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Editorial

The October 2016 issue of *GNOSIS* had a very warm response from the readers in India and abroad that articles have been flowing in quick succession to fill the folder for this issue even before the deadline of 30 August 2016. 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.

There are seventeen research/critical articles, five poems of four poets, two short stories, one book review 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!

Saikat Banerjee

Stars that Never Shine: Seventeenth-century Women and a Crushing Chauvinistic Culture

Eugene Ngezem & Khalilah Ali

Abstract: Irrespective of their astuteness, quality, and social station, women have been targets of impudence and abuse in a world where men exercise power with immunity. Viewed as models of compliance and ingrained morality in an avid patriarchal system, seventeen-century women, especially as seen in John Webster's *The Duchess of Malfi* were dominated and controlled by insecure men in a hostile society, where the savvy and strong Duchess of Malfi is forced to surrender her life to the impulses of low-ranking men. As an epitome of the struggling generation of women who had been ruled and ruined by their male counterparts, the Duchess' thirst for freedom provokes pain and death as she dares question the status quo.

Key Words: Chauvinism, Culture, Hegemony, Domination, Society, Freedom and Death.

From time immemorial, women, notwithstanding their wisdom, virtue, and social status, have borne the brunt of disrespect and abuse in a world in which men wield power with impunity. Biblical scholars in the western world and Christians over the globe blame the fall of humanity in the orderly world on the biblical Eve, a woman whom the *Edenic* serpent allegedly enticed and she subsequently lured Adam and the entire human race to earthly acute and permanent pain and destruction. Perceived as paragons of virtue and submissiveness under the aegis of patriarchy, seventeen-century women, especially as depicted in John Webster's *The Duchess of Malfi* were beset by insecure men in a world insidiously hostile to women. As the title of our essay intimates, the iconic John Webster depicts, with telling finality, an intelligent, kind, and strong Duchess of Malfi who is bruised by tempestuous relationships and precipitously surrenders her life to the whims and caprices of low-ranking men and to the wars she has tenaciously and tenuously fought. Having a woman at the hem of power as a Duchess was rare and served as a ray of light to many ladies, yet her male counterparts targeted her to scupper her dreams as she futilely strives to challenge, champion, and change the male hegemony that has entrapped women for centuries.

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Knowledge and Power in Shakespeare's *Julius Caesar*

Geetanjali Multani

Abstract: In this paper I propose a study of the subtle dichotomy between power and knowledge in Shakespeare's *Julius Caesar* as exhibited through the character of Brutus and Caesar that is unravelled through the composite discourse of Republicanism versus Monarchy. Caesar yearns to become the monarch of Rome. Simultaneously for Brutus power is synonymous with the power for the Roman Republic. The clash of the two ideologies reveal the state of delusion that both the characters harbour to reveal Shakespeare's comment about Human existence. My argument is that Shakespeare is not simply highlighting the merits and demerits of any political system but dwells deep into the soul of his characters and affords us a glimpse into the inscrutable mystery of the universe and the mystery of the human soul.

Key words: Monarchy, Republicanism, Hamartia, Renaissance.

The vast infinite expanse of knowledge and power are the axis on which the world moves. Shakespeare, in *Julius Caesar* affords us a glimpse into the dichotomous relationship between power and knowledge through the character of Caesar and Brutus. After experimenting with and dramatizing historical events of his own country, Shakespeare now turned his attention towards Roman history, conscious of the fact that the Elizabethan audience of his time was quite familiar with the historical figure of Julius Caesar and Brutus. The events in the play are based on Sir Thomas North's English rendering of Plutarch's *Lives of Noble Grecians and Romans*. Since Shakespeare was writing for entertainment and dramatic effect, his aim is not historical accuracy or to provide a true picture of historical personages, but through these characters he seeks to explore the political issue of Monarchy vs. Republicanism.

Julius Caesar is set in Rome, but is infused with the Elizabethan spirit and ethos. In England this was the time when the wave of Renaissance movement was sweeping through the entire country, with its focus on Humanism and Reformation that rescued the Nation from the dark recesses of the Middle Ages. Under Queen Elizabeth, England

of the wider cosmic order through the polemics of power and knowledge. Shakespeare rises above political debate and justifies his claim to greatness.

