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## Editorial

As an academic journal of literature and language, keeping in touch with the literary world of today is imperative. In the recent past the literary and creative world as a whole has witnessed the death of some great literary and creative laureates. Let us remember these legends and their achievements very briefly.

**Gunter Grass** (October 16, 1927- April 13, 2015), Nobel Prize winning German novelist who arrived on the literary scene in 1959 with *The Tin Drum*. In 1999 he won the Nobel Prize for literature. He was known to the world as Germany's best-known post-war novelist.

**John Oliver Bayley** (March 27, 1925 – January 12, 2015), was a British literary critic and writer. He was Warton Professor of English at the University of Oxford from 1974 to 1992. He was also a novelist and wrote literary criticism for several newspapers. He edited Henry James' *The Wings of the Dove* and a two-volume selection of James' short stories.

**Eduardo Galeano** (September 03, 1940 – April 13, 2015), was one of the great writers of Latin America; his unusual and idiosyncratic works served to illuminate the history and politics of the entire continent. He was a significant part of the 'boom' generation of the 1960s, inspired by the Cuban revolution, that put Latin American fiction on the global map. Although Galeano wrote novels, he was a radical journalist by trade, a poet and an artist, and a brilliant editor.

**Rasipuram Krishnaswami Iyer Laxman** popularly known as **R.K. Laxman** (October 24, 1921-January 26, 2015), was an Indian cartoonist, illustrator, and humorist. He is best known for his creation *The Common Man* and for his daily cartoon strip, "You Said It" in *The Times of India*, which started in 1951.

**D. Jayakanthan** (April 24, 1934 – April 08, 2015), the legendary Tamil writer charted a new course in Tamil literature with his bold and progressive works. He has written around 40 novels and 200 short stories and used his pen effectively against social injustices and

economic inequality. His popular novel, *Sila Nerangalil Sila Manithargal*, which was later made into a film, won him the Sahitya Akademi Award in 1972. He was also a recipient of the Jnanpith Award in 2002.

**Jasodhara Bagchi** (1937-2015), was a leading Indian feminist critic and activist. She initiated and spearheaded the pioneering Bengali Women Writers Reprint Series edited by the School of Women's Studies, Jadavpur University, which continues to bring out new editions of writers such as Jyotirmoyee Devi.

We bow in reverence to their memory.

Let us hope that future generations of scholars will remember these luminaries!

I am very happy to share the fact that the January 2015 issue of *GNOSIS* was appreciated from 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 twenty-seven research/critical articles, two short stories, nine poems of four poets, one book review, two seminar reports and one workshop report 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. Wishing all the readers a great mental feast.

**Saikat Banerjee**



## *The Golden Gate: A Stanzaic Narrative*

Indira Nityanandam

**Abstract:** Vikram Seth's *The Golden Gate* (1986) was hailed as a technical marvel and received rave reviews. Written in the sonnet form, the novel is set in California and describes contemporary urban life. This paper attempts to trace the development of the sonnet as a literary form and places this novel in the tradition of the sonnet sequence as made popular by Petrarch.

**Keywords:** Sonnet, Metre, Metaphor, Contemporary, Literary innovation.

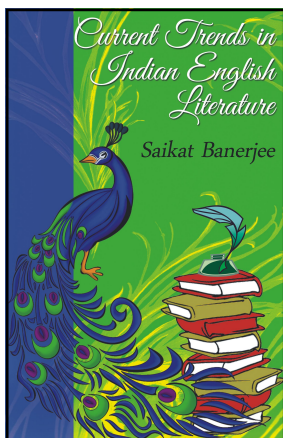
The sonnet as a literary form had its origins in the 13<sup>th</sup> century. The first sonnets were probably written by Giacomo de Lentino at the court of Frederick II in about 1230. In the following century, Cavalcanti, Dante and Petrarch gave it greater standing and popularity. The early sonnets had a certain artificiality associated with them, specially in the Petrarchan variety. The sonnet may not be the creation of Petrarch but it became his creature and the greatest single inspiration for the love-poetry of Renaissance Europe. Though Petrarch himself insisted on the genuineness of his passion for Laura (immortalized in *Canzoniere*), Guinizelli, Cavalcanti and Dante reacted against this artificiality. By the 17<sup>th</sup> century, the possible uses of the sonnet had been extended and codified as Tasso's division of his sonnets into Love Sonnets, Heroical Sonnets and Sacred and Moral Sonnets proves.

In English literature, however, the sonnet seems to have made a late appearance. It is in the Tudor Court that Wyatt and Surrey wrote the earliest English sonnets. The Elizabethan sonneteers used the English sonnet almost to exhaustion. Its late history can be seen as one of assimilation with the Italian sonnet. The craze for sonnet writing was concentrated for 4 years from 1593 to 1597. Sidney and Spenser and Shakespeare further developed the English sonnet while Milton was the first English poet to recognize and cultivate the Italian form. Sonnet writing seemed to be easy and common for the would-be gentleman of the Elizabethan Age. Ben Jonson makes Mattheo declare in *Every Man in his Humour* (1601), 'I am melancholic my selfe divers

Thjømmø, June Edverson. *Poetic Technique in Vikram Seth's The Golden Gate*. A Thesis presented to the Department of Humanities University of Oslo.

