequences of infertility can be

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Emancipation and Subjugation: Interrogating Identity in Nineteenth Century America

Saba Zahoor

Submitted: 24 May 2019, Revised: 16 June 2019, Accepted: 22 June 2019

Abstract: The paper aims to analyse the identity formation in America in the nineteenth century, and show that the identities were shaped by the polarities rather than the harmonies of the period. While this was a time of fervent individualism, when all the previous orders of self repression and authority were defied, the big question that remained was, to what extent did these cultural movements re-invent, revise and re-describe the notion of identity, selfhood or individual freedom in nineteenth century America. The paper by analysing the period in light of two seminal works- “The Cult of True Womanhood: 1820–1860” by Barbara Welter and Stephen R. Haynes in his book *Noah’s Curse*- argues that while the Americans were decrying all kinds of previous restrains and setting themselves against the yoke, America was still heavily communal, and a large section of population was yet to experience the antebellum emancipation.

Keywords: Identity, selfhood, conflict, polarity, antebellum, pro-slavery, domestic.

Antebellum America, known for its celebration of the maverick spirit, was a period generally associated with the birth of personal autonomy. “The era of common man” as it was commonly known, this was a time which encouraged freedom and liberty, untying a man of the numerous past restrains. Casting off the old puritan identity, man was no more an essential sinner, or a mere bag of blood and bones or even a dish of dumps, as staunch puritans like Edward Taylor believed. He was equally free from the dry moralistic rationality of the Enlightenment period, demanding him to cultivate a balanced self, driven by logic, rationality, and objectivity. Emphasising the individuality and uniqueness, the period experienced an inward turn. Instead of seeing the world through an objective lens, which rested on reasoning and dry logic, the focus shifted to the inwardness of a character, towards the emotions, towards his way of looking and interpreting the world. As

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The Multicultural Self as the Palimpsest of Native & Foreign Identities in Zadie Smith's *White Teeth*

Harpreet Kaur

Submitted: 15 May 2019, Revised: 17 June 2019, Accepted: 22
June 2019

Abstract:

Keywords:

The tussle over the consciousness and a sense of self as it manifests through native and foreign culture is nowhere more apparent than in the diasporic populations. As Zadie Smith herself notes in *White Teeth*,

Because immigrants have always been particularly prone to repetition—it's something to do with that experience of moving from West to East or East to West or from island to island. Even when you arrive, you're still going back and forth; your children are going round and round. There's no proper term for it—original sin seems too harsh' maybe original trauma would better.

White Teeth traces the lives of two families, the Jones' and Iqbal's who manifest not just the migrant experience in England but also the existential dilemmas one undergoes when one actually lives the uprootedness whilst finding new ground for the roots which they can reestablish in a totally new context. The characters while revealing their individuality and their own particular histories also reveal the impurity of a racial or ethnic reality in a migrant nation. Zadie Smith puts this thought across effectively through Alsana, Samad's wife, when she answers him back about not being well-acquainted with her ethnic roots. She exclaims, "you go back and back and back and it's still easier to find the correct Hoover bag than to find one pure person, one pure faith, on the globe. Do you think anybody is English? Really English? It's a fairy tale!" (pp 227-229).

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purposelessness of choice, and above all his plays reveal that the ultimate goal of life remains unknown. On the cover Karnad aptly writes that, ‘Elkunchwar stands unsurpassed in modern Indian theatre for his emotional sweep, intellectual rigour, and subtlety.’

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Depicting a Ruptured World: Social Realism and Poetic Sensibility in Select Poems of Subodh Sarkar

Bidisha Pal & Md. Mojibor Rahman

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Abstract: The article makes an extensive study of the poetic essence of alienation and paranoia that revolve around in the modern society of rupture and restlessness through select poems of Subodh Sarkar from the anthology called *Not in My Name: Selected Poems (1978-2017)*, translated and edited by Jaydeep Sarangi and published in 2018. The poems, largely act like the microcosms of the different dimensions of socio-political scenarios that project the four corners of the world. Set within the crux of the inside-outside world of a poet, the poems happen to be the socio-political testimonies as well as mingling the aesthetic and the real truth. The disjuncture of the societal scenario of the modern world reflects in the poetical expression and sensibility in the continuum of the poems. The article proposes to make a detailed analysis of select poems from the socio-political aspect. The study wants to project how the subjective and the objective emotion and contemplation are blended and combined within the presentation of poetic aestheticism and sensibility.

