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Saikat Banerjee
Department of English
Dr. K.N. Modi University,
Newai, Jaipur
Rajasthan, India.
E-mail: editor@thegnosisjournal.com
Web: www.thegnosisjournal.com

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Editorial

GNOSIS with a mourning heart is dedicating this issue to the Great Visionary, Missile Scientist and Former President of India who taught the masses how to dream and work for the betterment of the world Dr. APJ Abdul Kalam. Kalam's life was a journey from a simple house on the island of Rameswaram in Tamil Nadu to the Rashtrapati Bhavan, the presidential palace, in New Delhi. He was the most popular President, establishing an extraordinary connect with the common people, youth and children. He ceaselessly exhorted them to dream and build a developed India and thus came to symbolize their aspirations.

He was born on October 15, 1931 in the sleepy temple town of Rameswaram in pre-Independent India. He was born into a poor household and after completing school, often used to distribute newspapers to supplement his family income. He graduated in physics from St. Joseph's College in Tiruchirapilly in Tamil Nadu in 1954. He was known to spend hours and hours on his studies, with special interest in physics and mathematics. Kalam then moved to Madras (now Chennai) to study aerospace engineering at the renowned Madras Institute of Technology. By the year 1960, he had graduated from the college with a firmer objective to specialize in aerospace engineering and become a part of the country's space mission. Kalam then joined the DRDO as a scientist where he first started working under Dr. Vikram Sarabhai, considered the father of India's space programme. Not satisfied with his job profile, in 1969 he moved to the Indian Space Research Organization to become the project director of a Satellite Launch Vehicle (SLV). During the 70s and 80s, he worked extensively within the ISRO to develop many missiles including the Agni and Prithvi. Between 1992 and 1999, Kalam worked as a chief scientific adviser to the Prime Minister's Office. He was also the secretary of the DRDO. In 1997, Dr. Kalam was bestowed with the country's highest civilian honour—the Bharat Ratna for his contributions to science. In May 1998, a series of five nuclear explosions were conducted by India at the Pokhran test range. Kalam was the chief project coordinator. In

July 2002, Kalam succeeded K.R. Narayanan to become the 11th President of India. After his presidency ended in 2007, Kalam became a visiting professor at several Indian Institute of Management including IIM Shillong and IIM Ahmedabad. APJ Abdul Kalam, considered the People's President and the 'Missile Man' passed away on July 27, 2015 in Shillong.

We bow in reverence to his memory.

Let us hope that future generations of scholars will remember his great teachings!

I am very happy to share the fact that the July 2015 issue of *GNOSIS* was appreciated by the world of Academia from all over the world for its richness and versatility; the credit for which goes to the entire team of *GNOSIS*.

We encourage writings from both experienced professors as well as young scholars. In this endeavour we hope to carry the torch of research as well as writing forward.

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 sixteen research/critical articles, five short stories and six poems of five poets, one interview and four book reviews in this issue. Before concluding I would like to express my sincere gratitude to my reverend Associate Editor, Dr. Indira Nityanandam without whose critical insights this issue wouldn't have been a reality. Warm regards to our esteemed Board of Advisors and Review Editors for their tiresome efforts in reviewing the articles very sincerely and enriching each and every article with their valuable remarks resulting in the shaping up of this issue.

I am also grateful to my revered contributors who have made this issue an enriching reality.

Happy reading!

Saikat Banerjee

Using Marathi and Telugu Dalit Poetry¹ as a Resource to Create History

Nagender Nathawat

Abstract: History has been generally created from the perspective of hegemonic structure in the past reflecting Eurocentric colonial mindset. In the 1970s, for the first time, history was recreated from the perspective of subaltern and this led to the beginning of subaltern studies in 1980s as an intervention in South Asian historiography. Consequently subaltern social groups rose, which were in a position to subvert the authority of those who had hegemonic power structure. Boaventura de Sousa Santos uses the subaltern history depicting marginalized and opposed people specifically struggling against hegemonic globalization. This subaltern history will help to lay bare previously covered histories, previously ignored events and previously purposeful hidden secrets of the past. The incidents of Karamchedu Carnage (1985) and Chundururu Carnage (1991) are milestones in the history of Dalit Movement in Andhra Pradesh, which can be recreated from “Ascetic Godavari”, a poem by Nelavuri Venkata Ratnaji, a Telugu Dalit poet². Other historical events such as visits to the Chawder Tank and Kala Ram Temple spearheaded by Dr. Ambedkar in 1927 are recreated very convincingly by Jyoti Lanjewar, a Marathi Dalit poet, in her poem “The Nameless Ones.” The occurrence of Worli Riots in April 1974 in which Buddhist activists were attacked by Hindu neighbours supported by Mumbai police; long march and huge procession to Aurangabad to protest the reversal of the governmental decision to rename Marathwada University as Dr. Ambedkar University in 1978, and the conversion of Dalits to Buddhism in 1956 in Nagpur—all these historical events can be recreated from Jyoti Lanjewar’s poem “Mother.”³ The paper ends with the conclusion that this recreation of history from the colonial history in that it is recreated from the perspective of subalterns and hence it is more authentic, more convincing and more inclusive.

Keywords: Hegemonic structure, Karamchedu carnage, Chundururu carnage, Conversion to Buddhism.

Ramanujan's Poetry and the Feminist Lens: Women after Marriage

Ravinder Singh

Abstract: The paper offers a study of post-marital status of women as understood by Ramanujan through detailed study of poems where they figure as married women, mothers and grandmothers. Women's character and condition is visualized by offering a study of their social life from maturity to old age. On the one hand archetypal figure of married woman and mother will be projected, while on the other hand realistic figure of women shall be represented. By reflecting the realistic images emphasis shall remain to delineate the obstructions, which deny gender equality; and to present the concept of a new woman, who is liberated and lives for herself rather than for others. The poems opted for analysis are unevenly taken from the four collections of poems *The Striders*, *Relations*, *Second Sight* and *The Black Hen* published in a single volume *Collected Poems: A.K Ramanujan*.

Keywords: Gender, Socialization, Domination, Sacrifice, Family.

Ramanujan, a trilingual, writing in Tamil, Kannada and English and a trans-cultural poet, had taught English literature in India as well as in the USA. At the University of Chicago he had held joint appointments in the departments of South Asian Languages and Civilization and Linguistics. His poetry is largely based on recollections from the past and women occupy an important place in his nostalgia. In his poetry women are seen in different shades like infant child, young daughter, girl of marriageable age, newly married woman, mother and grandmother. In this paper, women, especially in their pre-marital stage, i.e., in their formative years are studied with an aim to delineate the effect of society on them. The poems under consideration are unevenly selected from the four volumes: *The Striders*, *Relations*, *The Second Sight* and *The Black Hen*.