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Spectral Experiences and Psychological Transformations: A Case Study of Mahendipur Balaji

Karan Singh

Abstract: The displacement of binaries between science/religion, rationality/superstitions in the late twentieth century into a mosaic view of existence resulted into marriage of capitalist economy with alternative possibilities freed by exploration of supernatural. Spectral experiences, though posing a counter system, were harnessed by rising tide of expanding capitalism which used its potential to turn it into spiritual capitalism. The obvious impact of capitalist economy was an integration of healing centers through mushrooming of amenities for the pilgrims. Allied with a simultaneous belief in ghosts and science the healing centers became part of capitalist economy through rise of bazaar making the whole language around exorcism market oriented. Thus one can see people using their blackberry phones, clicking photos in the line for having a *darshan* of deities while praying for deliverance from malignant spirits. The transformation of sleepy towns usually stowed away in far off hills, infested with bandits and wild animals, into a sprawling pilgrimage town catering to the needs of psychiatric patients through a recourse to religious imagery has been possible through a judicious use of religious discourse within the modernist economy. These pilgrim towns offer modern amenities to pilgrims who flock there with their family members to seek help within the religious terminology of divine intervention in human affairs. The present paper seeks to explore how the imaginings of ghosts get transformed by modern capitalist economies and their adaptability as well as meanings in the light of current psychoanalytic interpretations. For it, a case study of Mahendipur Balaji, a famous exorcist center in Rajasthan has been undertaken.

Key words: Ghosts, Psychoanalysis, Folk culture, Spirit possession.

Writing under colonial discourse of the enlightenment era, Dalpat Ram Daya, in his prize essay for the Gujarat Vernacular Society in 1849, while conceding that “*bhuts* and other Devas reside in *Bhut lok*” (Daya, 1990: 2), argued that these supernatural beings in the past might have appeared on earth, but now in the present age of Science and

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Exemplar of Femininity Indira Babbellapati's Long Poem

V.V.B. Rama Rao

Abstract: This work is about the myriad facets of woman's life, trials, and tribulations, feelings of pain and very rare sweet pleasures and infinite hues in deep feeling. Though the title says unknown woman, as the poet tells us in the beginning these are vignettes culled from the lives of many women she came across into very close mental proximity.

Key Words: Woman, Pain, Understanding, Forgiveness, Tradition, Femininity,

You say life is complex;
i say living is complex;
but then what's complexity?
A perspective?
An abstraction?
A conundrum?

... ..

Whatever , in the end
doesn't everything boil
down to each unto one'd
life and living ...

(From the Biography of an Unknown Woman, 221)

... I found her journal
with the pages and the pen
open at the latest entry ...
I gathered it close to my bosom
and felt as if i was hugging her
in all human warmth ... (29)

(All the poems quoted in this article are from Indira's book.)

A Study of Themes and Techniques in the Plays of Mahesh Dattani

Tribhuwan Kumar

Abstract: The present study is an attempt to explore the themes and techniques in the plays of Mahesh Dattani, one of the greatest post-modern Indian English playwrights who has contributed significantly to Indian English drama and given a new face to it. The paper traces the tradition of Indian English drama and Dattani's place in it keeping in view the third world drama in the present day post-modern, post-colonial globalised context. It discusses the contribution of Mahesh Dattani to Indian English drama and the various kinds of influences that have shaped the kind of dramatist Dattani is.

Key words: Theme, Technique, Gender identity, Homosexuality, Communalism, Code-switching and code-mixing.

Mahesh Dattani (b.1958) is India's first playwright in English to be awarded the Sahitya Academi Award for his contribution to Indian English drama. He is the only playwright in English to be awarded this prestigious literary award. He is one of the most serious contemporary playwrights in India.

Dattani's multi-dimensional personality has contributed a lot to the making of him as a successful playwright. He has performed various roles and is still performing the roles of an actor, dancer, director, teacher and writer. These roles virtually paved the way for the emergence of Dattani as a playwright.

With the emergence of Mahesh Dattani on the dramatic scene, Indian English drama enters into a new phase. He revolutionised both Indian English plays and theatre and made us proud by producing world-class dramas. He has played a vital role in the revival of Indian drama which had a glorious past.

Mahesh Dattani has a number of plays to his credit. The major ones are *Where There's a Will* (1988), *Dance Like a Man* (1989), *Tara* (1990), *Bravely Fought the Queen* (1991), *Final Solutions* (1993), *Do the Needful* (1997), *On a Muggy Night in Mumbai* (1998), *Seven Steps Around the Fire* (1999) and *Thirty Days in September* (2001).

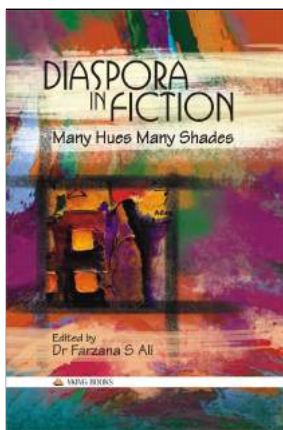
Dattani is innovative not only in the treatment of different issues but also in the use of dramatic techniques. However, the brilliance of his art lies in forging a fine balance between his theatrical art and seriousness of thought.