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## **RECENT TRENDS IN INDIAN ENGLISH LITERATURE**

*Edited by*  
**Saikat Banerjee**

## Nationalism and Media

Manjeet Rathee

**Abstract:** Development of media in India has occurred while India is still a pre-industrial economy and society with plurality and diversity at multiple levels forming its core. Further, India's anti-colonial struggles and national renaissance have helped a great deal in the synthesis of traditional and modern modes of mass communication through integration of native language, idioms and symbols. Many political leaders during country's freedom struggle, particularly Mahatma Gandhi made a very creative use of native communication idioms, symbols and images. Gandhi considered the role of common people as central in defining the nature and character of media, communication and nationalism. Media played a glorious role in the struggle against British colonialism and was directed and utilized for the purposes of national development. It was with the motive of national development only that Radio and Television were introduced in India with the aim to 'inform, educate and entertain'. Till early 1980s, it was believed that media and broadcasting must be utilized for promoting national development based on social justice and for enriching the quality of human life. Hence radio, newspapers and television served as a crucial resource in inculcating a spirit of national mobilization and in fighting against ignorance, injustice and inequality. But things changed considerably in the beginning of 1990s with the arrival of satellite and cable television networks which led to formidable pressures by market forces in the name of competition and consumerism. What suffered the most with the advent of corporate media was the public service character of media intimately and directly connected with the masses and their lives and experiences. The purpose of this paper is to study the rapid expansion and influence of corporate media since the onset of globalization and how it has changed the very nature and character of mass media from a public broadcaster to being protector of corporate business houses and their interests. Consequently, the chief motif of media has undergone a major policy shift from serving the interests of common public to serving minority of the affluent class. This economic

## Slices of Symbiotic Communal Life in Naikar's *Light in the House*

Sabita Tripathy

**Abstract:** Religion that disciplines human life lays strong stress on realization of truth and God. But it has awfully developed divisive forces due to the growth of human ego in its extreme form. Instead of elevating the soul of man to commune with the Ultimate Reality, it has brewed mutual hatred, acrimony and enmity. Naikar's canonical text, "Light in the House" through its ennobling theme forges unity between people of Hindu and Muslim religions by creating such ideal characters whose values in life help them to rise above all types of biased attitudes and views inherent in each religion. It is the wrong tradition and system of religious beliefs practiced by people that spread the germs of communal hatred and antagonistic behaviour. The author orchestrates possibilities of communal harmony and unity among different communities. Such type of idealistic projections should be encouraged in a multi-cultural country like India for growth of peace, prosperity and harmony.

**Keywords:** Symbiotic Communal Life, Spiritual Versus Religious, Biased Mind, Communal Harmony.

Religion plays a vital role in civilizing the society. By and large, all religions initially focus attention on a codified way of life so as to impose certain type of discipline and bring realization of the ultimate reality of Truth and God. With the passage of time religion has crossed beyond the portals of search for truth; and has come to be observed as rigid rites and rituals governing strict conduct of human activities and faith. Religious faith has held its sway over the rulers vis á vis the society down the ages. In the name of religion so many terrible wars have been fought in the world. Consequently, innumerable innocent lives have been lost. Fanatics have been so much incited by the violation of orthodox religious sentiments that they do not hesitate to shed the blood of their fellowmen. Instead of elevating the soul of man in search for truth, to commune with the Ultimate Reality, religion has brewed hatred mutual acrimony and enmity.

# Literary Translation before, in and beyond Polysystem Theory

Hemang Desai

**Abstract:** Early theoretical formulations in the realm of translation fanatically zeroed in on the concepts of pure and total(itarian) equivalence, a weird idea of interlingual synonymy and the question of authenticity as undergirding the act of translation. While such a flawed conceptualization is rooted in the xenophobia undergirding the Western civilization, in colonial contexts it was powerfully used as a sure-shot strategy to fashion hegemonic version of the colonized. Such an essentialist and prescriptive model of translation was interrogated around mid-1970s by an alternative paradigm that sought to describe the norms and constraints governing the production and reception of translations in particular context. Polysystem theory, as it was called, imparted a new lease of life to the discipline and examined the power and functions of literary translation in culture industry. The present paper critically analyzes the tenets of polysystem theory and attempts to envision its possible trajectory as a theoretical framework in twenty-first century.

**Key words:** Translation theory, Equivalence, Polysystem, Translation norms, Cultural studies.

*‘Poetry is what gets lost in translation.’*

-Robert Frost

*‘The live dog is better than the dead lion.’*

-E. Fitzgerald

Axioms like the ones cited above have not only frozen the theoretical explorations in the process of translation but also hijacked translation theory as a stronghold of Western, mimetic and biblical assumptions for centuries on end until the late seventies of the twentieth century when Translation Studies came into its disciplinary own. Unfortunately, what these apparently innocuous, epigrammatic expressions have done is to set up a hierarchical order in which not only the entity of translation but also civilizations were positioned against a scale of superiority and creativity. Frosteian contention

## Jean Rhys's *Wide Sargasso Sea*: A Post-colonial Revisionist Re-writing

Nazneen Khan

**Abstract:** One of the recurring strains in New Literatures in English is the search for a reconstruction of identity in the post-colonial context and a questioning of imperialist referents as norms. Rewriting of the canon is an important feature of post-colonial writing. From her unique position as a white West Indian woman writer, Jean Rhys in her widely acclaimed novel, *Wide Sargasso Sea*, examines the paradoxes and ambivalences of the creole woman in a post-colonial society. Rhys belongs to the white settler class that occupies a cultural space between the European and the black Caribbean societies and whose confusion over identity and self-worth is seldom examined in English texts of imperialism. The initial idea of *Wide Sargasso Sea* (1966) arose from the dehumanized depiction of the Creole woman, Bertha Mason, in Charlotte Bronte's Victorian Classic, *Jane Eyre* (1847). Bertha, the mad wife of Mr. Rochester, is kept locked up in the attic at Thornfield Hall. *Wide Sargasso Sea*, the novel that re-established Jean Rhys in the canon of the modern writers, expresses Rhys's post-colonial reading and rewriting of Charlotte Bronte's *Jane Eyre* by questioning and contradicting its underlying assumptions. By shifting Bronte's peripheral character into the central focus and by making her a subject in her own right, Jean Rhys's novel also makes us understand Bertha's point of view as expressed through her seemingly abnormal behaviour, amidst the supposed normality of a patriarchal/imperialist order. My paper attempts to analyze *Wide Sargasso Sea* as a post-colonial revisionist rewriting of *Jane Eyre* which is Jean Rhys's act of showing the 'other side' to her twentieth century readers by giving Bertha a voice, a past and an identity and thus rescuing her from the pages of Bronte.