The poem titled "Of Mothers among Other Things" presents an archetypal figure of mother, a model of altruistic and selfless service. She is engrossed in her numerous duties and has neither the time nor any desire to care for herself. She sacrifices her desires, even her health, at the altar of familial responsibilities. The poem reads:

Translating Gendered Identity in Folklore: Reading a Rajasthani K¹Ibeli¹ Song in English Translation

Vikas Jain

Abstract: This paper seeks to analyze the problems of representation of gendered identity that an English language translator is confronted with when s/he attempts to translate an item of folk literary repertoire into English. In the process, the paper will also discuss the problems of translating folk literary texts into English. To contextualize the discussion, the focus has been kept on Rajasthani folk songs. The piece of folklore that shall particularly inform the present discussion is a folk song called *Rekhan*, sung by the women of the K¹Ibeli¹ tribal community of Rajasthan. Towards this purpose, the paper would first try to arrive at a basic understanding of folklore—and Rajasthani folklore in particular—and the representation of gendered identity within this particular subcontinental folk tradition.

Keywords: Translation, Folklore, Cultural translation, Rajasthani, K¹Ibeli¹.

The word “folklore” was first used by the Englishman William Thoms in 1846, for what was then called “popular antiquities” (quoted in Georges and Jones, 1995: 35). Within its ambit, he included things like tales, music, songs, oral history, proverbs and so on and so forth. However, in the contemporary times, it has been loosely defined as the “vast array of local traditions” (Mill *et al.*, 2003: vii) from any cultural or ethno-linguistic group. Others like Robert A. Georges and Michael Owen Jones (1995) have defined it as follows, “With time and repetition, some examples of human expression become pervasive and commonplace. When they do, we conceive them to be traditions or traditional; and we can identify them individually or collectively as *folklore*” (emphasis in the original 1).

In the Indian subcontinent, there has been a long history of documenting these examples of human behaviour that have become pervasive and commonplace. In the colonial times, it was done mostly by the British to facilitate political control. Its cultural value

Celluloid Closet: Condensed Queerity and Displacement in *Harikrishnans*

Rajesh James and Sathyaraj Venkatesan

Abstract: Mainstream films are predicated on the cultural logic of straightness that prioritize normative value systems and its manifestations. Within such a context unusual ambiences and relationships are always suspected, scrutinized and (un)justly punished. However, with the rise of queer theory and 'straight queeriness' the stable fictions of heterosexuality are challenged and unsettled. The present paper taking cues from the theoretical postulates of Eve Sedgwick and Michael Warner and through close reading the critically acclaimed and star studded *Harikrishnans* (1998) movie attempts to tease out the queer subtexts and their imperatives underlying this seemingly 'straight' movie. Although *Harikrishnans* apparently subscribes and sanctions heterosexual proclivities, what is overlooked is the suppressed queer desires and homoerotic codes that subtly forms the unconscious of the movie. The purpose of such a queer reading is neither to convert an 'innocent' heterosexual text into a queer text nor to problematize desexualized spaces of academy as Michael Warner contends; instead, the project seeks to unravel queer elements in an apparently straight movie and, more specifically, attempts to expand reading possibilities of non-normative identities who are often silenced within our socio-cultural systems.

Keywords: Queer cinema, Harikrishnans, Homosexuality, Heterosexual fictions.

Mainstream films are predicated on the cultural logic of straightness that prioritize normative value systems and its manifestations. Within such a context unusual ambiences and relationships are always suspected, scrutinized and (un)justly punished. However, with the rise of queer theory and 'straight queeriness' the stable fictions of heterosexuality are challenged and unsettled. The present paper taking cues from the theoretical postulates of Eve Sedgwick and Michael Warner and through close reading the critically acclaimed and star studded *Harikrishnans* (1998) movie attempts to tease out the queer subtexts and their imperatives underlying this seemingly 'straight'

The Mythological Plays of Girish Karnad: A Study of Modern Conflict

Priyaranjan Das

Abstract: Girish Karnad made use of various familiar themes from mythology, history and contemporaneity for his dramatic exploration. Among them mythological themes stand apart, not mere theatrical presentation of the original text but what is heard in the lamp lit corners. They are made in such a way that they bring out modern conflict and modern predicament. The past conflict converges in the present context and *vice-versa*. As the characters are deeply rooted in the cultural native soil, they churn the minds of the spectators with fear and veneration, doubt and contempt. In all these plays, we find a new impetus is thrown to understand the complexity of human sexuality, the structure of caste and its impact on the destiny of man and power to overcome it, racial discrimination and its dehumanized effect, and every tiny problems that the society faces today, be it human slavery, religious intolerance, religious conversion and the overall existential dilemma of man.

Keywords: Mythology, Caste, Race, Feminism, Existentialism, Post-colonialism.

Dramas reproduced on religious texts are a tested practice for centuries. When the characters from the pages of sacred texts come alive on the stage (as drama is meant for stage) with imaginary cosmic costumes, highly ornate dialogues and stylized action, the earth meets the sky. They churn the minds of the spectators with fear and veneration, doubt and contempt. The effect is multipliable. Be it the lust of gods, power of demons, frailty of man or the cosmic trials on humans, the spectators return home with a thought since presentation of such theme, how much truthful it may be to its root text, is varied and lasting by the means of treatment. The allegorical meaning either deliberate or accidental is flashed in front of them in successive scenes on the theme of slavery, sexuality, treachery, filial mistrust; they bring a grim reminder of their petty existence on common struggle of epic proportion. This is where drama scores heavily connecting the people of different ages and of different age groups.

Personal Greed vs Public Welfare: The Case of Major Tragic Heroes of Shakespeare

Arpit Kothari

Abstract: It is a little difficult to imagine what would have been the fate of the State if Shakespeare's tragic heroes had been given the reins of the rule? What would or could a Macbeth, a Lear, an Othello and a Hamlet be able to give to their states in the event of their ascending the throne? The paper takes up a psychoanalytical study of the mindsets of these four major protagonists and puts them besides the characteristics needed by an able monarch in order to deliver peace and quiet to their country. Freudian theories of the working of the unconscious mind have been interrogated from the Platonic propositions put forth for an ideal Republic. Shakespeare seems to warn us of the impending Dystopia when the rulers themselves put their personal acquisitiveness above other considerations.

Keywords: State, Just, Monarch, Subjects, Ambition, Suspicion, Judgment, Inaction.

The weight of this sad time we must obey;

Speak what we feel, not what we ought to say.

The oldest hath borne most: we that are young

Shall never see so much, nor live so long.

5.3. Albany, *King Lear*

These are the last lines of the play *King Lear* from which Shakespeare seems to prophesize the fate of the state. As the tussle for the kingships among the Kingdoms of that time clearly states that the saviors of the state were gradually turning threats to them. The history of England reveals that whatever Shakespeare portrays through his plays somehow or the other is true. The audience took his plays very seriously and admired them because they aptly visualized the hardships of the common man in the rule of such inapt kings at the same time arousing pity and fear for them. Shakespeare through his tragedies wants to tell the public that the time of the Kings would be soon over and it is the subjects who would decide who would be the most suitable contender to handle public affairs effectively and honestly.

