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Our Esteemed Contributors

Editorial

The October 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 August 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.

I would also like to take this opportunity to thank all the Academicians and well wishers of GNOSIS who recommended GNOSIS for publication. There are twenty one research/critical articles, five poems and four short stories in this issue. Before concluding, I would like to express my sincere gratitude to my reverend Associate Editor, Dr. Indira Nityanandam and our esteemed members of the Board of Advisors and Review Editors for their selfless and tiresome efforts in assessing the articles very sincerely and giving their valuable remarks to bring out this issue in such a grand manner. I am also grateful to the revered contributors who have made this issue of the Journal a beautiful reality. Wishing all the readers a mental feast. Happy Reading!

Dr. Saikat Banerjee

Editor-in-chief

Friendship as Universal Culture in Kamala Markandaya's *Pleasure City*

Binod Mishra

**Submitted: 14 September 2019, Revised: 16 September 2019,
Accepted: 16 September 2019**

Abstract: Literature has in all ages served as an alternative in mitigating the wounds of discrimination and division which the geographical boundaries of the world most often create. If history is a painful reminder of man's brutalities against man, literature helps in shrinking the boundaries and bringing people closer. The disastrous outcomes of two World Wars have made mankind realize that the east-west encounter can no longer help in progress. The rapid pace of globalization has stimulated meaningful dialogues, collaborative projects and altruistic measures to make world a global village. While the countries of the world vary in terms of their culture to maintain their identity, the floodgates of friendship can ensure a universal culture of friendship for greater common good. With this notion, I propose to study Kamala Markandaya's novel, *Pleasure City* (1982). The present paper is an attempt to unravel the ties of harmony between two races and communities in *Pleasure City*. Markandaya's earlier novels though harp on east-west encounter yet she allows her characters to enrich from this conflict. Her expatriate sensibility allows her characters to rationalize the encounter and move towards progression. A close reading of this novel shows an alternative in the form of friendship, which can work as universal culture. Cultures divide people, no doubt, yet one can always devise ways to unite each other through differences. A.K. Bhatnagar calls this novel as "dream world in which there are no barriers of caste, colour and creed and in which human races are supreme."

Key words: Culture, Assimilation, Humanistic concerns, Identity.

Introduction

Kamala Markandaya, alias Kamala Purnaiya Taylor, is an Indian novelist of expatriate sensibility. She left India after independence and settled in England. Credited with several famous works namely, *Nectar*

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- Sharma, Lakshmi Kumari. *The Position of Women in Kamala Markandaya’s Novels*. Prestige Books. P, 2001.



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CHARTING NEW APPROACHES IN INDIAN ENGLISH FICTION

Edited by
Saikat Banerjee

Cultural Clash and Disintegration of Values in R K Narayan's *The Vendor of Sweets*

Romika Sudan

**Submitted: 31 September 2019, Revised: 16 September 2019,
Accepted: 4 September 2019**

Abstract: *The Vendor of Sweets* is Narayan's tenth novel based upon the relationship between a stingy or economical father and his completely spoilt son. The father is confronted by the new world shockingly personified- a world where his cherished notions of marriage and morals seem to count for nothing. Central to the story is the generation gap and the crumbling of values of the older generation under the influence of western culture represented by Mali. The new culture brings with it materialistic development but in reality it has brought decay and degeneration of social and cultural values. India under British rule underwent conflicts and tension to retain her own spiritual culture but Britishers left the legacy of Individualism over selflessness, English over native language, pragmatism over idealism which left an indelible impression upon the young generation. The present paper focuses upon the degrading effect of west on native culture and problems arising out of it and triumph of Indianness and selfless way of life. It is analyzed as post colonial work of art which believes in the assimilation of best of two worlds.

Keywords: Crumbling of values, Generation gap, Degeneration, Spiritual culture.

R.K. Narayan's *The Vendor of Sweets* is a classic example of Indo-Anglian fiction. All of his novels concern themselves with questions of identity and a quest for equilibrium, but behind these questions and themes lies an implicit faith in the transcendental nature of God and human fate. He drolls at the exclusive orthodoxy of Indian conservatism and is benevolent supporter of modernity. His novels were written in a bi- cultural perspective i.e. clash between modern western values on the one side and the ancient Indian tradition and values on the other side.

R.K. Narayan deliberately creates Malgudi as the microcosm of India to highlight the impact of colonization on the life of young

paves the way for better understanding and adjustment. Thus, Jagan devises a solution by imbibing the time-honoured Hindu way of life with a self-effacing integration of western values and expansion.

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Wandering Texts, Overlapping Identities: A Study in Expatriate Iranian Women's Memoirs

Navdeep Kahol

**Submitted: 18 September 2019, Revised: 28 September 2019,
Accepted: 29 September 2019**

Abstract: The world has become a global multicultural space owing to migration and cross-cultural interaction. Correspondingly the hybridized fluid identities are fast replacing monolithic cultural identities. Many diasporic writers who inhabit this “third space” are articulating the reconfiguration of identities whether individual or national. They are actively engaged in textualising their hyphens. Exiled Iranians have contributed significantly to this discourse following the Islamic Revolution of Iran in 1979. Memoirs written by expatriate Iranian women have found a global audience. Shuttling between two homelands, these women are re-narrativising the historical events in their home as well as host countries and deconstructing the reigning images of Persian women and Iran. They are also subverting the “binary paradigms shaping the post 9/11 political climate”. The paper undertakes to critically analyse two memoirs by expatriated Iranian women, *Lipstick Jihad* (2005) by Azadeh Moaveni and *Persepolis* (2003) by Marjane Satrapi. Both challenge the rigid binaries of either Muslim or Western identities dispersing the fetishized representations of Persian women. The discourse calls into question the image of a pious veiled Muslim woman imposed on Persian women by the Islamic regime. It also challenges the government’s attempt to conveniently label any woman “westernised” who transgresses the regulations of the state. Inhabiting a space of in-between reality. Iranian women act as mediators between different cultures and foster inter-cultural understanding. They are actively engaged in depolarizing the world which is thriving on the idea of the West versus Islam.

Keywords: Diaspora, Memoir, Islamic Revolution, Multicultural, Iranian women.