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DIASPORA IN FICTION: MANY HUES MANY SHADES

Edited by
Dr. Farzana S Ali

Politics of Representing Dalit Identity in Vijay Tendulkar's *Kanyadaan*

Santosh Kumar Sonker

Abstract: Politics of representation has been used as a tool by the canonical writers to sustain the existing social structures intact and to play the game of power which endows the privileged sections of society with the gift of power control depriving the large number of people, who live on the margins with the peripheral identity distinguished as dalits, of natural and man-made resources forcing them to live on the mercy of the upper rungs of society which has enslaved their minds for ages. In the contemporary scenario when the marginal sections of society have become centre of attraction in every sphere of life—social, political economic—main stream scholars, thinkers and writers, who have been enjoying supremacy and pleasure of knowledge as their prerogative for centuries, are facing troubles in maintaining traditional value system before the growing consciousness in dalits against their exploitation and injustice in the hands of so called civilized high born people. To cope with the situation, they are addressing dalit issues, their problem and predicaments but their nature is hypocritical which is stripped off, if a dalit scholar interprets the texts with deep perceptive mind. Non-dalit writers do deal with dalit issues but their treatment is politically motivated; they cunningly do not challenge and discard running false traditions rather confirm to them. Vijay Tendulkar, who has trained his critical gaze at multifarious aspects of violence, is not an exception when his play *Kanyadan*, which is regarded as text dealing with dalit issue, is interpreted. The aim of the paper is to reconsider Tendulkar's status as a dalit writer analyzing his representation of a dalit who is writer and in the process it unveils the hypocrisy of those non-dalit writers who call themselves progressive and boast of raising dalit voices.

Keywords: Canonical writers, Representation, Politics, Caste-pride, Dalits, Hypocrisy.

Caste is not a physical object like wall or a line of barbed wire which prevents the Hindus from co-mingling, which has, therefore, to be pulled down. Caste is a notion, it is a state of mind. The

the image of dalits as the “negative other”. Dr. Ambedkar has rightly stated about India: “Virtue has become caste-ridden and morality has become caste bound. There is no sympathy to the deserving” (275).

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The Concerns of Conscience: An Explorative Study of Kamala Markandaya's *Some Inner Fury*

Dalbir Singh Yadav

Abstract: One of the ways of looking at the ruling presence of British in India is to take into account the impact the Dominion had on the personal lives and destinies of people as articulated in the literature of the time. The long spell of the British rule created a class of Indians who had received English education and learnt the manners and mores of the Britishers and turned quite compatible with everything that was British, in their modes of life and so to say, had even become more British than Britishers themselves. Inter-personal relationship of the Britishers with this class of people in India fructified in the bonds of love and marriages. However, advent of the “idea of nation” and upsurge in the feelings of “nationalism”, when coupled with the movements and rising struggle for freedom from the dominion of the British in the early 20th Century, gave rise to a parallel conflict that was ‘internal’. This internal conflict was between two sets of values viz. the supremacy of the social hierarchy and emergence of the individual. The social hierarchy signified that the people of Indian nation must think and act within the close boundaries of the attendant societal requirements while on the other side was the question of individual liberty of thought and action. As a result, the contours of inter-personal relationship were to be drawn afresh. A fresh and strong emphasis was laid on the consolidation of nationalistic stance against self piety and friendship, for the preservation of tradition in India at this historical point of time was almost a way of clinging to roots when the core was being attacked by forces like Western education and personal need of friendship with the ruling race. However in such a situation of confusion and conflict, internal as well as external, the subordinate race would no more be subservient and though there occur individual friendship between members of the two races, the racial difference would subsume all other considerations and fulfillment has to be attained in the folds of society and family. These currents and cross-currents gave rise to a national psyche that concerned conscience in a flux of a more serious kind. Reading *Some Inner Fury*

moulded by political and personal struggles for power; the characters here met and are reported or killed because of national events (Joseph 32).

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The Plight of Migrant Labor in *The Grapes of Wrath* by John Steinbeck

Manjusha Kaushik & Nirmal Atri

Abstract: This paper attempts to bring out the social concerns of 1930s such as deplorable condition of the migrants, hollowness of the American dream, negative consequences of an advanced capitalist society, unemployment and the role of authorities towards the poor. He has an eye witness to abject poverty forcing the people to pass their time at even inhuman terms of work or the living conditions. Seeing the pitiable condition of the poor and the crushed people he conceived an idea of writing this novel. He describes every minute detail beautifully. And he is successful in his mission to create awareness in the society. This research paper analyzes John Steinbeck's, *The Grapes of Wrath* from a socialist perspective. It focuses on how the author succeeds in bringing out the plight of down-trodden, and exploited migrant workers in a capitalist society. The novelist analyses this novel from the two points of view as first the aesthetic feature and the second level will focus his art of portraying the characters realistically.

Keywords: Migrant labor, The great depression, Capitalism, Socialism, Exploitation.