Keywords: Alienation; Paranoia; Social Realism; Poetic Sensibility; Socio-political Disjuncture.

Introduction

Taking recourse to the history; the journey from the modern to the post-modern era (which is, again, said to provide the seedbed of “New Modernism”) is marked by restlessness, rupture, destructions, despair, existential anguish, alienation, and loss. With the various wars and socio-political upheavals that have been taking place on the frontiers of history and where each and every country conjoin in order to forebode their existence and traces, leave nothing but deep-felt scars and emblematic disorders of post-traumatic situation. The arts and artifacts, nevertheless, showcase the reality where the various societal malfunctions contribute significantly to the existing changes. Poetry

Traumatic Memory and Cultural Space: Haitian Life in Edwidge Danticat's *The Dew Breaker*

Pearline Priscilla. D & Dr. S. Christina Rebecca

Submitted: 11 May 2019, Revised: 17 June 2019, Accepted: 22 June 2019

Abstract: This paper titled “Traumatic Memory and Cultural Space: Haitian Life in Edwidge Danticat’s *The Dew Breaker*” analyzes Edwidge Danticat’s writing among various representations, and violent events in Haiti’s history in order to construct narratives of significance. *The Dew Breaker* (2004) not only argues how the characters cope with the haunting memories fighting against evils of pervasive oppression and poverty, but also how the horrifying political power influences and terrorizes individuals and the whole community. Danticat weaves together stories of political terror at the hands of the militia, the massacre at the border, drownings at sea, and forced migrations, of people who are otherwise, forgotten completely. It focuses on how people face traumatic memory, outside of place and habitual home space irrespective of such brave ones struggling to survive with their families. Moreover, the paper sheds light on the authenticity of such trauma, and how the characters face the distorted memories, along with the notions of apparitions and hallucinations. In spite of these, Danticat’s work proves how the characters go through the process of recuperation as individuals and as a community. However, the end result is the choice which solely depends upon the Haitian community either being resistant or resilient for a better Haiti.

Keywords: Diaspora, Space, Memory, Culture, Edwidge Danticat.

My mother used to say that we’ll all have three deaths: the one when our breath leaves our bodies to rejoin the air, the one when we are put back in the earth, and the one that will erase us completely and no one will remember us at all. (177)

—Edwidge Danticat, *The Dew Breaker*

The breath of earth as dew drops on grass, in the early morning air, is beautiful and refreshing which reminds one of intricacies buried deep within nature. These dew drops are believed to be broken by the

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The Role of Science in Indian Nation Building: Placing the Life Writing of Khwaja Abdul Hamied

Md Samsujjaman

Submitted: 15 May 2019, Revised: 17 June 2019, Accepted: 22 June 2019

Abstract: From the beginning of the twentieth century, Indian scientists like Dr. C V Ramon, Shanti Swarup Bhatnagar, Homi Jahangir Bhava, Venkataraman Radhakrisnan, S. Chandra Shekar, Satyendra Nath Bose, A P J Abdul Kalam, Srinivasa Ramanujan, Meghnad Saha, Profullo Chandra Bose, Jagdish Chandra Bose, and many have contributed a lot for the scientific advancement of the nation. Many articles and essays have written on them for the same. Even their achievements have been documented on the golden page of our history. But chemist, K A Hamied's contribution for the establishment of the research laboratory and the development of science in India have given less importance and remained unknown to us. Hence this study is an endeavour to examine K. A. Hamied's contributions for nation-building through industrial development in India from 1928 to 1973. It will also explore the history of origin, development, and problems of Indian industry especially the chemical industry as reflected in his autobiography, *An Autobiography; a Life to Remember* (1972).

Keywords: Nation-building, autobiography, chemical science, technology, industry, chemistry, laboratory.