**Key words:** Canon, Hispanics, Patriarchy, Modernist, Multicultural, Creole, Otherness.

Over the past two decades, post-colonial studies has emerged as one the most exciting, rapidly expanding and challenging areas of literary and cultural studies. It includes a vast array of writers and

# James Baldwin's *Go Tell it on the Mountain*: A Subaltern Analysis

Govind Sarswat

**Abstract:** Subaltern literature, these days, incorporates writings of and about the experiences of the marginalized people. All over the globe they were and are victimized by the people in power. Including among them are Afro-Americans who, even after getting emancipation, were pushed to the margins of the society. Segregation larded their daily life with insult and loss. White America denied them everything they deserved, and all the more gave them wounds both of the body and soul. They were bleeding within and without, but nobody bothered to heal them up; they were crying, but nobody tried to wipe away their tears; they were demanding their rightful place, but white America was reluctant to listen to the voices of these subalterns. Black authors used pen as a weapon to give an outlet to the experiences of these voiceless, and to show their mother country as to what it was doing to its worthy native sons and daughters. My attempt in this paper is to analyze James Baldwin's thought provoking delineation of the lives and hopes of some human beings who happen to be black in colour in his debut novel *Go Tell it on the Mountain* (1953). Baldwin shows the predicament of black Americans, who have been the victims of white prejudice and racism, in order to question the civic behaviour of those who are white in colour. His is the attempt to project that a human should not be so insensitive to the suffering of a fellow human.

**Key Words:** Subaltern, Afro-American, Race, Colour line.

Literally meaning 'of inferior work', the term 'subaltern' was first coined by Italian Marxist critic Antonio Gramsci to refer to the marginalized people in the nineteenth century European society. Here the marginalized people were not only those who were economically subversive, rather they referred to all those who were denied their individuality on the basis of gender, class, caste, culture, colour, language, and race by the dominant ruling class. So, it is the power, not the pelf, which plays a vital role to form the identity of the subalterns. They are the powerless, voiceless, invisible, and neglected

## Woman's Vision of Life—A Study of *The Golden Notebook* by Doris Lessing

Ritu Kumar

**Abstract:** Religious texts, their partisan interpretation by male priests put women in subjugated roles in households, the judiciary and the constitutional interpretation by largely male parliamentarians put men on higher pedestal. The plight of woman is harrowing when faced with a plentitude of social practices against their freedom and existence. Ever since the emergence of feminist thought after Mary Wollstonecraft's *A Vindication of the Rights of Women*, Simon de Beavoir's *The Second Sex* and Kate Millet's *Sexual Politics*, in a very limited span of time, the experience of the literary writers all over world has focussed around women's issues of identity, alienation suppression and protests attached to her lot. Doris Lessing, Nobel Prize Winner, a most powerful socially conscientious writer of our times has drawn our attention to trials and tribulations of women in a patriarchal society. *The Golden Notebook* by Lessing is a powerful critique on women issues. Through portrayal of women like Anna, Molly, Ella, Julia, Marrion, Lessing seems to suggest that what it means to be a free woman in the complex and fragmented socio-political atmosphere of mid-twentieth century. This paper aims to analyze major as well as minor female characters to present woman's vision of life as delineated by Doris Lessing in *The Golden Notebook*.

**Keywords:** Patriarchy, Plentitude, Existence, Critique, Feminist thought.

Doris Lessing, Nobel Prize winner, is one of the most powerful and socially conscientious writer of our times. Drawing upon her childhood memories and experience of two failed marriages as well as her serious engagement with politics and social concerns, she has written about clash of cultures, the gross discrimination of social inequality, the politics of nuclear war, gender discrimination, etc. Her interests are essentially feminist, although she scoffed at the idea of being pigeonholed as a feminist writer.

Lessing's *The Golden Notebook* (1962) described by Margaret Drabble as "a novel of shocking power and blistering honesty" was



## *Things Fall Apart:* A Saga of Cultural Upheaval

Mamta Mahendru

**Abstract:** *Things Fall Apart* is a post-colonial novel written by Nigerian author Chinua Achebe in 1958. It is seen as the archetypal modern African novel in English, one of the first to receive global critical claim. The story of the novel is about an African Ibo culture, which is on the verge of change. The present paper is an endeavour to portray the cultural upheaval caused because of the clash between Nigeria's white colonial government and the traditional indigenous Igbo people. It deals with how the prospect and the reality of change affect various characters. The tension about whether change should be privileged over tradition often involves questions of personal status. The protagonist Okonkwo, a local leader and a wrestling champion resists the new changes in Ibo society because he considers these unmanly and weak. Also he resists these due to his fear of losing societal status as his sense of self evaluation is based upon the traditional standards of community and the same system of evaluating the self inspires many of his community members to embrace Christianity. This paper is an attempt to present the novel as a study of cultural upheaval at the time of colonization when the villagers in general are caught between resisting and embracing change and they face the dilemma of trying to determine how best to adapt to the reality of change. In this paper the author will try to capture both the European and the African perspective on Colonial expansion through religion, race and culture.