Persian women’s English memoirs are inextricably linked with opportunities thrown up by migration and cross-cultural interaction. Migration has provided diasporic Iranians with the chance to rediscover

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Negotiating the Female Gaze: 'Autoethnography' as a Strategy in Durgabati Ghose's *The Westward Traveller*

Arnab Chatterjee

**Submitted: 28 September 2019, Revised: September 2019,
Accepted: 29 September 2019**

Abstract: The proposed paper attempts to read Durgabati Ghose's travelogue, *The Westward Traveller* in the light of the coordinates of what Mary Louise Pratt calls 'autoethnography' and excavate the role of gender informing the representation. The issue of representation in autoethnographic writings is not unequivocally unilateral as the ideological underpinning of representation is highly dependent on factors like the gender and class which determine the nature of the gaze. Ghose's travelogue was a significant entry into the contemporary vibrant print culture in Bengal as it was engaged in a dialogic interaction with the ethnographic writing and underlined the fact that Indians were capable of 'representing' themselves. The female gaze undermined certain European stereotypes and participated in the politics of the formation of a nuanced nationalist self, thereby resisting British political and cultural hegemony. Coming to a new 'contact zone' Ghose negotiated and analysed the metropolitan culture and thought of a possible space for 'transculturation'.

Key Words: Autoethnography, Contact zone, Transculturation, Gaze, Nationalist self.

The nineteenth century witnessed the travel to Europe of a substantial number of men and women from India and the concomitant phenomenal proliferation of travel writing both in English and the Bhasha literatures. During the eighteenth century some Muslim travellers like Dean Mahomet, Lutfullah, Abu Taleb initiated the phenomenon what Michael Fisher calls in the title of his book "counterflows to colonialism". As the travelers from the periphery visited the metropolitan centre, they recorded their experience and created a gamut of travel narratives what Mary Louise Pratt has termed 'autoethnography'. There was a sharp increase in the production of travel writing in the twentieth century and women's participation in this genre on an unprecedented level deserves critical investigation. This paper seeks

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The Delineation of Voodooon Custom in Jean Rhys' *Wide Saragasso*

T.R. Deepak

**Submitted: 28 September 2019, Revised: 5 September 2019,
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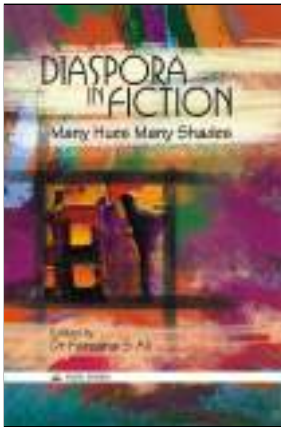
Abstract: Jean Rhys is one of the important pioneers of twentieth century Caribbean literature. She has credited elementary issues in the artistic and cultural facets of fiction. In the process of literary enhancement, she has embellished the comparable and historical truths of Caribbean civilization. She began to write when Caribbean literature had reached pinnacle in the 1960's. The concept of colonialism is observed as a mission of power and control in alien lands. It has been able to hypothesize the binary issues like center and margin. This is measured as the necessary background against which Jean Rhys' *Wide Saragasso Sea* is written. It is based on the principle of imperialism, which acts as a dominant factor in Western culture. This impact on culture has rotten with the colonised factors. The colonial issues have escorted to explorations of the personal links and overlapping pedigrees of the Caribbean. The Voodooon custom or Obeah culture acts as a symbolic factor in analyzing the Caribbean society. Hence, the research paper has made an attempt to delineate the Voodooon custom in Caribbean literature within the postcolonial framework.

Key Words: Voodooon, Custom, Postcolonial, Power, Culture, Caribbean.

Introduction

Jean Rhys' *Wide Saragasso Sea* has accredited elementary issues in the artistic and cultural aspects of Caribbean literary inscription. She pierces into an imaginative world through conflicting cultures as she born and raised in the Caribbean. In the progression, she is exaggerated by the comparable and historical truths. She started to write when Caribbean literature had reached pinnacle in the 1960's. The concept of colonialism is observed as a mission of power and control. It has been able to hypothesize the binary issues like center and margin. This is measured as the necessary background against which the novel is

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

Edited by
Dr. Farzana S Ali

Graham Greene—A Traveller of Untraveled Roads

Joseph Varghese

**Submitted: 25 September 2019, Revised: 28 September 2019,
Accepted: 24 September 2019**

Abstract: According to Eliot, “‘the glory of man’ lies not merely in ‘his capacity for salvation; it is also true to say that his glory is his capacity of damnation’” (Shelden 266). It is in weakness that man experiences God’s grace and mercy. All the fallen characters of Greene experience the same kindness of God throughout their life. It is a fact that when you serve your God with your heart, even the moments of great failures become glorious. “Greene’s insistence, indeed, is on the undying power and glory that shine through lives however flawed by weakness: they cannot be quenched, and if apparently, the last priest is caught, another will come.” Sinners find a safe place in Greene’s heart and in the heart of God. The purpose of this paper is to explore the paradoxical nature of Greene’s God and paradoxical life of Greene as a writer. Father Rivas in *The Honorary Consul* (1973) talks at length about the love and nature of God: “I believe in the evil of God,’ Father Rivas said, but I believe in His goodness too ... He made us in His image – and so our evil is His evil too. How could I love God if He were not like me? Divided like me. Tempted like me” (227). In short, this paper is an attempt to investigate the role of God in Greene’s life, influence of childhood experiences, experience of sin and evil, and his anti-heroes.

Key Words: Damnation, God, Sin, weakness, Evil, Paradox, Failure.

Introduction

Greene “the Mephistophelian melodramatic” of the early 40s to the “genial sinister joker” of 70s splendidly entertains and relentlessly provokes his readers through a realistic and radical literary characters (Bergonzi 772). Graham Greene, one of the greatest novelists of the twentieth century is famous for the creation of paradoxical characters. He won fame for his serious novels and for lighter books which he called entertainments. He has written extensively on literary and film criticism, biography and travel writing. He is also known for his short stories, plays

a complicated metaphysical structure. There are terrifying moments when one feels it exists merely to ward off the truth” (Sullivan). Even though critics question, there were moments in which Greene either experienced the presence of God or wrestled within his inner soul on the issues of his heart’s mission- ‘heart of the matter’.

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Other Histories: Mapping Indian-Nepali Feminist Epistemology

Rosy Chamling

**Submitted: 15 September 2019, Revised: 18 September 2019,
Accepted: 4 September 2019**

Abstract: The paper is an attempt to analyse Indian-Nepali Feminist discourse by rethinking boundaries; to see the nature of historical representation and to find out the influence of western epistemological framework upon Indian-Nepali women's writing. It aims to find out the 'difference' that are implicit in Indian-Nepali feminist writing and criticism since feminist epistemology is concerned not only with what constitutes knowledge and how we consciously and unconsciously understand, construct, apply, critique, and justify this knowledge. However, the homogeneity and universality of Western feminist theorizations give little space to alternative epistemologies which are different by virtue of racial, ethnic, religious, cultural and historical traditions; and more in case of Indian-Nepali feminist criticism because there can be tendencies to further not recognize the difference between writings from India and those coming from its closest neighbour country Nepal, which is culturally and linguistically similar.