The novel shows us the story of The Great Depression as well as a commentary on the social and economic system that contributed to it. His social conscience—an awareness of the desperate plight of the poor farmers, migrant workers, didn't emerge in isolation; like Jack London, he had apparently gone through every hardship – being a carpenter, a surveyor, a ranch hand, a departmental store clerk. He lived in the camps of the migrants and listened to their tales. The novel is written during that period especially *Of Mice and Men* and *The Grapes of Wrath* are much more real than the works of imagination; they are the heartfelt revelations of the loneliness and desperation that many Americans felt. From this experience grew an awareness of the social inequalities affecting the labor force. With the publication of *In Dubious Battle*, the novelist made his position as a social critic and a champion of the migrant workers. Establishing himself as a social reformer he got an opportunity from San Francisco to write a series of articles about the

marginalized, however, can also be given a voice through art. Steinbeck in his accepting the Nobel Prize for Literature in 1962, says that the writer “is charged with exposing our many grievous faults and failures, with dredging up to the light our dark and dangerous dreams, for the purpose of improvement” (294). The novelist speaks about those who are given no real voice in the halls of justice or the halls of Government through this novel and many others like *Of Mice and Men*, *In Dubious Battle*, *The Pearl* and *The Moon is down*. He protests against the form of capitalist. Thus *the novel* paints a picture of society heading down the wrong path. The title of the novel is very apt and suitable. It shows the anger of the poor people against the rich and reflects the story of extreme discrimination as well. The novelist has given us insight about the positive and the negative attitude both. And it would not be an exaggeration to say that he is successful in his effort. He is really a successful novelist because he has shown us the cruelty and ruthlessness of the rich and capitalists in a realistic manner. Like a true social reformer he has done his job truthfully.

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English in the Indian Context in Poile Sengupta's *Keats was a Tuber*

Sana Niazi

Abstract: The emergence of women playwrights with innovative semiotics and sensitive treatment of social issues has opened new vistas in modern Indian drama. It becomes all the more important because theatre was considered as a realm belonging to the patriarchal setup. Many women dramatists who have ventured into this genre have written plays in vernacular languages, some of which have been translated into English. Poile Sengupta has written a number of plays, all of them in English, but set in very Indian contexts. The importance of English in all our major cities and towns has brought about a radical change in the present scenario. There is a scramble to learn English with 'institutes' offering to teach English and as these proliferate, the language seems to serve as a means of unifying the country. Sengupta's play titled *Keats was a Tuber* is a satire on Indian English—very relevant to the current scenario of a globalized world. It takes on the shape of a parody to question the relevance and ownership of the English Language by Indians. It is simultaneously thought provoking and humorous. The method of memorising and rote-learning is painfully familiar to both the teacher and the taught in the Indian context. Sengupta makes a brilliant use of this method of teaching and learning to bring home the futility of such language learning. Further, she tactfully shows how English can be used as a bridge amongst people. The paper will try to trace the role of English in both its positive and negative aspects in the present Indian context as presented in the play.

Key words: Semiotics, Sensitive, Language, Satire, English.

The emergence of women playwrights with innovative technique and sensitive treatment of social issues has opened new vistas in modern Indian drama. It has become all the more significant because theatre was considered as a realm belonging to the patriarchal setup. Many women dramatists who have ventured into this genre have written plays in vernacular languages, some of which have been translated into English. But the majority of Indian women playwrights writing in English seem to be a distant reality Poile Sengupta has

Technology, Empire and Resistance by the Native Canadian: Reading Thomas King's novel *Truth and Bright Water* (1990)

Ankita Kumari

Abstract: The Canadian nation-state has been an imperial creation of the White European settlers. It was an outcome of the industrial and rational doctrine of the then wide-spread mission of colonialism which brutally massacred the native identity, culture and language. Technology (print culture, urbanity, transportation, trade and commerce) played an important role in the imperial and territorial expansion of the Europeans in Canada and at the same time became the marker of cultural difference between the modern-techno settlers and the ignorant indigenous population. This sense of technological supremacy so infused with power politics gave birth to the narrative of otherness (as depicted in white Canadian fictions) which aimed at producing knowledge about native inferiority in order to justify the civilizing mission of the settlers. However, the Native Canadian writers tried to counter the misrepresentation of native community by pointing out the violence (physical, cultural and epistemological) perpetrated by the white technological advancement in their fictional works. My paper, therefore, proposes to study both the effect that the mechanical culture had on indigenous lifestyle in Canada and the politics of resistance by natives against such technological savagery. In this light, I would endeavor to analyze one of the major Native Canadian novelists, Thomas King's novel *Truth and Bright Water* (1999) and argue how this novel critiques the way the settlers made use of the technology to break apart the native tribal community. I will also contend how the characters in this novel adopt as well as adapt the trope of the settlers and undercut the very narrative of otherness by showing mastery over marketing, technology and trade.