The Dance of Displacement: The Case of Indian and African Migrants in the Caribbean

Tana Trivedi

Abstract: The West Indian diasporic experience that emerged out of the Middle Passage is marked by a sense of displacement and rootlessness. The Limbo dance that originated on the African slave ships, the space of the slave ship and the barracks where the Indian indentured labourers lived, all suggest a sense of un-belonging and homelessness, and a continual quest to assert and establish an identity. Two texts -Edward Kamau Brathwaite's *The Arrivants* and V.S. Naipaul's *A House for Mr. Biswas* have been explored to examine the ideas of displacement and establish that the African and Indian migrants led fragmented, disjointed lives. This sense of disjointedness has been explored through the idea of 'route' given by Paul Gilroy, which has been mapped on to both the texts.

Keywords: Diaspora, Displacement, Limbo.

Displacement marks the historical diasporic experiences of the Africans who traversed the Middle Passage to reach the Caribbean. It also signifies the state of the Indian indentured labourers who made the long journey across the *kalapani* to reach the sugarcane plantations in the Caribbean. The following paper attempts to discuss the notion of displacement arising from the route of the Middle Passage in two texts set in the Caribbean—*The Arrivants*, a collection of poems by Edward Kamau Brathwaite and *A House for Mr. Biswas*, a novel by V.S. Naipaul. Through a close reading of the texts, it is understood that though both the pieces of writing belong to a different genre and hence carry diverse means of expressions and connotations, there are similarities found in terms of the experiences of displacement and rootlessness running through them. One of the most significant space while discussing the diasporic experience, is that of the Middle Passage. The Limbo dance that originated on the African slave ships, the space of the slave ship and the barracks where the Indian indentured labourers lived, provide testimonies of the displacement and exile. Through the concept of the Nation Language offered by Edward Kamau Brathwaite, one comprehends the extent to which the diasporic consciousness was affected by the displacement.

The Rhythm of Loss and Isolation: Understanding the Prosody of Li-Young Li's "Eating Alone"

Keri Withington

Abstract: Rhythm patterns in language, particularly poetry, impact the reader/listener as strongly as vocabulary, syntax, and spatial layout. Former US poet laureate Robert Hass explains the inherent meanings within rhythm patterns, and how to recognize those patterns within poetry. A careful examination of the stressed syllable patterns and groupings in Li-Young Li's poem "Eating Alone" reveals an underlying rhythmical framework to the poem that both underscores and enhances the poem's meaning. The prosody reinforces the themes of love, loss, loneliness, and even hope.

Keywords: Robert Hass, Li-Young Li, Prosody, Eating Alone, Rhythm.

People respond to sound in an instinctual way. Babies still in the womb wake up and kick to music, and newborns are often born recognizing their parents' voices. Daily life involves a cacophony of sounds, ranging from warnings to entertainment. According to Robert Hass's essay "On Listening and Making", people are pattern seekers, and finding that pattern is immensely satisfying (119). With this in mind, the most significant form of a poem is based not on layout on the page or formal structure, but on the actual sound. The alternation of stressed and unstressed syllables creates an underlying, instinctual meaning. When Hass's system of understanding prosody is applied to Li-Young Lee's poem "Eating Alone," the underlying rhythm provides further clarity and resonance to the poem's narrative and emphasizes the poet's feelings of loss and isolation.

The first line of the poem is the most expansive, rhythmically, of the entire work. There are only four lines in the poem that are unbroken by punctuation; three of the four are in the first stanza. This is the longest set of stressed syllables within the poem. This rhythmically long line serves several purposes. First, it draws the reader/listener to attention. Gathering the reader's attention, this is the 'threshold awareness' identified as the first phase of listening (113). The five syllables form a small pattern with the unstressed syllables, and the

“‘Canst Thou Here Us?’: Poetic Use of Silence and Sound in The Great War’?”

Ashley Somogyi

Abstract: The Western Front was a venue of new experiences, prompting transitions and forcing participants to seek out new means of expressing things previously unimagined and unfamiliar. Romantics and neo-medievalists had contributed greatly to pre-war idealization of combat and glorification of death. However, many soldiers found this poetic language insufficient to describe the perplexities presented by the increasing transience of life and ubiquitous presence of death. While mechanised warfare denied soldiers autonomy, death increasingly acquired it. In an effort to identify the uncertain boundaries of life and death some poets began to develop a rhetoric that correlated sound and silence with the states of mortality. Auditory perception became a means of identifying the approach of death or persistence of life, intimately linking it with soldiers’ expectations of experience. As this paper will demonstrate, war poets’ contextualization of sound and silence became essential to their understanding and interpretation of experience, providing insight into their perception of the roles of religious and temporal forces. The works selected here address a specific nuance in World War One poetry that may help elucidate the complexity of experiences and poetic interpretation of life and death by soldiers in the First World War.

Keywords: World War One, Silence, Poetry, Death, Experience.

Historian Jay Winter stated, “silence is always part of the framing of public understanding of war and violence, since these touch on the sacred, and on eternal themes of loss, mourning, sacrifice and redemption” (4). Silence is performative, fulfilling an affecting function and contributes significantly to the interpretation of events. This interpretation is also contingent upon the individual’s ‘horizon of expectations’, what they feel is the natural or necessary event to follow a particular incident, therefore, it is necessary that silence be presented as an event with a horizon; a part of the war experience that preceded, indicated and followed other events (Block de Behar 7). Louis Simpson noted that the distinction between *unspeakable* and *indescribable* had

An Analysis of Qara Köz as an Eastern Woman Representation in *The Enchantress of Florence* by Salman Rushdie

Şeyma Erzincanlı Aşar

Abstract: “East is East and West is West, and never the twain shall meet”, writes Kipling of the insurmountable differences between two hemispheres with a Western separatist tone. However, there are intersecting points between the two, such as their common standpoint against ‘the women’. In this standpoint from early medieval times to this day; women have been limited, passivized and defined according to the certain attributes entrusted upon them by the other gender in all parts of the world. The present literature offers many female characters that fall under this stereotypic categorization made by both Eastern and Western writers. However, being such a controversial writer himself, Salman Rushdie heads to a different path with his Qara Köz and makes her such an enchantress that all around her is under her spell whether she is in Florence, West or in Mughal Empire, East. She, as the epitome of Eastern female power, supports the theory by Chandra Mohanty in which she objects to the term ‘third world women’ that is created by Western feminists to represent women in the third world as a monolithic structure labelled as powerless and exploited. In addition, Qara Köz, along with other women characters in the novel, serves to prove that not all Eastern women can be treated as a singular group and each woman goes beyond this ‘third world women’ generalizations. This paper intends to analyze *The Enchantress of Florence* in terms of woman representations by means of applying feminist principles by Chandra Mohanty.

Keywords: Salman Rushdie, *The Enchantress of Florence*, Chandra Mohanty, Women in East, Third world women, Double colonization.