Keywords: Indian-Nepali Feminist Epistemology, Third World, Race, Gender.

Nepali, being seeped in the Hindu tradition, the earliest writings on women by women can be traced to the ancient tradition of women as co-writers of the *Vedas* and the *Upanishads*. The actual start of feminine writing in Nepali literature can be located in 1882 with LalitTripurSundari's prose composition on statecraft *Rajdharma*. The early writings by Nepali women had religious motifs and devotional themes as their subjects. Although there is a dearth of Nepali women's literary historiography, it was after the publication of Simone de Beauvoir's *The Second Sex* (1949) that the influence of western feminism can be felt in modern Indian-Nepali feminist literature. Reasons like socio-cultural changes, political changes, women's education, legal awareness, led to the emancipation of these women. Modern women

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Identity Framing in the light of Society, Culture and Language: Diaspora Novels of MG. Vassanji

Urmi Satyan

**Submitted: 10 September 2018, Revised: 20 September 2019,
Accepted: 20 September 2019**

Abstract: Diaspora is all about living life away from home and homeland. Crossing the geographical border of the homeland and setting foot in a new land is amusing as well as bemusing experience for a diasporic. For this new entrant, the surrounding, climate, culture and society are unfamiliar. The journey of a diasporic starts with learning the nuances associated with the land of adoption. A diasporic finds the process of acclimatizing with the new world challenging yet pleasant. It is more surprising to observe that this process begins almost unknowingly. An Indian diasporic, with the rich heritage of multiple regional languages, the innumerable food varieties, the regional-dress codes, the vibrant festivity—finds her/himself caught in the predicament of “to be or not to be” away from the land of origin. Due to the linguistic diversities and interstate migrations, bi/multilingualism is natural inheritance to Indians. The complexity in the process of adoption takes place when the hostland cultural stream expects the new settler to learn not only a new language but also behavioral pattern, etiquette, socio-cultural norm, and life-style—everything different from the baggage inherited from the land of origin. Thus, for the new comer, the process of learning is continuous. The emotional dilemma begins when the ethnic identity—“shared past, cultural traditions, religion, language” (Momin 4)—conflicts with that of the newly adopted one. MG. Vassanji, being the Asian-African-Canadian diaspora, shows his fictitious characters in this light and narrates the stories of diaspora predicament.

This paper primarily focuses upon three basic areas— Language, Culture and Society—of human development.

Keywords: Culture, Language, Society, Code switching, Code shifting, Sociolinguistic.

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Kiran Nagarkar's *God's Little Soldier* as a Postmodern Novel

M. Anushya

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Abstract: Postmodernism refers to the depiction of life after World War II in art, literature and culture. The term 'Postmodernism' was first used in 1940's. On its first use in the 1940's, the term signified itself as one of the movements. Gradually, it was used in several other disciplines like architecture, politics, economics, art, culture and sociology. American literary critics Harry Levin and Irving Howe were the first critics, who had applied the term 'Postmodernism' to Literature written after World War II. And it was popularized by Ihab Hassan. In India, post 1980's is described as the Postmodern period. After 1980's India is considered as the multi-cultural, multi-ethnic, multi-lingual, postcolonial and post modern nation. Some of the postmodern Indian novelists are Arundhati Roy, Salman Rushdie, Shashi Deshpande, Vikram Chandra, Shashi Tharoor, Rohinton Mistry and several others. Among them Kiran Nagarkar is one of the eminent novelists. He has written seven novels- *Seven Sixes are Forty Three*(1980), *Ravan and Eddie*(1995), *Cuckold*(1997), *God's Little Soldier*(2006), *The Extras*(2012), *Rest in Peace*(2015) and *Jasoda*(2017). *God's Little Soldier* is taken for the study.

Key Words: Kiran Nagarkar, Postmodernism, Techniques, Irony, Humour.

Kiran Nagarkar's *God's Little Soldier* was published in 2006. The novel revolves around the life of Zia Khan. He is the protagonist of the novel. The novel is divided into three parts entitled *Zia*, *Lucens* and *Tejas* and it is set in different regions like Bombay, Afghanistan, America and Kashmir. The novel explores the problems that exist in the contemporary society. It deals with extremism, terrorism and questions the religious ideologies of Muslim, Christian and Hindu. In the first part of the novel, *Zia*, Nagarkar presents the ideologies of Muslim community. Zia Khan is born into a Muslim family. Zia's father, Zafar Khan and mother, Shagufta Khan are often called as Abbajaan and Ammijaan.

Kiran Nagarkar is an excellent Postmodern story teller who employs an extraordinary techniques in his novels. He narrates the story through various techniques like letters, songs, leaflet etc. In *God's Little Soldier*, he uses an epistolary style. Several important episodes are rendered through letters. For example, Zubeida Khaala's and Ammijaan's death, the secret behind why Zia attempted to kill Amanat is also revealed through the letter and even the novel comes to an end with Amanat's letter. Thus, Nagarkar's use of letters in *God's Little Soldier* made the novel an interesting to read.

The most predominant style of Postmodern novel is Irony and humour. Nagarkar has handled it excellently. He has taken a serious issue and narrated in a humourous way. For instance, Salman Rushdie and fatwa is a serious issue in the society. But he has satirized Salman Rushdie as 'a Prince of Darkness'. The protagonist of the novel, Zia attempting to kill Salman Rushdie is one of the humourous incidents in the novel.

The protagonist, Zia in all aspects is considered as a Postmodern persona. The postmodern hero will always be in a dilemma and confused state. Throughout the novel, Zia is portrayed as a hero who is unstable. From the beginning, when he was a young boy, he behaves in an abnormal way. He used to have a lot of doubts and questions in every stage of his life(as Zia, Lucens and Tejas). His dilemma is clearly seen when he jumps from one religion to another. His dilemma destroys his mental health too. When his plan against Salman Rushdie becomes failure, he is psychologically affected. He sees illusions. And when he feels inconvenience of being a terrorist, he sees dreams and illusions that affect him a lot. Thus, *God's Little Soldier* with all its techniques, style and a unique protagonist can be considered as a Postmodern novel.