The significance of science in human life is immense. It provides a solution for all the cruxes which the civilization faces on its way. It has invented many things which are serving us continuously from wake up in the morning to go to bed at night. With the assistance of it, we have decorated the whole universe beautifully. We have made our life very comfortable and secure with making stunning architectural buildings, roads, parks, and gardens. Even we do anything effortlessly and quickly by using the tools, machines, and instruments which science has invented (Ratnasiri). Thus our life has become very much blissful nowadays. Hence the establishment and advancement of science is considered one of the essential bases for nation-building in today's world.

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Three Girls in the Bush: Analysing the Use of Travel in the Australian Bush as a Motif in *Follow the Rabbit-Proof Fence*

Ana Manuella Viegas

Submitted: 14 May 2019, Revised: 16 June 2019, Accepted: 22 June 2019

Abstract: The research aims to analyse Doris Pilkington's *Follow the Rabbit-Proof Fence*— an account of the historical incident of the escape of three girls, representatives of Aboriginal Australia's Stolen Generation, from the oppression of white authority. The analysis will centre of the narrative's use of the motif of travel in the bush—a motif that normatively has its significance in the context of mainstream Australian literature, in reflecting the white man's conquest of Australian land and its original inhabitants, the Aboriginal people; its appearance in the present text enables the construction of the text as a counter-narrative, in terms of the relation of said motif to the triumph of Aboriginal Australia, represented by its children, over white authority, based on their use of indigenous knowledge. The perspective of gender, in addition to race, is of further concern to the analysis, owing to the centralisation of the voice of the female Aborigine.

Keywords: Gender, race, travel, indigenous, Aborigine.

In representing the account of three girls' journey home to their settlement, traversing the hostile Australian bush, to escape the control of white authority that sought to separate them from family, Doris Pilkington's *Follow the Rabbit-Proof Fence* becomes a counter-narrative in its use of the motif of travel in the bush which normatively holds significance in mainstream white Australian narrative, to designate the conflict between young, female Aborigines and the corpus of white male Australian authority, wherein the former triumph largely through their understanding of the Australian landscape, in turn largely based on the traditional indigenous knowledge that constitutes their socio-cultural inheritance.

The motif of travel has traditionally been emblematic of life and narrative in Australia, especially in relation to the landscape that is synonymous with it, i.e. 'the bush'. This has held true of the millennia

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Myth as a Tool of Survival: A Study in Mahasweta Devi's *In the Name of the Mother*

Anubhuti Dhyani

Submitted: 21 May 2019, Revised: 10 June 2019, Accepted: 22 June 2019

Abstract: Mahasweta Devi has been widely acclaimed for recreating myths according to the contemporary setting of her works. She makes use of myths in the collection *In the Name of the Mother*, to let her protagonists survive the situations they are in. First two stories of the collection, "Ma, from Dusk to Dawn" and "Sindhubala" show how the protagonists create new myths in order to ascertain a dominant position in their world. The characters in the stories "Jamunabati's Mother" and "Giribala" find justification to their situation and hence develop the strength to survive it through their belief in the truth value of the respective myths they choose to believe in. Their reliance on these myths imparts them the necessary power to consciously choose how they wish to be treated by others. This paper attempts to present Devi's unusual way of bursting certain myths that circulate as dominant ideologies and reinforcing other myths, such that her characters are able to create alternate realities for themselves to survive the turmoil they are in.

Keywords: Mahasweta Devi, Myth, Terry Eagleton, In the Name of the Mother, Roland Barthes, Ideology.

"Mahasweta Devi's avowed commitment to the cause of tribal communities in India has deflected attention from other aspects of her work, such as her interest in the idea of motherhood. From Jashoda in 'Breast Giver' to the unnamed mother in 'Jamunabati's Mother', her fiction offers an array of maternal figures, as well as diverse figurative constructions of the maternal idea" (Chakravarty vii). The collection *In the Name of the Mother*, as the name suggests, presents stories that revolve around this ideological construct and brings to fore a variety of responses to the discourse of motherhood.

Mahasweta Devi does not shy away from painting a picture closest to truth in her representation of contemporary life and events.