**Keywords:** Colonization, Destruction, Disintegration, Indigenous, Resistance, Tradition.

The novel *Things Fall Apart* is a post-colonial novel written in 1958. It is seen as the archetypal modern African novel in English one of the first to receive global critical acclaim. The novel takes its title from a verse in the poem *The Second Coming* by W.B. Yeats, an Irish poet, essayist and critic, in which he describes an apocalyptic vision in which the world collapses into anarchy because of some internal flaw in the structure of humanity.

# Historicizing Subaltern Studies and the Politics of the Transgenders in India

Gagan B. Purohit

**Abstract:** This paper explores the discourse relating to history of the subaltern and its applicability to different social structures to include the story and politics of the transgender community in India. In spite of the criticisms labelled against the subaltern studies, it proves to be an adequate tool to carry the burden of all minority community in India. The paper deals with three important issues. First, it takes into account the origin and background of the history of the subaltern Studies. Secondly, it deals with the issues raised in the Film *Fire* about the symbolic triumph of the lesbian relationship over the heterosexual inadequacy. The third issue, this paper takes up is symbolic as well as practical freedom of the transgendered community in the wake of the recent Supreme Court verdict recognizing the transgender community as the third gender.

**Keywords:** Subaltern, Transgender, Imperialism, The third world, Third gender, Community, Heterosexuality, Sexual pleasure.

Italian Antonio Gramsci coined the term 'subaltern' to refer to a subordinate stance in respect of class, gender, race, culture and caste. In military language the term 'subaltern' is used to denote inferior ranking. The Indian Historians led by Ranjit Guha made the term inclusive 'subaltern' and it became a label for subordinated people; men of all walks of life were included under the rubric of 'subaltern' to fight the Western hegemony in the face of it. Spivak extended the term to use it for the cause of women from the historical past to the uncertain present, the third world is being construed as the 'other' or 'self's shadows' by the First World. It seems to construct the Third World as the subaltern which contributes to the understanding of the First World's dominant ideology. To Gayatri Spivak Chakravarti goes the credit of popularizing the term in her series of epoch making essays and path breaking essay is "Can the Subaltern Speak?" (1985). She makes her standpoint clear in the following passage:

The subaltern cannot speak. There is no virtue in the global laundry lists with 'woman' as a pious item. Representation has

Luden, David (ed.) *Reading Subaltern Studies*. Delhi: Permanent Black 2001. Print.

Raval, Suresh. "Subaltern Speech and Post-colonial Studies." *Journal of Contemporary Thought*. Vol. 22, Winter, 2005: 21-44. Print.

**GNOSIS** to be published quarterly is a peer-reviewed journal that aims to publish critical and theoretical constructive contributions across the vast gamut of literature. High quality critical articles, reviews, interviews, poems and short stories from scholars from all over the world are published in the issues of GNOSIS coming out in October, January, April and July.

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- An abstract of not more than 200 words and 4-5 keywords should also be provided.
- The recommended length for research paper is 3000 words.
- The writers should strictly follow MLA style of documentation, 7<sup>th</sup> edition (2009) for their critical articles.
- Book reviews should be followed by copies of the original books sent to the Editor.

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## Reconfiguring the Myth of *Ramayana*: A Feministic Perspective of Ambai's “Forest”

Pawan kumar Sharma

**Abstract:** Mythical literature has greatly influenced the socio-cultural consciousness and behaviour of Indian society. Indians have all along accepted, without any critical examination, the rationale of race and gender based on logic of hierarchies and difference, as portrayed through these epics. Sita and Draupadi, the female protagonists of the *Ramayana* and the *Mahabharata* have always been treated by Indian people as ideal models of femininity. However Sita is emulated and appropriated more for her image of a silently suffering and devoted wife whereas Draupadi has lost the place of prominence for showing traces of resistance to the patriarchal structures and exhibiting sharp wit, intelligence, resourcefulness, tenacity in situations of adversity. Feminist school of thought has provided a new gaze to interrogate certain codes of conduct imposed on Indian women by mythology. Many Indian women writers revisit and redefine myth to express the theme of ‘female self-exploration’. C.S. Lakshmi, known by her pseudonym Ambai in Tamil, revisits the myth of *Ramayana* and creates a new myth in its place in “Forest”, which provides a new voice and selfhood through a process of self-realization and liberation to its female protagonist Sita, a complete subversion of the image of Sita portrayed by Valmiki and Tulsidas. The paper makes a humble attempt to trace the journey of self-exploration and self-realization undertaken by the female protagonists in the story.

**Key Words:** Myth, *Ramayana*, Patriarchy, Androcentric, Self-exploration, Ascetic.

Hindu society has always prided itself of its rich philosophical tradition and heritage. This rich philosophical tradition, as illustrated poetically in the mythical literature, has a living presence and has immensely influenced the socio-cultural consciousness of the Indian society, which includes the issue of race and gender. More than anything else, it is the two great myths with epical proportion, the *Ramayana* and the *Mahabharata*, which have captivated and influenced the Indian consciousness and behaviour since ages. There are many

## Violence and Resistance in Rasheed Jahan's *Play Woman (Aurat)*

Sohel Aziz

**Abstract:** Rasheed Jahan's play *Woman* deals with the problem of second marriage of the husband in a Muslim family to which the wife vehemently protests from the very beginning but finds herself helpless victim amidst the social customs practiced in the name of religion. This paper deals with the conflict between wife, Fatima, and her husband, Atiq, who repeatedly misinterprets religion and *Shariat* for his personal causes and benefits. This paper also attempts to reread Rasheed Jahan's play with an Islamic Feminist perspective to trace the actual purpose of the playwright to write and to strike back to the patriarchal Muslim society. This paper further traces Fatima's quest for voice of resistance to the psychological and physical violence she has been enduring throughout her life and how she emerges as a universal woman embracing the sufferings of womankind irrespective of religion, community, race, ethnicity, etc.