Keywords: Native Canadian, Nation-state, Colonialism, Technology, Native resistance.

Native Canadians, who are also called the First Nations, have been the victims of cultural, economical and political oppression since their colonization by the Europeans in the 16th century. The European invaders of Canada stripped the native people of their land, language,

Chitra Banerjee Divakaruni's "Clothes": Journey of a Woman

Ravi Jaiswal

Abstract: Chitra Banerjee Divakaruni is a poet, novelist and short story writer, known for the works like *The Mistress of Spices*, *Arranged Marriage* and *The Vine of Desire*. Divakaruni mainly writes about Indian Immigrants especially women and their journey to unknown land. In the present paper, I have taken the short story *Clothes* from Divakaruni's collection of short stories *Arranged Marriage*. This paper focuses on the way Divakaruni uses the image of clothes and colours to depicts a women's journey.

Keywords: Immigrants, Journey, Image, Colour.

Arranged Marriage is Chitra Banerjee Divakaruni's first collection of short stories. There are 11 short stories, and majority of the stories deal with the immigrant experience along with the social- cultural encounter that an Indian experiences when he moves towards the west, which is an important theme in the mosaic of American Indian culture. . It also reflects on the impact of the cultural disarticulation on the protagonist and studies whether they end dejected and disillusioned or they learn to acclimatize and accept their conditions. It also evaluates their attitude and approach to life, whether they abandon their conventional values or preserve them.

The women in *Arranged Marriage* are portrayed as strong and willing to change their situations in life but sometimes they do also feel themselves trapped in a myth of wife, mother, and daughter-in-law. Divakaruni herself admits that, "Not in such depth, but I still have to understand my characters and their central conflict and what they want" (Dill n.p.). While Divakaruni's female protagonists are well-rounded and sympathetic, her male characters seem to be stereotype and flat. In an essay entitled "What Women Share" she even goes to the extent of refuting the male portrayal of women characters as depicted in the epics: But when I did read the epics and other classic texts of Indian culture, I was surprised to find few portrayals of friendships among women. I find myself focusing my writing on friendships with women, and trying to balance them with the conflicting

The World Upside-Down in R. K. Narayan's *The Guide*: A Carnavalesquian Reading

Ali Mojiz Rizvi

Abstract: The objective of this research paper is to examine the elements of carnivalesque in the R.K.Narayan's *The Guide*. This paper can be divided into three parts. The first part is meant to highlight the work and place of R K Narayan in Indian literary world. Secondly, it highlights the origin and development of the concept of *carnavalesque* and its implications to the literature. Finally, in the third part, it tries to explore and to explicate the targeted text i.e. *The Guide* to find out the carnivalesquian elements not only on the surface level but also on the deep philosophical level.

Keywords: Narayan, Bakhtin, Carnavalesque, Indian literature.

R K Narayan is an Indian novelist who writes within the genre of Indian writing in English. He was born on October 10, 1906 in Madras and died on May, 13, 2001 Chennai. He graduated in the year 1930 from Maharaja College of Mysore. He is regarded as one of the three classic writers who write in the genre of English language writing located within the boundaries of Indian writing in English along with Raja Rao (1908-2006), and Mulk Raj Anand (1905-2004). Narayan is a novelist of international repute and recipient of several awards and recognitions not only in India but also in different countries. He worked in the Secretariat in Mysore and also as a school teacher for few days. Later, Narayan chooses journalism as his career and writes for newspapers and magazines.

Narayan is a very prolific writer. Over the year, he writes fifteen novels among them most notable are *Swami and Friends* (1935), *The Bachelor of Art* (1937), *The English Teacher* (1945), *The Financial Expert* (1952), *Waiting for the Mahatma* (1955), *The Guide* (1956), and *The Man-Eater of Malgudi* (1962). He has also written nine books on the variety of issues in the genre of nonfiction among them the most noteworthy are *My Dateless Diary* (1960), *My Days* (1974), *Reluctant Guru* (1974), and *A Writer's Nightmare* (1988). He has also attempted his hands in the field of Indian mythology and produces three seminal books namely *God, Demons and Others* (1964), *The*