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I Choose, therefore I am: Re-examining “Choice” in *Sophie’s Choice*

Surabhi Jha

Submitted: 21 May 2019, Revised: 10 June 2019, Accepted: 17 June 2019

Abstract: Holocaust, a part of the dreadful Second World War has snatched away the lives of common people in general and sown a psychological scar on their mind during that time. It is in fact cropping up from the battle ground to human psyche as a horrible apparition in order to traumatize people. Especially, the plight of the womanhood in particular during the Holocaust knows no bound in the Nazi concentration camps where they are maltreated, forcefully deported from their family, disrobed, and raped resulting in the formation of ‘docile body’. However, the present paper seeks to exhibit how self amputation in William Styron’s *Sophie’s Choice* has been a driving force while German society becomes too much abusive upon her and she consequently falls upon the thorns of life and bleeds thereby. Her children are abducted, her love Nathan (ab)uses her physically and mentally; above all, her psychological turmoil owing to lack of true companionship is creating a void in her mind that leads her to be entangled into many futile relationships. In fact, more she is interacting with ‘others’ (especially her lovers), more she realises her ‘ethical responsibility’ towards them. Hence, choice becomes the most vital part of the novel which Sophie does many a time out of sheer crisis and asks for surviving repeatedly in the maleridden society which undoubtedly revolves round the entire paper.

Keywords: Holocaust, choice, patriarchy, docility, thanatos.

Simone de Beauvoir postulates, “They are women in virtue of their anatomy and physiology. Throughout history they have always been subordinated to men.... They have gained only what men have been willing to grant; they have taken nothing, they have only received” (18-19).

William Styron’s one of the most acclaimed novels, *Sophie’s Choice* presents the identity of a woman as nothing but an “omen”.

Body Matters: A Critical Study of Kaushik Ganguly's Filmic Text *Nagarkirtan* through Queer Politics, Social Change and the Power of the Performative

Amar Chakraborty

Submitted: 06 May 2019, Revised: 09 June 2019, Accepted: 20 June 2019

Abstract: Body is exceedingly crucial as a focus of critical investigation in the study of culture. It can be defined as the physical or material frame of human and other living beings. Kaushik Ganguly, a filmmaker from West Bengal has come up with his film in order to (re)think the body as prediscursive and a politically neutral surface on which culture acts. His 2019 Award winning film *Nagarkirtan* is a cinematic indictment of an invisible community hardly portrayed in the arena of Indian mainstream cinema. *Nagarkirtan* brings forth the grumbling picture of the hidden lives and traumas of the transgender/hijra/intersex/genderqueer community struggling since centuries of prejudice and taboo. Apart from being a love story of Madhu and Puti, the film also well fabricates the visceral experiences of the LGBTQ community and the questions of vice and virtue, desire and rejection in a positive manner. Ganguly builds the basics of this film in the context of Foucault's view of the body and subjectivity as effects of power and normalization. This paper aims to establish the notion of queer politics on screen, the "Butlerian" theory of performativity and to reveal the ways in which sex and gender are produced within a binary framework that is *conditioned* by heterosexuality, rather than the other way round.

Keywords: Body Politics, Heterosexual matrix, New Queer Cinema, Performativity, Sinthomosexuality.

Introduction

Kaushik Ganguly is an eminent Indian director, actor and writer in Bengali cinema. He is an experimental filmmaker and best known for his vivid portrayal of characters suffering from sexual complexity and intricacies of relationships. His present film *Nagarkirtan, the Eunuch and the Flute Player* is a fine example of near perfect cinema. It can

Chromatic Verbose and Monochromatic Visuals in the Movie *A Billion Colour Story*: A Study of Thematic Algorithms and Narrative Scheme through Colour Aesthetics

Sana Fatima

**Submitted: 01 May 2019, Revised: 09 June 2019, Accepted: 17
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Abstract: *A Billion Colour Story* is a feature film by the Open Iris productions; the film, which is in black and white, is all about colours, as explained by the director, P.Narsimhamurthy. The narrative is an inquisitive introspection on religious intolerance by an innocent young school boy of the twenty first century India, whose name is Hari Aziz. Born out of inter religion marriage, Hari carries about him a differing religious streak in identity, appearance and manner. The film is about father son relationship, of religious intolerance and the myriad colours of the world's most diverse democracy. It is a story about India's charming contradictions and superficial differences. The people onscreen are visually monochromatic to our sight, but the audacity of the narrative paints everything vividly into our imagination. India is a land of colours, colours of our skin, of our religious markers, of our clothing, our culture and so the director paints every sentiment through a chromatic narration. Patriotism is the colour of the Indian tricolor and its three bands, Love and Violence sadly have the same colour red, the sky and the sun keep changing their colour and Hari's questions remain embedded with streaks of colours that he possibly cannot dissimilate.