East and West Encounter Depicted by Salman Rushdie

Salman Rushdie is quite a controversial name for post-colonial studies with his many Oriental story-telling abilities and complex plots with historical facts. The book, *Enchantress of Florence*, is sort of a meeting place for many odd couples that one cannot imagine to be together; namely, an Eastern emperor, a European traveller, a lost

Trauma, Ethnicity and Violence: A Critical Study of Michael Ondaatje's *Anil's Ghost*

Shawan Roy

Abstract: The paper is concerned with the notion of post-colonial trauma and how there is a need to shift the focus from individual traumatic experience to the collective trauma of larger ethnicities and communities. Michael Ondaatje's *Anil's Ghost* is concerned with the historical accounts of the traumas of the Sri Lankan Civil War. Ondaatje in the novel adopts a narrative structure that replicates the experience of trauma of ethnic violence. In this paper, the researcher aims to explore how Ondaatje's fragmentary and ambivalent narrative structure focuses on the experience of trauma of the people of Sri Lanka. The paper further explores how words and narration can become the instruments of healing trauma. Again, how there is a great need for historical trauma to be narrativised, thus creating such a narrative that does not simply articulate about loss or pain but also emphatically listened at both personal and social levels.

Keywords: Trauma, Post-colonial, Violence, Ethnicity.

Fiction in the last two decades of the twentieth century and in the twenty-first century have constantly challenged the established normative structures and forced the readers to shed off their prejudices and acquaint with uncomfortable realities. The complexities of the neo-liberalized age have forced the fiction to adopt a hybrid, polyphonic style. There has been an effort on the part of many post-colonial writers to re-contextualize traumatic historical and contemporary events in their works and also at times juxtapose fact and fiction in order to challenge the objective reality and present alternative forms of realities. A glaring feature of a trauma narrative has been its association with the memory since the narratives portray the transformation of the self or the community by some external terrifying experience such as riot.

Trauma is a type of damage to the psyche that occurs as a result of a severely distressing event. A traumatic event involves a single experience, or an enduring or repeating event or events that completely overwhelm the individual's ability to cope or integrate the ideas and emotions involved with that experience. Trauma may occur at both

Problems of Assimilation, Intergenerational Conflict and Racism in Uma Parameswaran's *Mangoes on the Maple Tree*

Biswajit Debnath

Abstract: The paper deals with the intergenerational conflict, problems of assimilation and racism which are the real problems of the diaspora community in the host land. The notion of generational conflict and the issue of assimilation are rapidly changing with the advent of transnationalism. To work out these notions many theoretical books and essays are taken into consideration. My principal aim is to show how Parameswaran has dealt with these issues in her novel and at the same time how does she assert that the host country is a site of hope and re-orientation of identity. I have also tried to show how the subsequent generation of the diasporic community is trying to assimilate with the native people of the adopted land because they consider the new land as their real homeland.

Keywords: Transnationalism, Identity Crisis, Racism, Hybridity, Home.

Uma Parameswaran's *Mangoes on the Maple Tree* (2006) is her first novel which is set on Winnipeg, Canada. Soon after the publication, the book has become the icon of diasporic studies. Critics have well received it because, though it is her first novel, Parameswaran deals with it the practical problems regarding problems of assimilation and intergenerational conflict of the immigrant community in the host land. Nalini Iyer observes:

What I found most enjoyable about this novel is that it steers clear of stereotypes about Indian immigrant families. The Bhaves and the Moghes are refreshingly different from some families that inhabit the world of diasporic fiction. There are no daughters being threatened with arranged marriages, no authoritarian parents and no weepy sentimentality about the land behind. Instead we have a narrative about a family that have migrated to Canada and whose daily life involves what most immigrants are familiar with—a negotiation between different cultural values. This novel does not simply emphasize cultural alienation but also finds joys in everyday immigrant life. (To borrow a metaphor from Parameswaran's earlier

Identity and Love: A Diasporic Experience of a 'Chotara' in M.G. Vassanji's *The Magic of Saida*

Arup Chandra Das

Abstract: This paper will talk about a colonized society where the protagonists devote their whole life in revolting against the colonizers in the prospect of asserting and thereby fulfilling their quest for identity, love and race. It seeks to identify how the East African Asian community is treated in the eyes of the colonizers as 'chotara', to say, inferior, half caste, aboriginals—a kind of disavowal of their basic identity and origin. The whole discourse focuses on M.G. Vassanji's *The Magic of Saida* (2012) where the protagonist Kamal Punja, an African with a very Indian name is called a 'chotara', the half-caste; a divided self, an 'unfixed self' (Mishra 154) - noted for his mysterious quest of his dream of love- his object of love for the search of which he struggles against colonial subjugation and the propriety of being a 'chotara'. The paper attempts to answer why Kamal as a half breed character returned to his basic roots after a long labyrinthine journey of mystery, magic, race, border, loneliness and love.

Keywords: Chotara, Golo, Hybridity, Diaspora, Identity, Third space, Mimicry, Obsession, Longing.

Introduction

The discourse on diaspora is one of the basic tenets of post-colonial literature. Etymologically, diaspora means the scattering of people, mainly immigrants, from one place to another. It is the "movement or migration of a group of people, such as those sharing a national and/or ethnic identity, away from an established or ancestral homeland" (Narayanrao 2011). According to William Safran (1991), 'the concept of diaspora involves a common experience of displacement, a myth of the homeland, a feeling of alienation and isolation in the respective country of adoption and, finally, the wish to return to the country of origin that is regarded as the true home'.

M.G. Vassanji, like Michael Ondaatje and Rohinton Mistry is one of Canada's most prolific immigrant writers. His fiction forms a part of 'South Asian Diaspora' (Kanaganayakam 1997). He was born in Nairobi,

Jagan's Spiritual Progress from Garhasta to Sannyas: Re-presenting *The Vendor of Sweets* from Religious Perspectives

Swarupananda Chatterjee

Abstract: My intention in this paper is to attempt an analysis of the life-incidents of Jagan—the protagonist of *The Vendor of Sweets*. According to Hindu religious perspectives, his life is seen here as the enactment of the four stages of Varnashramdharma—Brahmyacharya in his college life, Garhasta in his marriage life and Banprasto in his preparation for renunciation. The predicament of his family life leads him towards Sannyas and it gives him divine wisdom.

Keywords: Religion, Life, Self, Renunciation, Wisdom.

Among all the novels of R.K. Narayan, *The Vendor of Sweets* needs a re-evaluation in view of the unfavourable critical responses it has received for its protagonist Jagan. Famous critics like K.R. Srinivasa Iyengar, V.S. Naipaul, M.K. Naik and R.A. Sing severely criticized Jagan for his shrewdness and hypocrisy under the guise of his scrupulousness. Critics have confounded values and forced alien concepts and context to sell their own predilections and mental make-ups. Narayan's depiction of Jagan is fantastic as a common man. Naturally the touch of evil in him makes him perfect because Angels and Demons are always together within us. A completely good or a fully evil person is only viable either in film or in the books, not in the reality. Values are simultaneously being changed with the change in culture and in society. One has to compromise with his ideals to survive in a sinful world.