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Beyond the Pale of Virtue: The Other Woman

Seema Sinha

**Submitted: 27 September 2019, Revised: 11 September 2019,
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Abstract: The unique Indic oral tradition documents the narratives of marginalization while it simultaneously showcases the resistance of the marginal. The Mahabharata recounts the stories of warrior princesses like Uloopi, Chitrangada and Hidimba who, despite being achievers, have been relegated in the background by the chroniclers of the meta-narrative. Castigated for two reasons: one, for being outside of the pale of the Aryan occupancy, and two, for being the ones who initiated physical intimacy which was essentially a male prerogative, these three warrior princesses were representatives of scores of others, like the women of the Balhikas and the Madrakas, who were sanctioned for being different. Labelled as fallen women, the Epic has another category which can be called the ultimate male fantasy in Freudian terms. Ever youthful, never emotional, these women had to make the ultimate sacrifice. Menaka had to abandon her infant daughter Shakuntala. Urvashi had to leave her doting husband Pururava. The *raison d'être* of characters like Ghritachi, Jalapadi, Rambha and many others of their kind was to be pawns in the patriarchal power play. The accounts of Ahalya and Renuka echo the trope of a woman being either evil or an object of deliverance.

Despite the attempts at Sanskritization and efforts to control female initiative and agency, we witness resistance. In a fluid text like The Mahabharata there is ample scope of contradiction and conformation, conflict and resolution, giving the marginal a chance. Chronicling such challenges is the purpose of this study.

Keywords: Marginal, Hegemony, Resistance, Alternative reading, Patriarchy, Other.

Introduction

The great Indic oral tradition documents the narratives of marginalization of the 'Other woman'. The stories of Uloopi, Chitrangada

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Interpreting the Effect of Sign Language on Deafness as a Social Stigma

Bhavna Bajarh

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Abstract: Deafness has been treated as a social stigma since the evolution of mankind. For the hearing community, verbal language is the primary mode of communication. But in the case of deaf individuals, auditory linguistic input is absent and the visual input is the only way of expression. Since the use of sign language (the natural language of Deaf) was not prevalent in ancient times the deaf persons were abused for being mute and linguistically deprived. With limited auditory input and the resultant speech impairment, the deaf persons were bound to either remain quiet or use gestures. It was only in the 16th century that the initiative to educate deaf individuals was taken by the learned men from Europe. It took almost 500 years for deaf people from all over the world to identify their worth in being different from the hearing society. The role of sign language in introducing this shift is significant. Today, deaf people view themselves as a linguistic minority. Efforts of linguists and educators in the development of sign languages eventually bore fruit and this section of society which was once marginalized is now developed into a strong Deaf culture. This paper focuses on the effect of sign language on their status in society. Here, it should be noted that the term *deaf* with lowercase *d* is used for the condition of hearing loss and *Deaf* with uppercase letter *D* represents the cultural model which does not view deafness as a deficit but a difference from the broader hearing society.

Keywords: Sign language, Deaf, Hearing impaired, Deafness, Stigma.

Introduction

Deafness or Hearing Impairment (H/It) is a human condition which is prevalent throughout the world. Today, deaf persons exist in every corner of the world and share a sense of self-assertion. They are identified by the use of 'not so common but natural' language i.e. Sign

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The Palimpsest of Adolescence in Rabindranath Tagore's 'The Postmaster'

Jasmeet Gill

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Abstract: In order to develop an understanding of the human condition of the central character of Rabindranath Tagore's short story, 'The Postmaster', it is relevant to consider the adolescent mind as a palimpsestic existence. Ratan's distinct utterances in the text are crystallized at the end of the story into an expression of existential ennui which reveals conceptually charged conflicting emotions of contradictory nature. I would like to argue that such a conceptual construct manifested by Ratan's adolescent but a coming-of-age experience of emotional crises is pertinently depicted and understood through the figure of a palimpsest. The theoretical significance of the concept of a 'palimpsest' allows to perceive signifying possibilities of Ratan's human condition. The aim of the paper is the delineation of 'The Postmaster' as a literary text and its central character in a manner that enables to encounter a final 'silent' utterance as a 'double voiced discourse' of the essential trace of ambivalences projecting as intersections of inscriptions and reinscriptions on its surface. The palimpsest of adolescence is an involuted phenomenon which enables the reader to acknowledge Ratan's existence as more than and beyond a mere one-dimensional reductive entity.

Keywords: Palimpsest, Existential, Utterance, Human condition, Adolescent.

One of the many adolescent characters from World literature, Ratan is a servant girl whose mind is a parchment of multiple experiences contextualized by outside conditions; financial, emotional, and social realities of space and time. Her various crucial utterances are crystallized at the end of the story into an expression of existential ennui, which she had not yet acquired as a teenager. She could be understood as having a self that is singled out as a marginalized entity, a self that is pushed away by both the world and her own self.

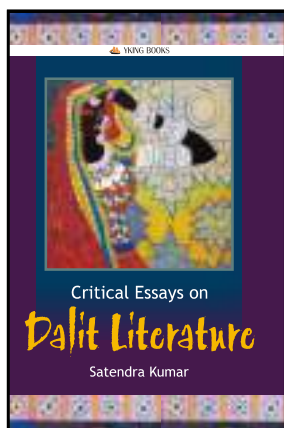
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CRITICAL ESSAYS ON DALIT LITERATURE

Edited by
Satendra Kumar

The Trauma of Aging in Alice Munro's *The Moons of Jupiter*

Neha Agarwal

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

Abstract: Alice Munro's *The Moons of Jupiter* draws our attention to the trauma of middle-aged people—particularly women, who often face humiliating uncertainties of middle age. Generally, in patriarchal society women are judged on the parameters of beauty. When ravages of time deprive women from their sexuality; it affects them psychologically as they develop a sense of dejection and deprivation, for they are discarded by their male counterpart and at large by society. Hence, the present paper attempts to unravel the challenges and perspectives of the tectonic and tenuous phase of female experience in their middle age and their endeavour to come to terms with the phase of menopause and numerous problems of old age. An analytical method in reference to some critical works on Munro is adopted to penetrate into the lives of middle-aged, unmarried, isolated women as 'laboratories' to experiment with as to how they either stride the traditional gender roles of the time period between the 1940s and 1950s, or they suffer repressed traditional female roles that have been distilled, refined, and defined to a highly concentrated degree. The study also highlights the persistent psychological puzzle of women's masochistic complicity in their own humiliation. Significantly, a complete genealogy of middle-aged women—working women, maids, aunts, mothers, grandmothers, cousins—has been contrasted to focus as to how the protagonists asserted their identity in an affirmative and subtle manner against their ageing and declining sexuality. Munro's middle-aged women ultimately assert their new physical frontiers and changing sexuality with interested recognition.

Keywords: Middle age, Sexuality, Genealogy, Patriarchy, Endurance, Maturity.