The film won the top prize at the Eighth Bagri Foundation, London, Indian Film Festival and also the Audience Choice Best Film Award for 2017 in Los Angeles.

My aim is to study the unique narrative technique of the movie, where a supposedly strong feeling of intolerance is softened by layers of verbally coloured human sentiments and visually uncoloured depiction of the same. I would like to explore the intersecting realms of colour and emotion as presented through the film and its ever ascending levels of individuality, family, society and nation.

After a sudden turn of events, the coloured filter fades in, steadily omitting the black and white. The contrast of both filters is symbolic of Imran's ideology with the realistic situation of India. The transition of colours further suggests that India can also change, if we tackle the current issues and find a solution to live in unity and harmony.

This concept and idea is quite refreshing and novel for Indian cinema.

India is known for its colours and thus I conclude with the most beautiful lines from the movie:

"I think my parents have a little dreamy impression about India. It is colourful but if you ask me, may be it is too much about colour...I once tried to see, what colours get created when you mix green and saffron..." (A Billion Colour Story) While Hari tries to blend the colours of identity, his father is saddened on the other side, he fails to decipher the present times, the ever optimistic outlook that he has been projecting since the start suddenly shatters and he says,"for Hari's sake, I cannot be an idealist anymore, let us be realistic, this is not the country I used to love, there is no poetry left anymore" (A Billion Colour Story)

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goes beyond its fictional character and becomes realistic, describes the society by describing the evangelicalism. And thus the novel has become an important document in our understanding of the 19th-century English society.

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Locating a Language for the Third Gender in Arundhati Roy's *The Ministry of Utmost Happiness*

Anuradha Dasani & Dr. Shruti Rawal

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Abstract: The transgenders have always been accorded a peripheral position in the Indian society and have been forbidden from carrying out economically and socially fulfilling roles in their lives. This paper aims to apprehend the social constructs and conventions that underlie the plight caused to their lot while also examining the stigma that is attached to the marginalized. The paper also brings forth how Roy challenges and subverts the prevalent prejudices that surround their community through her protagonist Anjum, who is shown to play the role of a mother to not only a child but also a plethora of other characters, each of whom are not accepted in the “duniya”(world). Therefore, the study endeavours to examine how this upending of role allows the character to break-free from her socially designated stature. Finally, it focuses on how Anjum’s establishment of the “Jannat Guest House” is an attempt, on the part of the novelist, to convey her own views of an ideal society where unprecedented harmony and personal freedom thrive leaving no place for unjust biases and prejudiced opinions.

Keywords: Transgender, marginalized, subaltern, gender roles, stigma.

Arundhati Roy published *The Ministry of Utmost Happiness* after almost two decades of publishing her debut novel *The God of Small Things*. During the intervening decades, her major focus was on writing works of non-fiction such as *The Algebra of Infinite Justice*, *Listening to Grasshoppers: Field Notes on Democracy* and *The Hanging of Afzal Guru and the Strange Case of the Attack on the Indian Parliament* among others. Her political and social involvement in the recent years is more than evident in her second fictional work as she has progressed from having dealt with a novel set in Ayemenem, a small town in Kerala, to now handling in the latter novel an expansive

In the midst of the utter disorder and suffering that we perceive in this novel, the notion of “Utmost happiness” that the title of the work suggests, seems to be a far-fetched Edenic dream which has little potential of realization. However, contrary to our dreary views of the destruction of order, Roy creates a “ministry” that endorses this ideal of “utmost happiness”. This institution is ungoverned by societal norms and is intrinsically humane. It is impervious to the outward circumstances, welcoming towards all, optimistic in its outlook and most of all, considerate of the individuality of others. This all-embracing and unprejudiced ministry is the Jannat Guest House which comes as a stand in of undying harmony and gratification; whose peaceful existence sets a paradigm for the world to follow. It is governed by no dictatorial laws or oppressive rules but only that which is natural and intuitive. It houses ordinary people who allow the other members to live a fulfilling and happy life. This is, for Roy, the ideal vision of a society which not only permits individual freedom but also values that which is instinctual, and hence, natural much like what Lawrence propounded. Moreover, by allowing a transgender to act as the creator of this microcosm, Roy accords to her a central position as against the peripheral position that they are destined to occupy in the society. The duality of the novel therefore lies in the fact that Anjum’s plight is interspersed with instances of free initiative and choice; howsoever grievous the consequences are, the very fact that Anjum shows the courage to retaliate against the deep rooted norms shows Roy’s confidence in the future of the marginalized.