His characters derive their beings from the middle class in their sense of tradition, in their passion for self-improvement, in their restricted capacity for struggle, in their compromise with circumstances. The dramatic effect created out of extremes and extremism is not Narayan's strength or weakness. He represents through his characters neither the fire in the dust nor the crown at the top, but the waist of humanity and consequently a paradoxical amalgam of impulses and acts with all their pathos and absurdity, beauty and asymmetries. And hence when Professor Walsh observes:

Bhaktin's Chronotope in Charlotte Bronte's *Jane Eyre*

Isha Tyagi

Abstract: My paper deals with the idea that reveals the importance of time and space and how they are artistically expressed in literature. And to justify this idea I blend M.M. Bakhtin's Chronotope and Charlotte Bronte's *Jane Eyre*. Bakhtin's idea is that the choice of chronotope is a central aspect of a novel and that's how the author organizes the novel or does the sequencing of all the events in the novel. Different genres have different sets of chronotopes. The plot of a novel is manipulated within the chronotopes. They provide the source for distinctive generic types, and they have semantic significance, they also bring in the element of real into a novel. I specifically chose *Jane Eyre* as the text to study under this concept because Bakhtin's major chronotopes that he pays attention to in his essay are the chronotopes of the road, castle, salon and threshold. All these chronotopes are delineated in the novel *Jane Eyre*.

Keywords: Chronotope, Event sequencing, Relativity.

M.M. Bakhtin first produced this term in his essay in 1937 in Russian and then in English as "Forms of time and chronotope in the novel" (Bakhtin 258). This term is a way to delineate how time and space are "described by language" (Bakhtin 258). The use of chronotopes is influential tool in the novels and in literal terms it means 'time and space' and is defined by Bakhtin as "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature". James Clifford, an anthropologist defines chronotope as:—"Fictional setting where historically specific relations of power become visible and certain stories can take place" (Clifford 123). Chronotopes are formally constituted category of novels. The choice of chronotopes is central in novels, it is the type of space and time that the novelist takes in order to organize his work. This term is borrowed from Einstein's 'theory of relativity' and as in this theory and literature too time and space can't be described without considering the other and are not separate entities. Chronotopes even define genre of a piece of a work and different genres have distinctive chronotopes.

Words Used in ELT: Revised and Reviewed

Chetan Mewada

Abstract: Words—that basic construct of all languages—are what communicate, mis-communicate, over-communicate or under-communicate. This paper will attempt to observe the way words in the English language are used today, with a special reference to classrooms and teaching of the language and its literature. As teachers of English, we hold in our hands Meaning with a capitalized M, as well as meanings of words we use. Students, for whom the language is foreign, obviously take the teachers' interpretation of the vocabulary they learn as the Gospel truth, and base their use of the language on what has been taught.

Keywords: Words, English Language, Students, Classrooms, Vocabulary.

Introduction

'I didn't mean that at all!' is perhaps the most common sentence spoken in any language. Words – that basic construct of all language – are what communicate, mis-communicate, over-communicate or under-communicate. Words are but words, says Othello. Its only words and words are all I have to take your heart away, say the lyrics of a popular song. And yet, these basic building blocks of communication can create a world of meaning, distinct and exclusive to each individual. The significance of words in communication and teaching can almost never be understated.

This paper will attempt to observe the way words in the English language are used today, with a special reference to classrooms and teaching of the language and its literature. As teachers of English, we hold in our hands Meaning with a capitalized M, as well as meanings of words we use. Students, for whom the language is foreign, obviously take the teachers' interpretation of the vocabulary they learn as the Gospel truth, and base their use of the language on what has been taught. Gone are the times when language changed because of differences in printing or scripting. These historical factors of linguistic

Short Stories

“The Watchstrap”

Subhash Chandra

“Any luck, Dhote? The Commissioner is livid. The case is getting a lot of bad press because the bastard was politically connected”, said Rudra Pratap Singh, the Deputy Commissioner of Police.

Inspector Dhote was an ace investigator with the Crime Branch. His face was cast in granite.

His voice was a bland rasp, devoid of emotion. He smiled only occasionally.

“I’m working on it, Sir?”

“Sure you are. But I wonder if you are anywhere near solving the case. Each passing day makes my seat hotter. Every now and then, some political guy scrapes the Commissioner’s skin, and he takes it out on me.”

“The leads are ending up blind”, said Dhote.

“What leads did you follow?”

“Sir, they were false. And they are dead now. No point wasting time on them.”

It was only Inspector Dhote who could talk like that to his superiors. His track record of solving the most intractable cases had given him that boldness and liberty.

“Have you grilled the three suspects I told you about?” Singh asked.

“Yes Sir.”

“Did they sing?”

“Gandotra’s business rival, realtor Balwant Pal, whom he conned of his farmhouse with forged papers, has an iron-tight alibi. At the time of the murder, he was signing a deal with three farmers whose land he had bought for constructing a multi-storey building. In fact, he was with them the whole night, entertaining them at his farmhouse in Mehrauli. I have talked to the farmers individually. They seem to be

“Guest House”

K.V. Raghupathi

For many years since my boyhood, I had an irresistible desire to visit Ooty which is the summer capital for all south Indians. There was a reason for nurturing this desire. In those days it was known not only as a tourist place but also a haven for film producers and directors who used flock here to shoot a number of thrilling duet songs. So I developed a fascination for this beautiful hill station.

I had tried several times to visit this paradise on the earth during my college days and thereafter, but much to my chagrin it had always remained a far reaching dream. Since my attempts had not yielded any results, I abandoned all my pursuits. “When it happens let it happen.” I told myself and comforted myself. But, nevertheless, I waited for the day to fulfil my desire.

The day had come after thirty years. It was in 2000 I was picked up for H.D. Thoreau Fellowship by the Director of Dhvanyaloka at Mysore, and I was invited to stay in Thoreau Cabin which he had built on its two acre campus in the north-east corner. During my stay, I was expected to lead a life of H.D. Thoreau and maintain journals and writings and submit them at the time of leaving. It was a great honour I felt bestowed on me. Though there were many senior writers I could not understand why the Director of the Centre had chosen me for the Fellowship. It was something incredible to me. However, I accepted the offer in all humility.

This Fellowship came as a blessing in disguise since I thought I could make use of my stay and visit Ooty. I was told on enquiry that was just a four hour drive from Mysore. This was a wonderful opportunity for me to materialize my dream. Also I realized there was no problem for my stay at Ooty as the Director of the Tribal Research Centre located at M. Paladu, 12 kilometres away from Ooty Railway Station had been known to me for a long time as he happened to be a Telugu speaking person. At one seminar I made friendship with him and we became good friends as the months and years rolled on. Also I realized that my dream was coming to a reality since this friend of

“The Shadow”

Anu Chopra

The lethargy in my body didn't seem to go. What was wrong with me I wondered. Was my menopausal body finally giving way, I thought. Did I have cancer I wondered. What was it that my body was just too tired to move. I would feel fine in the morning but in the afternoon I would be barely to move out of the bed. I would just lie in bed and channel surf on the TV mindlessly not registering anything. I used to live the lives of the daily soaps' characters but I had lost interest in them. I had stopped caring whether they were dead or alive or pregnant or having their 100th affair.