The Moons of Jupiter, a collection of eleven short stories focuses on middle-aged women and their trauma to retain their existence in the male-dominated society. This collection comprises disturbing stories

Conclusion

Munro's stories are an attempt to unbare the ambiguities of life while positing that transformation and change are the condition of the female life and it is adventure for them as well. Women for their innate nature are shown to be quite vulnerable to men during the period of sexual initiation and sexual decline. Despite all rejections, Munro's heroines do not feel dejected rather; they share a cheerful attitude towards life. At the phase of menopause, sexual relations and sexuality filter into disturbing experiences. Though, the protagonists feel a sense of frustration and stress over the loss of attractive sexuality, but they overcome the trauma by rediscovering their innate potential through creativity or channelizing their energy into meaningful pursuits of life. They retain their composure and assert their identity with firmness. Munro has imbued her protagonists with exceptional sagaciousness as they begin to conciliate their approaching metamorphoses and become successful in adapting to the changed reality as Munro asserts through the protagonists that the loss of beauty, the ageing process and old age are just part of life as youth and beauty are.

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Peace and Interpersonal Conflicts in T.S. Eliot's "The Love Song of J. Alfred Prufrock": A Commentary

Kongkona Dutta & Hemachandran Karah

**Submitted: 02 September 2019, Revised: 14 September 2019,
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Abstract: Set in an urban locale of early 20th century Progressive America, T.S.Eliot's poem "The Love Song of J. Alfred Prufrock" narrates the lived experiences of a man namely Prufrock via his dramatic monologues. Through an analysis of these monologues, the paper explores the interpersonal relation shared by Prufrock with other characters. The poem was composed during the time of evolving laissez-faire economy. A laissez-faire society advances on the motives of expansion and collaboration. In this social context, the choices of individual actions disclose numerous incompatible goals and conflicted means to achieve them. In examining Prufrock, I seek recourse to David Gauthier's social contract theory known as Moral contractarianism based on his book *Morals by Agreement*, 1986. 'Strategic choice' parameter of the moral contract is the method applied here to evaluate Prufrock's choices. The objective of this deployment is to examine Prufrock's peacemaking choices amidst external conflicts. Moral contract theory is about making rational choices in fulfilment of a social contract. Moral contract, as a theory of making moral choices towards a justified distribution of resources in a free market economy makes it an apt framework to consolidate my arguments.

Keywords: Agency, Incompatibility, Blocked identities, Peace, Strategic choice.

Introduction

T.S. Eliot validates poet's expression as a medium, not as a personality (Eliot, 21).¹ Through the literary medium of monologues, Eliot, in his early poem "The Love Song of J. Alfred Prufrock" (Published 1915) reveals the private emotions and motivation of an American man namely Prufrock. Therefore, the poem is a reflection on the self-priorities of a modern American masculine psyche. Prufrock is a rational male in his 40's (Perry, "Who is Prufrock")² and a witty

12. The Prophet here is a reference to John the Baptist, whose head has been rewarded by King Herod to his stepdaughter Salome (Matthew 14:1-11). For more details see URL: <https://www.shmoop.com/love-song-alfred-prufrock/stanza-12-summary.html> https://en.wikipedia.org/wiki/The_Love_Song_of_J._Alfred_Prufrock

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A Study of Manto's Short Story 'Khol Do' in the Light of Kuntaka's Concept of *Vakrokti*

Reshu Singh

**Submitted: 06 September 2019, Revised: 07 September 2019,
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Abstract: The present paper is an attempt to make an assessment of Manto's short story 'Khol Do' in the light of Kuntaka's theory of *Vakrokti*(Obliquity)given in his treatise, *Vakroktijivitam*(10th century). *Vakrokti* has been categorized as phonetic obliquity, lexical obliquity, grammatical obliquity, sentential obliquity, episodic obliquityand compositional obliquity. Saadat Hasan Manto is a consummately a human writer whose best works deal with humanity. In the story 'Khol Do',Manto writes about the suffering of a father Sirajuddin who has lost his daughter Sakina in a riot during India Pakistan partition. Manto depicts story in a candid, real light without dramatizing the situation.His use of creative use of language is impregnated with many devices as given in *vakrokti* theory.

Keywords: *Vakroktijivitam*,*Vakrokti*, Khol Do, Saadat Hasan Manto, Partition, Translation.

Vakrokti is an utterance, characterised by wit or ingenuity.In other words, it is literary deviations that takes place at various levels in a text. *Vakroktican* be observed like this *Vakra + Ukti*. *Vakra* means curveand *ukt* means utterance hence, it means oblique use of language. There are six levels of *vakrokti* that has been categorized as *varGa-viny¹sa-vakrat¹* (phonetic obliquity) that sheds light on the oblique use of phonemes, *pada-pūrv¹rddha-vakrat¹*(lexical obliquity) sheds light on oblique use of words, *pada-par¹rddha-vakrat¹* (grammatical obliquity) sheds light on oblique use of grammar, *v¹kya-vakrat¹* (sentential obliquity) sheds light on oblique use of subject matter, *prakaraGa-vakrat¹* (episodic obliquity) sheds light on oblique use of episodes and *prabandha-vakrat¹* (compositional obliquity) sheds light on the oblique use of whole composition. Like this, theory of obliquity unfolds the different

To conclude this paper, Manto depicts story in a candid, real light without dramatizing the situation. His brilliant story-telling style shocked the readers when he reveals the harsh reality of lust, almost in the end of the story, which arouses the readers' curiosity to read the last page again and to conclude the actual theme. He tells horrifying tale about cross-border violence among refugees. In order to foregrounding his concern, he uses symbols, imagery, irony, lucidity, arrangement of words, multiple layers of meanings. In a word, his creative use of language is impregnated with many devices as given in *vakrokti* theory. Thus, the study has been made in the light of Indian literary theory *vakrokti*.

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Cultural Facet: A Comparative Study of Indra Sinha's *Animal's People* and Benjamin Kwakye's *The Sun by Night*

Monalisha Mandal & Md. Mojibur Rahman

**Submitted: 28 September 2019, Revised: 09 September 2019,
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Abstract: Determining the rise and ongoing evolution of cultural facet of any civilization has been linked to a matter of dispute for a long time. Cultural facet includes the way of life, traditions, beliefs and social behavior of a particular group of people or society. The present study aims to determine the impact of traditions, rituals and cultural beliefs on the lifestyle of people. In this paper, a comparative analysis of the cultural beliefs of two cultures is presented through the two novels of Commonwealth writers, Indra Sinha's *Animal's People* and Benjamin Kwakye's *The Sun by Night*. Both the novels are mainly based on misfortune. *Animal's People* deals with the inhumanity of the corporate world and *The Sun by Night* is dealing with the inhumanity of humanity. Besides, both the novels are dealing with many cultural practices, ceremonies, traditional beliefs, festivals and others along with their impact on people of two different origins also. Moreover, the findings of the study mainly frame out the picture of the favorable and adverse condition of the peoples due to the cultural similarities and dissimilarities of two locales.