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Kinesics in Business Communication

Pallavi Gupta

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Abstract: Business English is English that is used for commerce purposes. In a world of globalization and interconnectivity, the blow of business English can be easily seen entire the globe. It is business English which will assist students to activate and broaden their understanding of English and grow the fundamental confidence and skills to use it for their own purposes. It makes them able to think about language creativity and face the global challenges. The aim of business English is to transmit the information from corner to corner and to get in touch with agreement. This is the reason that it requires a business-oriented English terminology and a cluster of competencies. Kinesics plays a crucial role in business communication. The study of body language is known as kinesics. It is very essential during communication that one should have a rhythm between the words which one speaks and the movements which one exhibits via body. An imbalance between these two may not only mar the elegance of communication but also confuse the reader about the speaker's presentation. Kinesics includes personal appearance, gestures, postures, facial expressions and eye contact. Today all the countries are doing business with one another. So, it becomes essential to know business English and kinesics as they work at a time and present the speaker an up to date professional in the business world. The knowledge of kinesics maintains successful business relationships as well as provides many opportunities to the people who want to do their business at the global level. This paper focuses on the importance of kinesics during business communication.

Keywords: Business, English, kinesics, communication and global.

Introduction

The word *kinesics* has been taken from the Greek word *kinesis*, which means *motion*. This term *kinesics* is coined by American anthropologist Ray L Birdwhistell. It refers to the study of body

Our Esteemed Contributors

1. **Dr. Sanjay Kumar** Associate Professor, Department of English, Banaras Hindu University, Varanasi, Uttar Pradesh, India.
2. **Dr. K.T. Tamilmani** Dean, Academic Affairs & Associate Professor & Head, Dept. of English Nehru Memorial College (Autonomous) Puthanampatti, Tiruchirappalli, Tamilnadu, India.
3. **Dr. Neha Arora** Assistant Professor, Department of English, Central University of Rajasthan, NH-8, Bandar Sindri, Ajmer, Rajasthan.
4. **Dipanjoy Mukherjee** Assistant Professor Department of English, Chhatna Chandidas Mahavidyalaya, Bankura, West Bengal, India.
5. **Neeraj Sharma** Assistant Professor, Department of English, Banaras Hindu University, Varanasi, Uttar Pradesh, India.
6. **Dr. Shuchi Sharma** Assistant Professor, University School of Humanities and Social Sciences, Guru Gobind Singh Indraprastha University, Delhi, India.
7. **Kanika Lakra** Research Scholar, University School of Humanities and Social Sciences, Guru Gobind Singh Indraprastha University, Delhi, India.
8. **Anusudha R S** Assistant Professor, Department of English, Amrita Vishwa Vidyapeetham (Deemed to be university), Amritapuri campus, Kollam, Kerala, India.
9. **Haritha Fernandez** PG Student, Department of English, Amrita Vishwa Vidyapeetham (Deemed to be university), Amritapuri campus, Kollam, Kerala, India.
10. **Dr. Jibhi Bhaskaran** Assistant Professor, Department of English, Vimala College, Thrissur, Kerala, India.
11. **Joyanta Dangar** Maharajadhiraj Uday Chand Women's College, Burdwan, West Bengal, India.
12. **Dr. Vidya Maria Joseph** Assistant Professor, Government First Grade College, Birur, Karnataka, India.