Green Concerns and *The Glass Palace*

Shruti Soni

Abstract: In the literary texts, the poets and writers has treated Nature as a main concern. The physical environment and Man, both in art and literature, have been a continuous practice since long back. Though the approach of illustration of the physical environment has gone through the many changes in its style and exposure with the changing perceptions of human mind. Many writers and poets have depicted this amicable relationship in the literary texts. The worry for ecology and the danger that the unceasing exploitation of our environment poses on humanity, has only recently trapped the attention of the writers. This sense of concern has given rise to a new branch of literary theory, namely Ecocriticism. Ecocriticism is a swiftly mounting area of research which shelters wide range of texts and theories and studies the relationship between man and nature. There are very rare works in literature which actually focus on this term, though nature has been used as a setting against which the story runs. Colonialism has been a substantial reason in the devastation of environment globally. Because of this, the transformation in the social and cultural environment of the world has completely changed the representations of man's attitude towards nature in literary expressions. Among the Indian writers like Salman Rushdie, Vikram Seth, V. S. Naipaul, Kiran Desai and many more, there is one writer who has chosen fiction as a tool to mark a new pattern in writing novels with post-modern thoughts and emotions. Among his various themes, the attitude of mankind towards environment or nature attracts the readers' attention. The present paper will be dealing with this sensitive relationship of Man and Nature in the novel of Amitav Ghosh, *The Glass Palace*, published in 2000 which shows how the British intervention in the South Asia has caused the environmental damages which resulted into the destruction and dislocation triggered by it and the approach which deals with the study of representations of nature in literary works and of the relationship between literature and the environment termed as "Ecocriticism".

Keywords: Ecocriticism, Ecology, Colonialism, Relationship between human and non-human forms, Environmental Degradation and Green Concerns.

Representation of Guilt in Mahesh Dattani's *Bravely Fought the Queen*

Sudipta Roy

Abstract: Mahesh Dattani deals in his plays with human relationships and family units. In his plays, mythology, rituals, traditions, cultures and contemporary problems of society also find painstaking expressions. He exploits topical issues which turn out to be contentious, touchy and sacrosanct, and he does this in order to bring about changes the way people look at such things. In this paper I intend to show how the theme of guilt permeates the play *Bravely Fought the Queen* and trace the root of it in the conventionalities and heteronormative practices of society. This paper also examines the role of the wrongs done in the past making a huge impact on the present and acting as the pivot, around which revolves the entire play. The revelation of past events and incidents often veers the orientation of the play from the prejudiced, repressive and stagnant one to that of equality, freedom and fluidity. The resolution is projected through radical means. Dattani has always been daring in his choice of themes and issues which are regarded controversial and unaccepted by the common consciousness of the people. What he tries to do is make bare to the bone the hypocrisies, inequalities and injustices and appeal to the audience or the readers to tell them what is wrong with the prevalent attitudes and customs of the age-old society.

Keywords: Guilt, Heteronormative, Fluidity, Sacrosanct, Equality.

The play starts in medias res, meaning in the middle of an action, the consequences felt and realized, the cause of which has to be traced back in the past or rather in past wrongdoings. Dattani, from the very beginning, has hinted at the pretensions and hypocrisies in the lives of the characters through various symbols. The appearance Dolly makes in the beginning putting a 'mud mask on' while she welcomes Lalitha is indicative of a life which hides truths to make it more palatable and comfortable, if not to the individual concerned then at least to the guest present. She wants to laugh but she dares not:

DOLLY. I'm sorry. I wanted to laugh but I was afraid.

LALITHA. Afraid?

imaginary, unfounded. As professor Dhar observes, "Jiten, together with Praful in a different way, represent the darkest face of patriarchy – intolerance, hatred, dominance – passions all fuelled by inner insecurities and complexes of guilt and fear" (92).

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Lesbian Young Adult Fiction: A Study of Nancy Garden's *Annie On My Mind* and Julie Anne Peters' *Keeping You A Secret* in the aftermath of the Columbine High School Massacre

Meghna Sapui

Abstract: This paper attempts to show lesbian Young Adult Fiction as distinct from other LGBT Young Adult Fiction. It focuses on two young adult novels—Nancy Garden's *Annie On My Mind* (1982) and Julie Anne Peters' *Keeping You A Secret* (2003) – and studies them in the aftermath of the Columbine High School Massacre of 1999. The Columbine High School massacre, particularly notable for having been carried out by perpetrators who belonged not only to an alternative high school subculture (Goth) but had also been labelled as “faggots”, brought in its wake, an increased scrutiny upon these subcultures as well as all those who were either not ‘macho’ enough or not ‘girly’ enough, i.e. the ‘fags’ and the ‘dykes’. A comparative analysis of these two novels shows how the same trope was influenced and modified following the Columbine and the also the greater changes it wrought within the LGBT community which now assumed the scale of a ‘family’.

Keywords: Lesbian, Young Adult, Columbine, Goth, Faggot, Family.

“Cut the ending. Revise the script. The man of her dreams is a girl.”

– *Keeping You A Secret*, Julie Anne Peters.