I was lying in bed I could hear my gardner talking at the top of his voice. He must be the only gardner in the world who must be coming in the afternoon to water the plants. He normally did nothing except smoke a bidi look at the garden, put on the tap water and water the plants sporadically through a leaky plastic pipe. The water never reached the plants but it fell on the pebbled pathway. He has invented drip irrigation I thought to myself but was too tired to get up and fight with him. I just stared at the fan whirring on top of my head. It also seemed too tired to move.

It was time I thought to show myself to a doctor. I went to my family doctor whom I hated because he never took any of my illnesses seriously. I told him about my lethargy and my constantly feeling tired.

“Do I need any injections, maybe my B12 is low I asked him meekly.”

He peeped into my eyes, prodded me, checked my breathing with his stethoscope, checked my blood pressure, and did a couple of tests.

And then the horrible doctor guffawed, “as healthy as ever”. “Nothing is wrong with you, you should eat less I think.”

I could have killed him but I did not agree with him, I knew there was something wrong with me.

I had no option but to call up my friend who knows a lot of people who do alternative healing.

“Homing Traveller”

Ramesh K. Srivastava

Brij Lal always felt divinely blessed in having a young beautiful wife Mintoo, though in age, he was ten years older than her. Even though she had given birth to two children—a daughter and a son—there was no perceptible difference in her beauty. She appeared as young as ever, probably a shade better, because now rather than being girlish, she became an attractive woman. He considered her an invaluable asset because a mere look at her filled him with unmitigated pleasure. In her presence, all other concerns, problems and worries were driven to the background. He felt like perpetually observing her face, touch every part of her body and the mere touch would electrify his entire being. Many times he thought that god must really have worked hard to shape every part of her body. Feeling immensely proud of her bewitching personality, he did not forget to remind her periodically that despite having given birth to two children, she continued to be very beautiful. Hence each time Brij Lal went out to his shop she would come to the door, he would say, “Bye bye, mother of my two children.”

And smilingly Mintoo would say, “Bye bye, my loving husband.”

Since these exchanges were daily rituals, one neighbouring woman questioned the appropriateness of her husband’s act of telling everyday that she was the mother of two children.

Mintoo said, “I have requested him many times not to say so, but he doesn’t leave it.

“Anyway, I also don’t mind it.”

“I’ll tell you a way out”, she said something in her ear.

The next day when Brij Lal wished his wife, “Bye bye, mother of my two children.”

Mintoo said, “Bye bye, father of one of them.”

The statement was like a bombshell which smashed Brij Lal’s airy castle and brought it shattering down to earth. It appeared as if a part of her beautiful person has been claimed by someone else. Her

“Lost in the Red Corridor”

Pradipta Sen nee Roy Chowdhury

There she is! Again today, standing at the same place, in the same pose, I saw her yesterday and day before yesterday and many more days before yesterday. I think she had lost counts of the days, she is standing there. Standing and waiting for someone, who went saying that he would come back soon. Nobody here knows if he will come back ever or even if he is still alive.

When I go through this narrow stretch of road in the morning, I find her standing on that hillock, looking towards the road which takes a man out of this place, which had taken her man away. In the evening, when I return, she is still there, looking towards the road which brings the people back to this place, but had not yet brought her man back to her. Day after day, she stands there, waiting and when the night falls, the road disappears under the darkness, she returns to her shack. Angoori was telling me the other day that even during the night she awakes, sitting upright on her bed at every sound, opening the door to check if her man had come back. I don't know how long she can sustain like this!

Nobody had told Angoori or Baloo to look after her. But still they take their turns to keep guard on her during the night along with their ever suspecting dog Badshah. During daytime, Angoori and Baloo go to do their daily chores to earn whatever they can. That time one could see the silhouette of Badshah moving along her, sometimes standing, sometimes stretching and even growling at anyone who dares near her. Like Angoori and Baloo, Badshah is equally protective towards her. I think Angoori and Baloo had taken it upon themselves to protect her. May be they think they are to be blamed for what had happened that night, for they were the ones who brought that injured man and his friends to *Dagdarsaab*.

There was nothing special about that night. The place was quiet, except the occasional barks from some irritated dog. When someone woke from his sleep and heard the footsteps running outside, whistles from the Police, he went back to his sleep again. Nothing was new or

Poems

Prof. Shiv K. Kumar, well-known poet, writer and critic, was specially fond of our batch of M.A. (English) 1972-74 of Osmania University. For our farewell, this is the poem he wrote for us.

Indira Nityanandam

I shall not feed the birds again—Room No. 124

Shiv K. Kumar

“I shall not feed the birds again—Room No. 124”

Was it all the same
Feeding birds in St. Marco square
Milano Cathedral
Kensington Park
—or here in this room
where they came fluttering
for two successive springs
some in pairs
others plummeting down to
potential confluences.
Grown familiar to my touch
and whistle
they frolicked around in fearless abandon.
Daily I talked to them
in a mystic language
—a pastiche of Eliot, Keats
Woolf and Lawrence
But not words spoken really—
only furtive gestures,
lines and curves of a lost ritual

As students of literature, aspiring to be poets was the most common ambition. Here are a few poems by one such student, who prefers to remain anonymous.

The Look

Anonymous

I saw that look several times
Eyes enlarged, lips pursed;
Body tensed up,
Breathing out fire,
waiting to strike.
A smirk? A loathing?
or just a flash of anger?
I see this look more often.
A look of softness, of understanding.
Eyes exuding warmth and life;
Full-throated laughter.
A sense of gay abandon.
A look that embodies happiness.
That pours life into
otherwise lifeless beings.
Yet again, there's that look.
A blank, expressionless gaze:
Surprise, sorrow, love, hatred
Take shelter behind a façade
of seeming sang-froid.
Feelings, emotions
Simmer deep down, inside.
A look that spells out ambivalence.
There's that look:
A single pointed look,
That searches, prods

The Summer Rain

Anonymous

Patches of clouds
dot the amorphous sky,
playing a celestial hide-and-seek
with the torrid summer sun.
— Momentary cool—
No torrents and cascades;
The gutters are not flooded.
Scattered drops
choose where to descend.
The clouds pass
as swiftly as they come.
The merciless sun
beats down again,
but the sweet fragrance
of the newly dampened earth,
lingers.....
The leaves glisten
with invigorating freshness.
The single drop on the arm
tickles the senses,
rejuvenates memories.
—The summer rain:
A silent testimony
of short-lived,
long-remembered associations.