Keywords: Cultural Facet, Commonwealth, *Animal's People*, *The Sun by Night*.

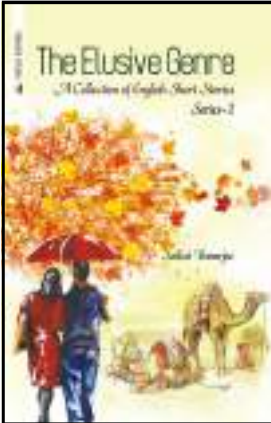
I. Introduction

I.a. Culture and Society

Different culture expresses different facts and events of our society. Culture and society are the two important aspects of the lives of humans. Culture is the principal means by which human beings conduct their social lives in the society. Claire Kramsch in *Language and Culture* opines that culture alludes to the rituals and practices that have been shaped and evolved in society. Culture induces the traditional debate on the context that whether human behaviors are regulated by the environment or not. Further, it also evokes the

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THE ELUSIVE GENRE
(A COLLECTION OF ENGLISH SHORT STORIES)

Saikat Banerjee

Unearthing Interrelated Characters in the Selected Novels of Paulo Coelho—A Systems Approach

Naina Agarwal & Renu Josan

**Submitted: 20 September 2019, Revised: 25 September 2019,
Accepted: 30 September 2019**

Abstract: In the present study, Paulo Coelho's novels, *The Alchemist*, *The Valkyries*, *By the River Piedra I Sat Down and Wept*, and *The Zahir* will be examined using a systems framework to unearth the interconnection among the characters in the respective novels.

Keywords: Interconnection, Systems, Characters, Close reading, Distant reading.

Paulo Coelho (1947-) born in Rio de Janeiro, Brazil is a novelist and lyricist, best known for his work, *The Alchemist* (1988). As an author, he was deeply influenced and affected by the intrinsic factors related to his upbringing, the growing up years, and personal trials and tribulations. Some of his famous works include, *Brida* (1990), *The Valkyries* (1992), *The Fifth Mountain* (1996), *Eleven Minutes* (2003), *The Zahir* (2005), and *Adultery* (2014).

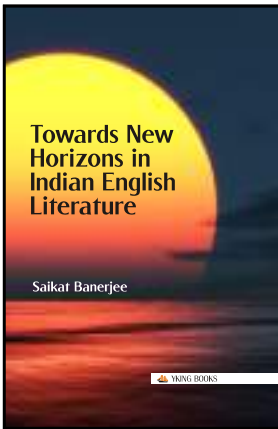
This research paper aims to analyse interconnection among the characters in the selected novels of Coelho using the systems framework provided by Piotr Sadowski in his seminal work, *Systems Theory as an Approach to the Study of Literature*. Since the chosen novels will be analysed applying the systems' approach, it is befitting to provide a general idea of the systems theory. A system is considered as a set of interrelated elements and systems theory is the interdisciplinary study of systems. The integrative approach of systems theory resulted from a paradigm shift in science in the mid-twentieth century. Biologist Ludwig von Bertalanffy is credited to be the founder of general systems theory, wherein the thrust is on broadly applicable concepts and principles, instead of focusing on concepts and principles applicable to only one branch of knowledge. His ideas were adopted by other scientists like William Ross, Kenneth E. Boulding, and Anatol Rapoport who used them in working on other streams of knowledge like mathematics, psychology, game theory, and social network analysis. Gradually, the systems theory found its way into the domain of

Notes

1. Traditional way of studying individual records, extracting meaning and context from the information contained in each document.

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TOWARDS NEW HORIZONS IN INDIAN ENGLISH LITERATURE

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The Exploration of Folk Myth and the Role Women in Its Integrity in *Kanthapura*: A Study

Parimal Kumar & Tapan Kumar Biswas

Submitted: 15 September 2019, Revised: 25 September 2019,
Accepted: 30 September 2019

Abstract: Folk myth, an imaginary tale that passes from generation after generation in oral tradition concerning the emergence of deities or elucidation of inextricable natural phenomena, is confined to a specific place and folk community. Kenchamma is a folk deity worshiped by the folks in the novel *Kanthapura*. The hills, the folks believe, are created out of the blood of a fierce demon. The folks beg to the folk deity for healing incurable diseases like chicken pox cholera etc. and vow to offer her special worship for it. The deities are not worshipped according to the '*Brahmanical*' rules and the folks themselves frame and chant songs to their deities. The paper will endeavour to elucidate how folk myth is included in the play, how it is influenced by standard myth, process of emergence of folk myth and rituals and how the fiction achieves meaningful coherence, integrity and significance by the use of myth.

Keywords: Folk, Myth, Rituals, Oral tradition.

Myth is a traditional tale that passes from one generation to another generation through oral tradition involving supernatural elements or events and explaining the early history of mankind, natural or social phenomenon. Like legends or folktale it is a sub branch of oral tradition of folklore. Folk is, again, a group of subalterns who have a tradition bearing at least one characteristic in common. Hence, folk myth is distinctly different from the mainstream Puranic myth. Folk dwell side by side in the society with those considered to be superior but they have given birth to a different discourse in the society. Puranic myth is chiefly adored by the Brahmins while folk myth is an outcome of the folks but the latter is obviously influenced by the former. Northrop Frye opines that literature is also a sort of mythology that is written down either consciously or unconsciously and as the society progresses, its mythical elements become an archetype or a structural pattern of story-telling. According to C.G. Jung myth emanates

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RECENT TRENDS IN INDIAN ENGLISH LITERATURE

Edited by
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The Futuristic Tenor of Ancient Oriental Myths and Its Close Link with Speculative Fiction: A Socio Cultural Analysis

Pritam Panda

Submitted: 25 September 2019, Revised: 05 September 2019, Accepted: 30 September 2019

Abstract: Science fiction and more specifically speculative fiction has been instrumental in shaping the framework of futuristic societies. Celebrated writers like H.G.Wells and Arthur Clarke envisioned about future societies in accurate ways long time before the concrete societies were created. The immense scope provided by the imaginary array of science fiction allows the author to manoeuvre the vision of the next generation society thus giving rise to 'alternate- societies'. Famous writer Carl Sagan advocated for reference to Indian mythological texts and legends while creating visions of future. Careful exploration of Indian mythological texts will give us the idea that they contain such advanced visions that it can be equated with many modern day technologies. Although regarded as blind beliefs and imaginary folklore the richness in texture and rational narrative of these ancient myths are extraordinary which are in synchrony with the mechanism of modern day devices and processes. Thus, it is imperative that the modern day speculative fiction writers, especially from India recognise the scientific value of these myths and not reframe them as mere fantastical stories which has been the norm in most of the modern Indian SF and fantasy texts. Interestingly the western canon has utilised these ancient oriental myths more in texts, films and other forms of public discourse. Record breaking movie '*Avatar*' is a prime example of that. The classic mythological texts recognised the working of the cosmos in a completely logical way and the innovative technologies provide a kind of contemporary scientific authenticity to them which can be a fantastic area to explore and develop in the modern times.