**Keywords:** Violence, Resistance, Patriarchal structure, Islamic Feminism, Islam and *Shariat*, Rasheed Jahan, Domestic Violence, Polygamy.

Known as 'the bad girl' of Urdu Literature, Rasheed Jahan is a very controversial figure for her crusade against the contemporary Muslim society that suppresses the woman in the name of religion. A staunch supporter of women's movement and focused on women's issues and problems, she portrays the hypocrisy of patriarchal society, its dual standards and till her death unremittingly fights for the causes of women and for their uplift in society. For her bold projection and raw and naked language, through which she castigates the Muslim society and its attempts to misinterpret the *Quran* and *Shariah* law to perpetuate patriarchal order, in her frank stories published in an anthology called *Angare*, published in 1932, shedraws such vituperative criticism from the Muslim clerics and Muslim society that her stories are banned in India and she comes to be known as Rasheed Jahan 'Angareywali'. Tutun Mukherjee in her book *Staging Resistance: Plays by Women in Translation* observes:

## An Ecocritical Reading of Bond's *Our Trees Still Grow in Dehra*

Sresha Yadav Nee Ghosh

**Abstract:** The rapid growth and advancement in the field of science and technology paved a new way for the literary critics to evaluate texts from the environmentalist viewpoint. Critics are concerned about the present day ecological crisis and thus investigate literary text to underpin the ecological concerns. The prime objective of the present study is to evaluate Ruskin Bond's collection of short stories, *Our Trees Still Grow in Dehra* from eco-critical perspective to underline the author's ethical and environmental consciousness. The paper also seeks to highlight how Bond's relationship with nature since his childhood days had a great impact on his fictional oeuvre.

**Keywords:** Environmentalist, Ecological crisis, Eco-critical, Ethical, Environmental.

### Introduction

In the present scenario, stunning growth in the field of science and technology has not only blindfolded us to see the imminent danger, but also swayed us far from the reality check—our immediate concern towards our environment. Adverse climatic conditions and natural disasters all over the world have enforced us to see things from a different angle and also make us understand how important it is to maintain equilibrium in the ecosystem. Literary critics from all over the world regarded this as an important issue and have taken a standpoint to evaluate and analyse the text from ecocritical perspective. Their main aim is “to preserve the *where* without which there cannot be *is* or the survival of man” (Tosie 45). Thus as a separate branch of study named ‘ecocriticism’ emerge as an interdisciplinary field to study literature and environment.

Ecocriticism as a separate branch of critical theory has been added to the literary cannon in the late 1980s, though it had always been a point of discussion among literary critics, be it in the form of Romanticism as Wordsworth and Keats have dealt with or in the form of Philosophical teachings as Plato and Russell have dealt with. Some

## **Pristine Women on the Verge of Marginalization in Rama Mehta's Novel *Inside the Haveli***

**Kiran Partap Kashyap**

**Abstract:** *Inside the Haveli* is a sensitive piece of realistic fiction. The women in the novel are denied physical, personal and spiritual space. The women are made to live within the system without any legitimate space for the self. The women are shown as marginalized section that remained entrapped in the cocoon of traditions and social customs. The novel in a very subtle manner makes us question the mode of our social system. It throws light on the women of twentieth century who are deprived of basic facility of education, freedom of thought and expression and above all, freedom of soul from the clutches of hierarchy. This paper attempts to depict ignorant women characters who fail to understand that they are being marginalized by patriarchal society. They take their stand against the exploitation of male dominated society.

**Keywords:** Hierachy, Patriarchal society, Marginalize, Legitimate space.

Rama Mehta's *Inside the Haveli* (1977) which won the Sahitya Akademi Award (1979) is a sensitive piece of fiction set in the backdrop of male dominated society. Mehta's vigorous and extensive social work had helped her to keenly visualize patriarchal society. Her depiction of women's dilemma for identify in this novel has won acclaims worldwide. Marginalization is the powerlessness and exclusion experienced by a group resulting from an inequality. Feminists argue that women are marginalized due to patriarchal structure of society. Marginalization is the process in which individuals or entire communities of people are systematically blocked from various rights, opportunities and resources that are normally available to other members of the society. The women characters depicted in this novel are ignorant and innocent, they fail to assess the injustice done to them by male dominated society. The women characters of the novel are in search of their identity as a human being. The novel depicts the conflict of both educated and uneducated women caught in the web of traditions. The women in the novel have never demanded any exclusive place in the hierarchy but they are just expecting the society to treat them in a human way.

## Kamala Markandaya's *The Nowhere Man* as a Diasporic Novel

Rebecca Angom

**Abstract:** The novel *The Nowhere Man* is written by an Indian emigrant—Kamala Markandaya in 1972. It is based on the theme of racial discrimination in a country one has come to live and adopt. It deals with the life, experiences, and pangs of an Indian emigrant in a foreign country experiencing a longing for home along with its associated memories and remembering the times spent at home and making it as one of the earliest diasporic novel. The protagonist of the novel—Srinivas (and his wife) left India for England due to his active participation against the colonial masters. Their two sons—Laxman and Seshu having born in England have both acclimatized themselves to the anglicized way of life and culture. However, they were made to realize again and again by the host society that they are Indian. They faced the situation of inbetweenness, and unbelongingness. And, at last, Srinivas who went to England to escape from the onslaught of colonization become a man who has lost all hope, suffering loneliness and ultimately left a nowhere man in a nowhere city.