The Traveller

Mugdha Pandey

From the West,
he treads ahead
passing by the rivers,
mountains and deserts,

Meeting people,
with new languages
and culture,
message of love he spreads.

Borrowing a guitar,
he plays a tune,
sings to them and
captures their hearts.

They welcome him
with open arms,
so much he learns,
so much they share.

This world is his home,
these people his family,
He lives his dream,
A thing so rare!

Curator

Aabha Vatsa Midha

I am a born curator
I hold the reigns of my life
Firmly in my hands.
Free spirited and freedom loving
I won't let you dampen my spirit
Or erode my soul.
I traverse through life
In an enchanting journey
Marked both by
Failure and success
Like the two sides of a coin.
I resent you judging me
For my life is my own
To be lived with my ink
Told in my stories.
I do not hanker after much
But to live a life in its full capacity
As un hindered as the soft breeze.
Embracing my ethics, values and likes
I have learnt to dance in sync with life's melody
Cris crossing danger and negativity
Yet my soul remains rinsed
With the eternal sublime light.
I curate my life with utmost care
Never giving up on spontaneity though
And when life gives in abundance
I know my secret of a well lived life
Is safely locked in my heart.

Lovers' Ecstasy

Daniel de Cullá

This place, this time, this way
 Oh, that place
It's just where one feed the wind.
 Walking to the river
The lover girl with eyes and heart in centre
 Her body with smoke and desire
Goes to find one place where she
And her lover friend stopped on the banks.
 The Sun has its tide home going
 Flashing the light thru the bush
 Over the stream.
Love is on the same line of the river
 And their Love is like a wheel.
She dreams with the only man to snore
 A comfortable life.
 Probably not?
She laughs at first looking for lover friend
 Suddenly realizing his freedom only
 Thinking to fall in Love
 Toy with divertice
Even if he did blow over just being able
 To pick up and come.
-Man, presence/absence
Is what makes this place so tolerable?
 With my man I will not be lonely
 I will sense no mistake.

Interview

Interview with K.V. Raghupathi

K. Naresh

K. Naresh: You are doing multiple roles in your life. You are a poet, novelist, book reviewer and critic. Recently you have added short story writing to your creativity. Apart from this you are an exponent of ancient Yoga, a teacher and a music lover. How challenging have these jobs been and which is the most difficult one? How are you performing these multiple roles in your life?

Raghupathi: To begin with, literature, music and philosophy are my three passions. Let me say they are my three eyes. I developed these passions much earlier in my life. I was a voracious reader. Even now I read a lot. My reading in the early phase had gone on with literature and philosophy simultaneously. Writings came along with my reading.

K. Naresh: Of these three passions which do you consider your third eye?

Raghupathi: If literature and music are my two eyes, my third eye is philosophy. I have read philosophies of the West and the East but I am well grounded in Indian Philosophy which I treat as incomparable and supreme in the world. No philosophy can stand as a match to Indian Philosophy. The reason is all other philosophies, especially those originated in the West, are purely intellectual, while Indian Philosophy is based on *anubhuti* (experience).

K. Naresh: You are a practitioner of Yoga. How does it fit into your life?

Raghupathi: I took to Yoga in 1985 seriously. I did my diploma in it and I started practising seriously. I never missed the practice except two days when I had met with an accident in 2010.

K. Naresh: There are so many schools offering courses in Yoga both in India and the west. Which school do you follow?

Raghupathi: Yes. You are true. There are twenty recognized schools. Majority of them are in India. Each one offers Yoga in its own distinct

Book Reviews

Charting New Approaches in Indian English Fiction

Indira Nityanandam

Charting New Approaches in Indian English Fiction (ed.) Saikat Banerjee. Jaipur: Yking Books, 2015: 261, INR 1225/- (Hardbound), ISBN-978-93-8552-800-2

·Book Review: Indira Nityanandam, Ahmedabad – 380 009.

From the 1930s to 2015, Indian Writing in English has come a long way. Like the changes in nomenclature, IWE today encompasses a wide range of genres and the proponents of these. True, one cannot always be sure of the literary worth but the boom in the publishing industry for both novices and past masters is proof enough that IWE is here to stay. If literature is here, then ‘criticism cannot be far away’. And hence, we have today a plethora of seminars on IWE, papers written and published in journals as well as collections of articles in a book like this one. If this was just one more book, then it may not deserve even a review. This book is an important contribution to the body of writing already available to students and research scholars on IWE.

With an introduction by the editor, Saikat Banerjee, this book is a collection of 24 papers by scholars from distant parts of India. The wide range of subjects covered is an indication of the varied interests of the contributors of our Universities today. A couple of papers deal with general topics of IWE, but most of the other papers address individual authors or even individual books. That the Trinity of IWE still hold an important place in research even today is obvious from the papers on Mulk Raj Anand and R.K. Narayan. The themes covered in looking at these authors indicate the scope of scholarship today.

An important aspect of literary studies today is the application of theory to both old and contemporary texts. Older scholars will recall that theory and theoretical approaches to literature is just about four decades old in our country. But today, it occupies centre-stage in a lot of research. Feminism, Eco-Feminism, Postmodernism are isms necessary

Selected Tales from the Great Epic Mahabharata

V.V.B. Rama Rao

Selected Tales from the Great Epic Mahabharata, P.C.K. Prem. Allahabad: Cyberwitnet, 2014: 446, \$30 INR 450/- Paperback, ISBN-978-81-8253-478-0

·Book Review: V.V.B. Rama Rao, Noida – 201 307.

P.C.K. Prem's latest work – *Selected Tales from the Great Epic Mahabharata* is veritably a treasure-trove for it contains tales which reveal the eternal wisdom of ancient sages, seers, visionaries, *drashtas* and even blessed birds and beasts. This sumptuous volume gives a key to the locked in treasures in our premiere epic, almost a scripture, *Mahabharata* by sage Vyasa whom we worship as Bhagavan calling him Vyasa Bhagavan with the deepest reverence. It is a compendium of eternal verities and the subtly compiled ethical jurisprudence. For students of English literature, to a large extent, the Greek and Roman epics like the works of Homer, Virgil, and the plays of Sophocles, Aeschylus and Euripides are not altogether unknown as works of sublime knowledge. Prem's chose thirty-nine prominent tales from our national epic written in Sanskrit (*devbhasha*) centuries ago and rendered into our regional languages some time later.

These tales, call legends, if you will, inspired by visionary thinking reveal to us what Carlyle called the *vaters sacer*, sacred seers, envisioned in an inspired effort to illumine what in us is dark. These are pathways to instil faith in the Supreme Being. The tales show time and again what should be viewed as good and what its grave opposite is. We think the two are relative terms but the sages know intuitively—by God's grace—what these two are best left for His judgement. These concepts are the basis of the unwritten spiritual jurisprudence for all mankind for all time. From the consequences of deeds *paap* and *punya* come in the dynamics of faith which is also termed *bhakti*. The concepts are complex and intriguing because of the lack of proper understanding and lack of candid exegesis.