Keywords: Framework, Alternate-societies, Reframe, Public discourse, Cosmos, Authenticity.

Introduction

Indian mythology has perennially been revered as ancient sources of history, philosophy and culture across the globe. Apart from the

fiction has been fairly good over the years but then it is no-where in comparison with western speculative fiction. Although the contemporary science fiction writers have adhered to the Indian mythologies for their subjects but most of them fall into the fantasy category where there is lack of rationalisation of these myths. The Indian myths with its futuristic vision are not bereft of logicity. As in Hanuman Chalisa, the exact distance between the earth and the sun is mentioned and this is something much before the development of modern day astronomy. We will find numerous such mentions of Indian myths being scientifically plausible and it is high time that more and more Indian writers use this colossal repository to give the readers new and enthralling stories.

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Subverting Normative Gender Roles: A Reading of Bathsheba Everdene and Sue Bridehead from Thomas Hardy's *Far from the Madding Crowd* and *Jude the Obscure*

Shibashish Purkayastha

Submitted: 28 September 2019, Revised: 07 September 2019,
Accepted: 30 September 2019

Abstract: Thomas Hardy has been at the forefront in vehemently positing his critique against the prevalent social ills of the Victorian period. Throughout the corpus of his works, he is disdainful of the idea of marriage that delimit women within the confines of the family, restricting their mobility and agency. In his Wessex tales, Hardy depicts women who, in certain ways, defy traditional gender roles. He was writing at a time when subjects such as premarital sex, rape, divorce, adultery were considered to be taboos. Through his novels, Hardy brings to the foreground, the double standards and the hypocrisies of the Victorian society. Bathsheba Everdene in *Far From the Madding Crowd* and Sue Bridehead from *Jude the Obscure* are some of Thomas Hardy's most powerful, resilient and headstrong women who do not succumb to the wiles of the patriarchal mores of the society. They express strong opinions against people who attempt at reducing them to being merely 'womanly'. In both the novels, the women refuse to adhere to certain set conventions. Bathsheba and Sue are judged from the yardstick of Victorian ideals of womanhood and categorized accordingly. The main thrust of this paper shall be to explore how Bathsheba and Sue attempt to escape the clutches of the patriarchal mores of the society by mounting vehement opinions. In the course of my paper, I seek to establish that Sue Bridehead and Bathsheba Everdene forcefully express their discontentment towards marriage which reflects Hardy's critique of the institution of marriage of his time that restricted the mobility of women and made them the property of their husbands.

Keywords: Patriarchy, Rebellion, Dissent, Subversion, Normative.

Much criticism has been lashed at Thomas Hardy for being a misogynist and for not adequately doing justice to his women protagonists. Hardy was instrumental in bringing to the forefront the

would follow. She would be the center of conversations, and that would make her feel triumphant. She would prefer to marry only for that reason alone and not for a husband (25). She is aware that being married would entail being a mere property in the hands of the husband. She defies traditional gender roles prescribed for women in Victorian England. Her managerial skills in running the farm, amazes her male counterparts. Hardy through the portrayals of Sue and Bathsheba subverts the traditional gender roles prescribed for women in many ways as has been discussed in the paper. These women do not fit into the image of the quintessential Victorian women. Both of them are depicted as ambitious, independent, headstrong, determined, and free-spirited. Thomas Hardy, among other things, is dismissive of the fact that marriage should curb the freedom of the individual. His elucidations of the sufferings of a rebelling Victorian woman is depicted in two of his novels. Thus, Bathsheba and Sue can be seen as harbingers of the 'new woman' who do not yield to the confines of the patriarchal society.

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Representing the Elements of Trauma Through Loneliness, Prophecy, and Death in Anita Desai's *Cry, The Peacock*

Bijendra Nath Das & Nivedita Maitra

Submitted: 28 September 2019, Revised: 09 September 2019,
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Abstract: Cathy Caruth's trauma theory facilitates in 'reading the wounds of the characters' by analysing the origins of the person's suffering. The theory provides a new approach for the analysis of the contemporary events and their consequents particularly in case of psychological fiction. It proposes a model through which one can locate the sources of trauma. This paper attempts to explore the ways in which traumatic experiences have found expression in Anita Desai's, *Cry, The Peacock* (1963). Caruth's trauma theory aids in understanding the sources and experiences of the traumatic events in protagonist's life. It also provides the reason of her abnormal behaviour especially her decision to commit 'mariticide.'

Keywords: Trauma, Relationship, Loneliness, Witness, Death.

Anita Desai is the recipient of 2014's Padma Bhushan award. She is one of the major writers of second generation Indian-English novelists. She, as a novelist, is persistently concerned with portrayal of the distressing human conditions. She started her writing career as a novelist with *Cry, The Peacock* (1963). By publishing her first novel she established herself as the Mother of Indian Psychological novel. Most of her novels are concerned with the depiction of the distressing life of her protagonists. If not all many of her protagonists are trapped in their dilemmatic situation between alienation and attachment, between fear of death and desire to live, between acceptance of unreality and rejection of reality. As a result, most of her protagonists struggle to find ways of survival in the traumatic circumstances in their lives, and the protagonist of *Cry, the Peacock* is one of them.

The word 'trauma' has been derived from the Greek word for wound. The word 'trauma' was included in Oxford English dictionary in late 17th century, which was used to describe an external injury. Every other word derived from the word 'trauma' such as traumatic,

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Fiction

Goodness

P C K Prem

I stand alone with a pack of cigarettes in hand. It is after many years that I return to the town. It is unintended and abrupt. A streak of agony disturbs. I do not expect this to happen. Even as eyes look slightly red, the body trembles at the thought of some happenings of a not very distant past. I visualize the whole town clearly. I notice a few pine trees quite still but with little movement as air blows without noise.

Long back, when I along with some schoolmates played around, I had seen many pine-trees growing luxuriously and it appeared night had descended in the thick pine-grooves at noon. It presents a desolate look now. I am sad as I envision tears flowing in the eyes of the trees. Only trunks or stubs greet me while a few goats and sheep leisurely count little plants as if. At some distance, a shepherd hums some tune of a folk lore. It is of a failed love, futility and death. It brings angst-ridden smirks. I recover. I feel a little assured. I ask taxi driver to stop for a while. I come out, look around, breathe noisily as if and find that some trees are still growing and waving tops to welcome me. I am lost in the dreamy flashes of past.