**Key words:** England, Expatriation, Diaspora, Identity.

Expatriation is a common phenomenon of the 20<sup>th</sup> century. It is a complex state of mind and emotion which includes a wistful longing for the past, often symbolized by the ancestral home, the pain of exile and homelessness, the struggle to maintain the difference between oneself and the new, unfriendly surroundings, an assumption of moral and cultural superiority over the host country and a refusal to accept the identity forced on one by the environment. The expatriate builds a cocoon around herself/himself as a refuge from cultural dilemmas and from the experienced hostility or unfriendliness in the new country. Faced with rejection, the newcomer often clings to his ethnic identity. The migrant's position is suspended between two terrains: living without belonging in one, belonging without living in the other. They are seen to represent a new species of social formation (Mishra, 16). The dilemma and conflicting situation of a displaced individual comes into a full play in the novel *The Nowhere Man*. It was written by an



## Bakhtinian Chronotopical Analysis of *In Custody*

Vinita Bhatnagar and  
Shruti Rawal

**Abstract:** The paper attempts to study the novel of Anita Desai *In Custody* through Bakhtin's concept of 'chronotope' as interaction between time and space. The spatial and temporal aspects of the novel help us analyse the characters and the perspective of the writer. The novel is set in the post partition Delhi, which appears to be strikingly different from the 'Delhi', which was the capital of the Mughals. William Darlymple has described the 'old Delhi' in *The City of Djinn*s which has been referred in the paper to create a better understanding. The novel deals with the life of a Hindi lecturer, Deven who lives an uneventful life at Mirpore. He loves Urdu poetry and the events are set in motion when he gets a rare opportunity to meet the famous Urdu poet, Nur. He faces many troubles to finally meet him but is ultimately disillusioned. At a symbolic level, the characters become symbols for places and spaces. The temporal aspect is apparent in the use of Urdu language in post partition India. Nur is symbolic of the decaying state of the Urdu language. The spatial context is discussed with reference to the city of Delhi and small town Mirpor. If the poet Nur is symbolic of old Delhi, Sarla (Deven's wife) is most representative of the town they live in. Thus an attempt has been made in the paper to understand these characters, their symbolism and spatial setting and its significance.

**Keywords:** Space, City, Time, Language, Chronotope.

This paper attempts to read Anita Desai's *In Custody* through the Bakhtinian concept of chronotope as the intersection between space and time. In terms of space we discuss the world of Nur through an intertextual weaving with William Darlymple's *City of Djinn*s which explores the old Delhi.

The novel *In Custody* deals with the life of a disillusioned Deven, who teaches Hindi but loves Urdu poetry. It also has another significant character Nur, the great Urdu poet symbolic of the crumbling old Delhi and its decaying culture. Deven finally gets an opportunity to meet and interview him, only to be further disillusioned. The paper attempts to understand the dissolving culture of Delhi with reference to the Urdu

# Educating the Heroine: A Study of Krupabai Saththianadhan's *Saguna* and *Kamala*

Prajna Paramita Panigrahi

**Abstract:** English education, introduced in 1835, opened new vistas of learning and Indians were slowly exposed to Western science and liberal ideas. That the Indian woman had started coming out of her cocooned existence was evident in the first few decades of the twentieth century, when they came out to take part in the nation's struggle for independence. she is the first woman writer in English to have dealt with the 'woman's question in the Indian perspective'. In her hands, the novel explored the female psyche (a thin attempt made by Dutt in *Bianca*), criss-crossing the paths of silence and vocation, and finding a ground for female identity in the ethics and morale of the East. Both of her novels concentrate and revolve around the predicaments and possibilities of women in two varied and conflicting cultures. While *Saguna* belongs to a family converted to Christianity, *Kamala* picturizes the moorings of a Hindu life, enhanced through religion and traditional thought. Putting greater emphasis on gender equality and social reforms Saththianadhan projects that her *New Woman*, result of the East/West collision, strikes a balance between 'the old worlds and the new'. With her armour of Indian value system, woman combines duty with self-identity. In the process, she emerges true and vibrant, calm and caring, with a deep sense of nurturance and new spiritual upliftment.

**Keywords:** Female education, Male dominance, *Pativrata dharma*, Patriarchal structures, Tradition.

The nineteenth century, rightly called the Age of Indian Renaissance, benefited tremendously from the Western influence. English education, introduced in 1835, opened new vistas of learning and Indians were slowly exposed to Western science and liberal ideas. Christian missionaries had already tried to influence Western religion and culture much before that by establishing educational institutions at different places.

Western education and influence effected a change in the Indian attitude to life. The society in which *Sati*, child-marriage, female

# Literature as a Social Change in India with Special Reference to Indian Muslim Female Novelists

Mubina Qureshi

**Abstract:** The proposed paper focuses on how literature has changed the mental make-ups of individuals. Tremendous social changes have been occurred by revolutionary literatures in different parts of the globe. Say, British Literature, from Chaucer and Shakespeare to Dorris Lessing, has its own impact on British readers as well as on the entire world. Russian, Japanese, African, Arab, French, German, Canadian and Egyptian or any other nation's literature in their own respective languages or in English have their specific social frameworks to express, propagate, suggest, rejuvenate the existing social norms. With a historical perspective, every nation goes on with a set of thoughts in action affected by economic, scientific, artistic, political and religious movements in their societies. The society is a very complex entity to define in its fullest sense where every single aspect of human life converges in a specific way and creates a harmonious pattern to live in or a social unrest to settle down.