I

Sarah Trimmer introduced the terms “Books for Children” for those under fourteen and “Books for Young Persons” for those between fourteen and twenty-one in her children's literature periodical - The Guardian of Education, published from 1802 to 1806 (Owen 2003). The young adult, as defined by The Young Adult Library Services Association (YALSA) of the American Library Association (ALA), is someone between the ages of 13 and 18. Charting the transition of the protagonist(s) from childhood to adulthood, Young Adult fiction or YA, as it is more commonly known, deals with struggles faced specifically

A Dialogic Approach to Facilitate Academic Writing Skills by Effective Use of Discourse Markers

Kranthi Kumari. B

Abstract: Discourse markers play a vital role in both spoken and written discourse in signaling relationships between segments and constructing contextual meaning. A number of research surveys show that learners' academic writing is incoherent and the use of discourse markers is inappropriate. Learners need to be aware of the relationships these connectives signal within and between sentences and between larger units of discourse. The researcher conducted a study in order to examine the use of discourse markers by the learners in the construction of written academic discourse. The study was based on the premise that raising awareness in the learners of the way discourse markers are used in academic texts enables learners to produce written texts with a greater facility. In continuance, tasks were designed; based on the discipline courses that the learners enrolled. The familiarity of the content of the tasks to the learners assisted them to work on the written texts effectively. The analysis of the written texts of the learners showed that raising awareness of the characteristics of academic texts and the way discourse is constructed in these texts facilitated in the production of better written texts.

Keywords: Discourse markers, Academic writing, Raising awareness, Academic discourse.

Introduction

Though teaching writing is one of the objectives of most of the undergraduate English courses, how much of writing actually takes place in the classroom is highly questionable. Teachers find teaching writing an uphill task. There are multiple reasons for their view of teaching writing. They opine that writing is a time consuming and a laborious activity. Learners who enroll for these courses are not equipped with the general writing skills that they should have mastered at the entry level of the colleges.

In this context, the present paper attempts to elucidate the findings of a study conducted in an undergraduate college for learners pursuing

reflected poor sentence structures. Especially, learners found difficulties in presenting classification and cause and effect sentence structures. However, learners' ability to construct sentences related to the specific task showed gradual improvement.

Conclusion

The study attempted to show that explicit instruction to develop academic writing that includes raising learner awareness regarding the use of discourse markers in academic texts and giving opportunities to the learners to improve their writing by involving them in the cognitive processes of writing makes them more confident and facilitates better academic writing skills. Organizing collaborative writing sessions, where learners reflect on their own writing practices and reflect on their peers written texts helps them understand the way written texts are constructed. Teacher reflection on the learners' written texts while writing and after writing enables them to revise their drafts efficiently. Furthermore, qualitative discussions by the teacher on the nature and characteristics of academic writing in order to enable the learners understand the way academic written texts are constructed fosters academic writing.

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A Course in '*English for Teaching*' for Elementary Teachers in Sikkim

Ameet Raj

There are many *Teacher Education* programmes aimed at preparing 'good' teachers with a component of *English Proficiency* in the curriculum but ignore an inclusion of a component for developing and extending the use of English with special emphasis on '*English for Teaching*', a concept adapted from Hutchinson and Waters (1991, p.17). Thus, this paper presents a framework of a course in '*English for Teaching*' along with sample *culture-sensitive* materials for the elementary teachers in Sikkim both at pre-service and in-service levels. It focuses on the teachers' need of English for use in the varied classroom situations and beyond, for talking about their work and teaching (use of language for pedagogy) and classroom management. This course helps teachers to improve their English language expressions and handle issues related to teaching and situations in classroom which in turn make them role models and have an impact on English language learning of young learners. This paper is an attempt to provide different snapshots of a pilot study conducted to establish the scope for such a course.

Keywords: ESP, English for classrooms, Scaffold to proficiency, Culture sensitive.

Background

The Human Resource Development Department in Sikkim has made English mandatory in primary schools from grade 1 and as per the guidelines; teachers are encouraged to use the target language as much as possible in their teaching (Raj 2015). Research into teachers' target language use indicates that it has positive effects on students' proficiency (Turnbull 2001).

It has been observed that proficiency of teachers has been an obstacle to teaching students, which is usually marked with errors and low linguistic interaction. Consolo (2006) opined that if a language teacher's speech is frequently marked by errors, it can seriously interfere with the quality of input provided to his or her students.

depend on the attitude of the teachers and learners towards the material. The quality of the Primary In-service Teacher Training can be enhanced by integrating English with technology in the Teacher Training Programmes.

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Short Stories

Grey Clouds

Shobha Diwakar

The night was dark, the night was grey; no stars shone, the moon went astray. The overhanging clouds lost their way somewhere up in the sky, their silver- lining disappearing from human eye. Somewhere the owl hooted, little birdies snuggling in their nests gave a wee cry and nestled under the wings of their nurturers. Just then, a deep growl of the clouds, shuddered the trees as the leaves trembled and shook under its weight and a strong breeze upset the delicate nest in which lay little birdies fast asleep against the breast of their mama bird. Was this some bad omen?