Taxi moves as usual. It is a long plateau. I ask the driver to stop at a small mount. I take a bottle, drink water and stand at a distance of ten yards near a tree. A vast terrain opens up as green fields go on expanding before eyes and appear to stop near the horizon. Some long and small mountains, ridges, hills and forests look revitalizing. Now, the big growing town spreads before eyes. *Kangra valley (Himachal)* appears to have changed. Towns along the *Dhauladhar* range have grown and grown...little knowing that nature stands mutilated as one looks at the large stretches of sandy-wounds appearing around and that some small *khuds* have squeezed in width for obvious reasons when towns expanded.

I stand near a temple. I go, say prayers and come back, stand on a small flat stone near the narrow road and lit a cigarette. Selfless, compassionate and divine hug of nature I enjoy. Little curls of smoke

Furlough

Mrittika Ghosh

When the nurse asked me to sit in a wheel chair I looked at her in surprise. “I can walk”, I said. I had wanted to say I am perfectly fine to walk but I compelled myself to cut the sentence short. It had still not occurred to me that I don’t need to exercise that caution. In last fifteen months I had inculcated a habit; either to cut long sentence short or not to talk at all. I was still in a reverie, caught in that house. “It is a rule in here,” the reply from her was crisp and prompt. I obeyed, which was my nature. She wheeled me into the lift and from the lift to a tiny cabin of twin beds. I was supposed to have the cabin all by myself. I wondered about the necessity of this extra bed, but I didn’t ask. “Your attendant will be here soon. You can meet your family members for a while,” the nurse said after practically unloading me into the room. Once she had left I started inspecting the room. It was so small that it did not take more than three minutes to inspect. A dome shaped miniature of a room, immaculately white washed, with an attached bath and a set of twin beds and a crib, a telephone set, hoisted on the wall and one plastic chair as décor. I heaved a sigh a relief. Refuge for a few days!

My cousin scuttled in, followed by mother and my impassive mother-in-law. “Why does she look like that?” whispered my cousin, “I think we need to fix her.” We chuckled, though inwardly I panicked, what if she heard? The attendant came in; smart and neat. She shoed everyone out and turned to me, “T.V. টিভি? T.V.?”¹ She was emphatic. I had completely failed to notice the television set dangling from the wall. “কি? টিভি?”² I asked. “হ্যাঁ - হ্যাঁ”³ ...!³ The yes was equally emphatic. “If you want to watch you can,” I said. She was just waiting for this opportune moment. She dived to the television set and turned on a Bengali soap.

I sat on one of the beds as the only chair in the room had been occupied at least for the ensuing half an hour (the usual duration of a Bengali soap). I fished into the small bag I had carried. Towels, two shapeless dull looking a-line cotton dress (popularly known as Nighty) two housecoats, a towel, paste, brush, face-wash, soap, a small bag of medicines, and two books, *Derrida* and *Lacan* (routledge series).

Jeeramani

Stuti Tiwari

In a small town of Heerapur, there lived an eighty- five year old Tippamma. Tippamma was a slender, brown woman with wrinkles all over her body. She was working in house of one of the Saukaras of the town for past 70 years, as a maid servant.

Srimantha Saukara belonged to an upper caste wealthy family of five. He was a kind hearted person, who treated Tippamma as a family member. His wife Radhadevi was a gentle woman. Her each day began with heap of work in kitchen. She spent most of her time in kitchen cooking delicious recipes for Srimantha.

One fine morning, when the couple was busy in completing their morning chores, they listened the loud cry of Tippamma approaching them.

Baaiiiiiiiiiiiiiiiii!!

What's the matter Tippamma? Is every thing alright? asked Radhadevi.

Bai! Sharanappa is here today. He wants my Jeeramani. You please give it to me!

But why does he need that now?

One of my sisters living in Suntanooru is lying on death bed. She needs money to recover her ill health; Sharanappa has come to take it.

Her Saukarti brought Jeeramani from her locker and handed it over to Tippamma. Tippamma gave it to Sharanappa and asked him to mortgage it. He told his mother that he will return that Jeeramani after a month and left.

Tippamma started her daily work of sweeping the house, cleaning vessels, helping her Saukarti in sorting the vegetables and so on. Once her work got over, she sat in the vast veranda of the house all alone lost in some other world.

Every day after her work she sat silently in the veranda thinking gravely about something. This thinking would affect her health often.

Tippamma came to the house of Saukara when she was only fifteen. Srimantha was not even born then. She was a tender girl then married to Siddappa. Her hard work and struggle began in such a

Appointment of Animals

Ujjal Mandal

A phone call was ringing: Hello! I am from Farm Agency; You are BACKWARD right! “Yes I am”__ said BACKWARD, a pig being somewhat excited. “You have been selected as a Trainer on a farm school, DISORDER. But before appointment you have to deposit 15 lakhs to our pocket for further farm development ”_said from FA. BACKWARD never thought that he would be able to get a job someday . So it was beyond of his dream and he thought__

Is it a reverie?

If isn't, can I carry?

A trainer I am as you say

Is it train driver or of bay?

Abruptly another call was ringing & BACKWARD picked up the phone: Hello! Who are you? “ I am MIDDLEWEIGHT, have you got job BACKWARD?__ said another colleague deer. “Not till now but may be expected in the mirror of tomorrow “__ stated BACKWARD fruitfully. The same pigs like BACKWARD believed that__ “we are cuckoo bird lay eggs in the nest of others”. This was their principle to survive in the field of struggle by using their chicanery over other animals. But all animals had been plagued due to the government's recklessness for four years without offering any job in Farm House.

The day was Monday afternoon, a news was circulated all over the animal farms like a conflagration in the open air__ “A speech over the art of Training next day at Pandemonium by PEDANTRY a fat Ox, the HOD of trainer”. So all the farm school DISORDER, HEART-BURNING, CLAMOUR, CONFUSION were awaiting with great intense. But three sheep SELFISH, HOGGISH and PIGGISH were henchmen loyal to PEDANTRY had handed over them as the supervisor of all farm schools. SELFISH, HOGGISH and PIGGISH were PEDANTRY's right, left and third hand respectively. But they were untrained not to diplomacy but to the art of training (that is education).

Next day all the animals including MIDDLEWEIGHT, BACKWARD, and EXCELLENT, VIRTUE the two Giraffes were crowded there from the very daybreak. But interesting fact was that when PEDANTRY the

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