Literature works in two ways; it mirrors and reflects the society as well as it shows the ideal states to society to become like so. Here, the paper is designed to show the effects of words through fictional narratives in forms of Literature which has cultivated the paths to walk on to change the psyche and actions of Muslims in India. It discusses the consequences and outcomes of the works of legendary Female Muslim Novelists in Urdu e.g. Ismat Chughtai, Qurratulain Hyderand; Muslim authoresses in English e.g. Attia Hussain, Rokeya Shekhawat Hossain and Noor Zaheer. This paper is an attempt to show how Literary expressions have been changing the whole picture from outside as well as from within in Indian Muslim worlds with controversies and difficulties to cope up with. Personal narratives through fictional works are the need of the day for Indian Muslim women.

**Key Words:** Islamic Feminism, Indian Female Muslim Writers, Indian Literature.

‘If you want to change the world, pick up your pen and write.’

– Martin Luther King Jr.

## Untold Story in a Collage: Hemingway's *In Our Time* and "The Snows of Kilimanjaro"

Madoka Nagado

**Abstract:** The unique structure of Ernest Hemingway's short story collection *In Our Time* has been widely discussed in the context of Hemingway's painterly techniques. Although it took a different form as a short story, the disordered pattern of chronological time and fragmented episodes is reiterated in "The Snows of Kilimanjaro," in which the narrator distinguishes stories that can be dictated from ones that cannot. By drawing on Cubism art concepts, this paper considers the significance of such 'dictability' in relation to Hemingway's concept of storytelling in autobiographical fiction.

**Keywords:** Hemingway, Cubism, Modernism and experimentalism, Autobiographical fiction.

### Introduction

In *A Theory of Literary Production* (1966, translated in 1978), Pierre Macherey reveals the illusion of unified texts: every book that was and will be written is always "incomplete" because it can never say everything; all that can be done at best is to insinuate "the possibility of saying something else" (82). Therefore, Macherey goes on, the first thing we, as readers, should do is to recognize such incompleteness—which he refers to "the area of shadow"—in literary production, as this incompleteness will open up "the initial moment of criticism" (82).

Ernest Hemingway, probably intuitively, was aware of the area of shadow; *no* book ever written by anybody can be completed, or, on a personal level at least, *he* can never put everything he intended on paper. The extent to which the dilemma posed by textual 'said' and 'unsaid' contributed to Hemingway's writing style, particularly of the idea of deliberate omission, does not go beyond mere speculation. All we know is that in a 1958 interview with George Plimpton, Hemingway explains his famous iceberg theory:

I always try to write on the principle of the iceberg. There is seven eighths of it under water for every part that shows. Anything you

# **Transgressing the Patriarchal Paradigms: Redefining Feminine Beauty in Maya Angelou's "Phenomenal Woman"**

**Pooja Agarwal**

**Abstract:** The idea of female beauty is a construct handed over by patriarchy. The Western ideals of female beauty have led to objectification of woman. This is further perpetuated through visual media, where the woman is seen as adhering to male ideals of beauty—fair skin, petite frame, blue eyes, and blond hair. The current paper studies Maya Angelou's "Phenomenal Woman" against the backdrop of Western patriarchal constructs and reads the poem as a symbolic resistance to patriarchy. Woman has been objectified for the pleasure of man. And when she consents to succumb to pre-set notions of beauty, she succumbs to patriarchy. Angelou has skilfully questioned the female objectification, and has offered an alternative vision of woman's natural and everlasting beauty.

**Keywords:** Beauty, Patriarchy, Objectification.

The idea of female beauty is a construct handed over by patriarchy. The Western ideals of female beauty have led to objectification of woman. This is further perpetuated through visual media, where the woman is seen as adhering to male ideals of beauty—fair skin, petite frame, blue eyes, and blond hair. The current paper studies Maya Angelou's "Phenomenal Woman" against the backdrop of Western patriarchal constructs and reads the poem as a symbolic resistance to patriarchy. Woman has been objectified for the pleasure of man. And when she consents to succumb to pre-set notions of beauty, she succumbs to patriarchy. Angelou has skilfully questioned the female objectification, and has offered an alternative vision of woman's natural and everlasting beauty.

In 1959 when the first Barbie, the fashion doll, was introduced by Mattel, Inc. the doll was the physical manifestation of Western ideals of what has been perceived conventionally as beauty in women. On a 1/6 scale, the doll stood 5'9" tall, with a waist as narrow as 18", and body-mass-index of 16.24, a figure that falls in the category of anorexics. And above all, Barbie was marketed as typically Caucasian, white, blonde beauty. It is a little surprise then that the two most important

## ***Biriyani*zing English: Flavours of Cultural Memories in the Poetry of Agha Shahid Ali**

Jhilam Chattaraj

**Abstract:** The objective of the present paper is to show the manner in which Agha Shahid Ali, the late Kashmiri-American poet, explored his cultural background to aesthetically enrich his poetry. It firstly provides the context in which Ali's cultural memories attained a literary space. Secondly, it studies instances of the English ghazal and explain the ways in which they initiated Ali's *biriyani*zing of English. The paper further illustrates the new relationship between Urdu and English as imagined and realised by Ali. It provides an account on the reception of the ghazal in American poetic circles and its role in the context of new Indian diaspora in a post-global world.

**Key words:** English Ghazal, Indian diaspora, Poetry, Urdu.

Exile, loss and nostalgia imbue the poems of Agha Shahid Ali, whose world was otherwise a carnival of food and music. The late poet, often known as a Kashmiri-American, initially embraced English for practical and creative purposes as Urdu was relevant only at a "culturally emotional" level (Shamsie 2005). But as he matured as a reader, a lover and a poet, he realized the need to identify himself with north Indian Muslim culture in a deeper way (Mehrotra 4). The objective of the present paper is to understand the manner in which Ali applied ethnic moorings to culturally enrich his poetry in English. It will analyse how Ali's efforts towards creating a *mélange* of cultural memories and poetic styles, materialised his attempt at "biriyanizing" English (Mehrotra 4-5).