13. **Manju V.S.** Assistant Professor, Department of English, N.S.S. Hindu College, Changanacherry, Kerala, India.
14. **Dr. Najeed PM** Assistant Professor of English, Government Victoria College, Palakkad, Kerala, India.
15. **Dr. Poonam Punia** Assistant Professor, Department of English, JCD Memorial (PG) College, Sirsa, Haryana, India.
16. **S. Subhagriya** Assistant Professor, Sindhi Arts and Science College, Numbal, Chennai, Tamilnadu, India.
17. **Rupinder Jeet Kaur** Assistant Professor Department of English, Guru Nanak College, Budhlada, Mansa, Punjab, India.
18. **Ravinder Kaur** Assistant Professor, Department of English, University School of Open Learning, Panjab University, Chandigarh, India.
19. **Dr. Sunil Kumar** Guest Faculty, Regional Institute of English, Sector-32 C, Chandigarh, India.
20. **Dr. Pushpa Valli Kurella** Independent Researcher, Vijayawada, Andhra Pradesh, India.
21. **Madhukanta Meena** Research Scholar, Department of English, University of Rajasthan, Jaipur, Rajasthan, India.
22. **Sushama S. Kattimani** Department of Languages, Acharya Bangalore B School, Andrahalli main road, Bengaluru, Karnataka, India.
23. **Sambuddha Jash** Research Scholar, Department of English, University of Delhi, Delhi, India.
24. **Sucheta** Senior Research Fellow, Department of English, Central University of Rajasthan, Ajmer, Rajasthan, India.
25. **Sethulakshmi A.** Research Scholar, Institute of English, University of Kerala, Thiruvananthapuram, Kerala, India.
26. **Saba Zahoor** Research Scholar, Jamia Millia Islamia, New Delhi, India
27. **Harpreet Kaur** Research Scholar, Department of English and Cultural Studies, Punjab University, Chandigarh, India.
28. **Asma Rafiq** Research Scholar, Department of English, Aligarh Muslim University, Uttar Pradesh, India.
29. **Bidisha Pal** Research Fellow, Department of Humanities and Social Sciences, IIT(ISM), Dhanbad.

30. **Md. Mojibor Rahman** Associate Professor, Department of Humanities and Social Sciences, IIT(ISM), Dhanbad, Jharkhand.
31. **Pearline Priscilla. D** Research Scholar, Department of English, Avinashilingam Institute of Home Science and Higher Education for Women, Coimbatore, Tamilnadu, India.
32. **Dr. S. Christina Rebecca** Professor & Head, Department of English, Avinashilingam Institute of Home Science and Higher Education for Women, Coimbatore, Tamilnadu, India.
33. **Md Samsujjaman**, Research Scholar, Department of English, University of Hyderabad, Hyderabad, Telangana, India.
34. **Ana Manuella Viegas** Christ (Deemed to be University), Bengaluru, Karnataka, India.
35. **Anubhuti Dhyani** Research Scholar, Department of English, Gurukula Kangri Vishwavidyalaya, Haridwar, Uttarakhand, India.
36. **Surabhi Jha** Research Scholar, Department of English, Raiganj University, Raiganj, West Bengal, India.
37. **Amar Chakraborty** Research Scholar, Department of English, Banaras Hindu University, Varanasi, Uttar Pradesh, India.
38. **Sana Fatima** Research Scholar, Department of English, Aligarh Muslim University, Aligarh, Uttar Pradesh, India.
39. **Md Nasiruddin Firoj** M. Phil Scholar, University of Kalyani, West Bengal, India.
40. **Anuradha Dasani** Graduate Student, The IIS (Deemed to be) University, Jaipur, Rajasthan, India.
41. **Dr. Shruti Rawal** Additional Head of the Department of English, The IIS (Deemed to be) University, Jaipur, Rajasthan, India.
42. **Pallavi Gupta** Dayalbagh Educational Institute (Deemed University) Agra, Uttar Pradesh, India.
43. **Dr Divya John**, Assistant Professor, Department of English, SSN College of Engineering, Chennai, Tamilnadu, India.
44. **Kriti Upadhyay** MBA, University of Petroleum and Energy Studies and B.Sc Biotechnology from Integral University.
45. **Oinam Kamala Kumari** Assistant Professor in Amity University, Noida, Uttar Pradesh, India.
46. **Jayti Anand** Assistant professor in Department of Professional Communication of Invertis University.
47. **Subhankar Biswas** Poet, India.