A panoramic view of human aspirations embedded in different characters—may be men or women, birds, beasts or reptiles—in desires and acts noble, mundane, thoughtless, emotional or deliberate are

Green Tin Trunk

V.V.B. Rama Rao

Green Tin Trunk, Uddipana Goswami. New Delhi: Authors Press, 2014: 136, INR 195/- \$8/- (Paperback), ISBN-978-81-7273-865-5

·Book Review: V.V.B. Rama Rao, Noida – 201 307.

North East has been one of the troubled regions strife-torn and ill-fed. The reasons are many, not merely political, governance related. They are economic or societal levels. Poverty and uncontrolled population growth are the roots of all evil found in abundance there. The land, the rivers and the locale make humans there become devoid of human thinking, goodness and action.

Uddipana Goswami is one of the up and coming greats in Assam as a woman, scholar, individualist and most importantly, a poet. Suffering does not always destroy the capacity to think, feel and express in all men and women. The collection of poems *Green Tin Trunk* is a vibrating portrayal of the human condition in the far flung North East. The renowned academic who wrote the intro called North East as the powerhouse of Indian English Poetry and he is right and just. This poet herself in her authorial statement went on record saying: “I revisit this narrative in the last few years of my life (and of this anthology). It has been a short but intense period of pain and personal growth and has led, among other things, to a re-evaluation of who really I am, what my identity is” (12).

Pain and suffering, physical and mental, sometimes are spring boards for intellectual growth. The poems reveal the tribulations and turmoil not merely at the personal level but also at the societal level also. Living amidst the horror of all these, holding life in one’s own fist—as our regional language idiom says—makes sensitive minds think deep and express things with clarity and, some times, vituperative vehemence.

In his intro to this sad, harrowing and captivating book of poems GJV Prasad wrote “It is of course interesting to note that the poet explains an Assamese (Axamiya) reference in terms of Western mythology (Pokhiraj as Pegasus) but that is the occasional collateral

Ecological Consciousness in Literature

Sanjay Kumar

Ecological Consciousness in Literature, Satendra Kumar. Jaipur: Yking Books, 2013: 232, INR 895/- Hardbound, ISBN: 978-93-82532-03-3.

·Book Review: Sanjay Kumar, Lansdowne, Pauri Garhwal (Uttarakhand).

Global warming caused by unscientific deforestation, rapid intensive industrialization and heavy exploitation of natural resources has become a genuine and compulsory concern for all and it has drawn the attention of not only the scientists and environmentalists but humanities too have taken note of it. The present book under review is an anthology of eighteen articles of different genres by Satendra Kumar, whose list of publication is impressive by all standards. Title of the book reveals the contents of the text and it echoes literary concern for ecology. Surprisingly less than half of the anthology categorically deals with the literary aspects and obviously William Wordsworth whose love for Nature is known to none but all has major share in the anthology and other addicts though related to the issue but have been written discussing non-literary aspects. But it does not underrate the significance of the anthology and scholarly articles have many things precious for voracious readers.

Carolyn D. Husing and Ram Sharma consciously argue that global warming continues to be the greatest environmental challenge of the 21st century and its implications on international security, energy policy and environments. H.C.S. Bisht *et al.* with scientific data has analyzed food and feeding habits of Freshwater Prawn from Kumaun Tara Region of Uttarakhand. B.N. Pandey and Pratima Pandey discuss the three-tier system of biodiversity management in India and various strategies involved in it. Geeta Rai raises the concern for biodiversity and concludes that since education is a crucial agent for achieving sustainable development and creates a motivated environmental literary society, a paradigm shift towards developing sensitivity towards environment through environmental education and awareness has become the need of the century (70).

Our Esteemed Contributors

Nagender Singh Nathawat, Principal & Head, Department of English, Shri Bhagwandas Todi PG College, Lachhmangarh (Sikar), Rajasthan, India.

Vikash Jain, Assistant Professor, Department of English, Zakir Husain Delhi College (Evening), University of Delhi, New Delhi, India.

Rajesh James, Assistant Professor of English, Sacred Heart College, Cochin, Kerala, India.

Sathyaraj Venkatesan, Assistant Professor, National Institute of Technology, Trichy, Tiruchirappalli, Tamil Nadu, India.

Priyaranjan Das, Assistant Professor, Zisaji Presidency College, Kiphire, Nagaland, India.

Arpit Kothari, Assistant Professor, JECRC University, Jaipur, Rajasthan, India.

Tana Trivedi, B.K. Majumdar Institute of Business Administration, HL College of Commerce, Navrangpur, Ahmedabad, Gujarat, India.

Keri Withington, Pellissippi State Community College, Knoxville, Tennessee, USA.

Ashley Somogyi, Doctoral Candidate and Tutor, Department of English Studies, Durham University, United Kingdom.

Şeyma Erzincanlı Aşar, Research Assistant and Ph.D. student, English Language and Literature Department, Erciyes University Kayseri, Turkey.

Shawan Roy, Research Scholar, Department of English, Banaras Hindu University, Varanasi, Uttar Pradesh, India.

Biswajit Debnath, M.Phil. Research Scholar, University of Burdwan, Burdwan, West Bengal, India.

Arup Chandra Das, Assistant Teacher, Margram High School, Margram, Murshidabad, West Bengal, India.

Swarupananda Chatterjee, Assistant Teacher, Pasara Pitulsha High School, Tamluk, West Bengal, India.

Isha Tyagi, Independent Researcher, New Delhi, India.

Chetan Mewada, Associate Professor in English, H.A. College of Commerce, Ahmedabad, Gujarat, India.

Subhash Chandra, Associate Professor (Retd.), Department of English, University of Delhi, New Delhi, India.

K.V. Raghupathi, Assistant Professor in English, Central University of Tamil Nadu, Thiruvavur, Tamil Nadu, India.

Anu Chopra, Poet and Short Story Writer, Ahmedabad, Gujarat, India.

Ramesh K. Srivastava, Professor of English, S.R. Group of Institutions, Ambabai, Jhansi, Uttar Pradesh, India.

Pradipta Sen nee Roy Chowdhury, Sr. Librarian, DPS, Indiranagar, Lucknow, Uttar Pradesh, India.

Shiv K. Kumar, Indian English Poet, Playwright, Novelist and Short Story Writer.

Mugdha Pandey, Assistant Professor (French), Amity School of Languages, Amity University, Jaipur, Rajasthan, India.

Aabha Vatsa Midha, Poet and Author, Faridabad, Haryana, India.

Daniel De Culla, Writer, Poet and Photographer, Burgos, Spain.

K. Naresh, Research Scholar in English, Jawaharlal Nehru Technological University, Anantapur, Andhra Pradesh, India.

Indira Nityanandam, Principal (Retd.), Smt. S.R. Mehta Arts College, Ahmedabad, Gujarat, India.

V.V.B. Rama Rao, Reader (Retd.), Maharaja's College, Vizianagaram, Andhra Pradesh, India.