A gurgling sound crashed the environment as lumps of hailstones pelted the ground just out of the blues. Bang-bang sounded all around as signboards crumpled to the ground. The chaos led to the howling of dogs and it seemed as though ghosts were tromping around. Yes, tonight was no night to go out for a stroll after dinner as usual because nature today appeared violent and breathtakingly ferocious. Was there some mysterious happenings going on behind this unseen sudden change?

Inside their double storied building, all was calm and peacefully quiet. Grandma Saroj was fast asleep after an early dinner. Anand and Amrita had retired to their bedroom upstairs and, were busy watching their favorite serials C.I.D. and, Savadhan India. All of a sudden, they heard a thud and ran out to catch whoever had climbed up. A queer smile crossed their faces as they watched a black cat trying to cross the threshold, obstinately nudging ahead towards the open doorway to loot the glass of milk that stood sheepishly on the table, uncovered. Before they could retrace their steps, the devilish cat had enjoyed the prize it had so cunningly won while the rest was splashed on the floor. A black cat with piercing deep green eyes like the devil incarnate, did it carry some gruesome message for the couple?

A bit shaken up at the officious umbrage the couple remained disquiet for a while. Lurid thoughts crossed their mental frame but both remained silent, yet reading each other's shriveling, dissipating

Wait No More

Indira Nityanandam

Monday came at last and with it, the letter. THE LETTER. The thud of the letter as it was dropped by the postman jolted Panna Shah. Panna picked up the envelope listlessly. Listlessly — that seemed to aptly describe every action of hers today. With thoughts far away, she kept turning the envelope this way and that, as if it were a rubiks cube. An envelope, a letter, a bill, a share certificate, an advertisement campaign — how many of these she had read these last 20 years! Read and dispatched to the waste-paper basket and to some inner recess of her mind, never to be retrieved.

And yet, as she toyed with the envelope something about it tugged at her heart-strings! Yellowed, frayed at the edges but still somehow familiar! The small floral design at the left-hand corner — embedded and embossed in her mind— was now suddenly staring/ glaring at her from the envelope. Staring would be too strong a word: weakly, subtly, almost shrinking into itself, too scared to be there, wishing it could just disappear would best describe the condition of that miniature floral design at the left-hand corner of that envelope. With hands trembling and a heart that seemed to be beating at a trillion times per second, Panna looked at the address. Yes, addressed to her but the number of times that it had been stamped made it well nigh impossible to clearly read anything on that envelope. Panna it said but not Panna Verma. Panna Rai, but naturally. A letter addressed to her before she was married! Before these 20 years of a living death—living, yet not living! Not dead, but dying every minute, every nano-second! Could this be reality—this death in living? And then, another turn to see the name of the sender. Yes, but naturally — Ashwin Mitra. Could she? Would she open the envelope and read the letter? Did she want to know what Ashwin had meant when he had said....

Memories came tumbling out like ants out of an anthill, rushing like swarming bees disturbed by a solitary stone carelessly tossed by a loved but spoilt child! Could one envelope, one Monday morning take her back in a Time Machine to that evening when she had stood all alone at a platform of the Ranchi railway station: “I’ll let you know”,

Book Review

The Elusive Genre: A Collection of English Short Stories (Series-1)

Indira Nityanandam

Saikat Banerjee Ed. *The Elusive Genre: A Collection of English Short Stories (Series-1)* Jaipur: Yking Books, 2016.

Pages: 233 Price: Rs.450

This collection of short stories in English is a veritable treat in terms of themes, language, style et al. The writers, hailing from Bengal to Maharashtra, Punjab to Kerala, as well as from Pakistan, USA etc. show the wide range of possibilities in the form. From social issues to social issues, from unswerving faith to ing from contemporary issues to stories of the epics— we indeed do have God's plenty here. The background of the writers too provide an interesting variety — professional writers, teachers, professors, administrators, research scholars etc.

A work of literature shorter than a novel, anywhere between 1,500 and 20,000 words is the accepted length of the short story as a genre in literature. In this volume, we see the range of possible lengths too: from 11 pages to 3 pages. (It is possible to roughly calculate the number of words too). The twist in the tale is usually at the end as we see in "Now I know what great gurus can do: they can make their pupils famous" (Eklavya), "... in the gentle crook of the celluloid fingers of the babe, was the bright red stain of her rangoli powder" (On Christmas Eve), "... 'You were always my wife'. A moment of silence occurred and both of his daughters embraced their mother" (The Healing Touch), "In the executive lounge at the airport, Joan Devlin, on her way to Spain, smiled and fondly remembered Andy Warhol" (Fifteen Minutes of Fame), "And Dhirubhai's tears rolled down— not in anger, not in hate, not in revenge, but in... (Home is Where...) etc. Another important characteristic of the short story is that it should be read in one sitting. I would say that having picked up the collection, I read many more than one story at one sitting.

The Editor deserves to be congratulated for this enterprise and Series 1 in the title leads one to hope that there are more volumes in the offing.

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