Agha Shahid Ali was born into a Shia Muslim family. His parents were teachers and harboured a liberal mind set. In the year 1975, after completing his study at University of Kashmir, Ali went to America to pursue Ph.D. at Penn State University. From then on, till his death in 2001, he lived there as an academician and a poet. Over the years, his poetry emerged as an "exploration of ethnicity" (Paranjape 2). His poems narrate memories of his parents who once encouraged him to build a temple in the house, with idols of Hindu gods. Ali also craved for Kashmiri food in the Pandit style which completely vanished after

## Exploring the Use of 'Spaces' in Susan Glaspell's *Trifles*

Ananya Bhattacharjee

**Abstract:** This paper is an attempt to critically read the 'Use of Spaces' in Susan Glaspell's play *Trifles*. Glaspell's plays suggest that the theatrical spaces not only function as backdrops to the action but become a key element in the dramatic evolution of a character throughout the play. The aim of this paper is to read the 'spaces' in the play *Trifles* by Glaspell and also analyze her use of these spaces to understand the calculated reversal of viewpoint which makes the reader/audience see things from a woman's perspective. In *Trifles*, we see the inter-relationship between space, knowledge and power and also understand how knowledge functions as a form of power for the women. Though Glaspell apparently uses her rooms as distinct from the outside world, inside these very rooms Glaspell shows how their spatial constituents, props, pieces of furniture, and even characters, muffle the ideological apparatus of the outside (patriarchal) order. In *Trifles* Glaspell has tried to show the relationship between her characters and their space as a device to develop the characters' identities and to set in motion the dramatic development of her play.

**Keywords:** Space, Gender, Identity, Power.

Since the inception of theatre, space has always played an important role. The theatrical experience is impossible without a site for performance. Theatre spaces have undergone changes with the passage of time due to various social, ideological and theatrical influences. When theatre came into being, the significance of stage spaces depended on the need of a physical place where the event was to take place. A permanent and general screen was usually used, and specific location was suggested by verbal references and stage properties. In spite of the evolution that stage space went through during the Middle Ages, when the wagons in the Mystery plays generally had elaborate scenery and the Renaissance, when perspective painting was introduced in Italian theatre, together with innovations in lighting, and fire, smoke and flying machinery, the natural evolution of the stage space towards spectacular elaboration was deterred by the advent of Neoclassicism.

## **Questioning the Fetish-‘ism’: De-‘ism’ization of Theory from the Western Pages to the Practical World**

**Sayan Dey**

**Abstract:** In the hyper-active post-industrialization era, human existence is consistently governed by the multitudinous, galactical abyss of the philosophical and theoretical paraphernalia which has been invading and interfering since the mid of the nineteenth century. The evolution of theory can be esteemed as a literary transgression or an intellectual interruption cascading from one generation to another and making an effort to enrich every possibilities of the global human race. It has not only nourished a rational environment but also nurtured a highly advanced society where the traditional issues of existence cease to exist. In the present socio-cultural, economic and political scenario theory has implemented the inter-disciplinary and intra-disciplinary machineries to slice through the geographical borders, across the domestic walls into the coffee houses, lecture theatres or the round-table conferences. But, unfortunately its practical implications has failed to both globalize and glocalize. Rather, it is suffocatingly embossed within the linguistic creativity of a highly acclaimed individual or is verbally wasted away in the oral discourses. In fact, people seem to have developed an epidemical inclination towards suffixing ‘ism’ with any regular words and masquerading it as theory. Despite intellectual advancements the lack of hypotheticality cannot be ignored. The following paper makes an attempt to investigate, explore and question the value of philosophizing and theorizing in the present era.

**Keywords:** Hyper-active, Multitudinous, Galactical, Paraphernalia, Glocalize, Hypotheticality.

The mid-nineteenth century is demarcated as the most crucial period in the field of English literature as it nurtured, practiced and evolved a new facet called ‘Theory’ adding another feather to the multi-dimensionality of literary studies. With the passage of time the concept of theory blazed past its bracketed image of a simple literary aspect and emerged as a revolutionary weapon inducting creative seeds of thought and embarking upon a multidisciplinary journey. As a result literature explored, questioned, violated and uplifted the inter-



## ***Such a Long Journey:* Towards the Cultural Root**

**Anita Yadav**

**Abstract:** Rohinton Mistry has emerged as a socio-political novelist on world literary scene. As an expatriate writer Rohinton Mistry is very sensitive to the ethnic anxieties felt by the Parsis. His works are the best reflection of the Parsis' insecurity and identity crisis. His characters express his concerns for minuscule minority in India and describe all the concerns of the modern-day Parsis. Rohinton Mistry's first novel has focused on the hopes and fears, dreams and aspirations, frustrations and anxieties, customs and beliefs, strengths and weaknesses of his community. *Such a Long Journey* is set against the backdrop of the Indo-Pak war of 1971 and the emergence of Bangladesh as a separate independent nation. While encompasses various issues of political turmoil, the novel is the story of the journey of life and times of Gustad Noble, a typical Parsi. It becomes clear that it is not only a saga of middle-class Parsi family, but it also encompasses the national and international scenario.

**Keywords:** Parsi literature and culture, Identity crisis, Sense of alienation, Migration, Rootlessness, Marginalization, Sense of guilt and nostalgia.

Literature has always been an impressive tool in writers' hands by which they explore contemporary issues in society. Literature is an expression of thoughts and notions of writers' consciousness and associate with their intellectuality on the basic ground. It is close to most intimate consciousness of life and society where it develops. It aims to fulfil some thoughts, and acts upon for the human's welfare. When writer broods over on any issue, literature reflects it in his literary works. Among the literature of the world, the Indian-English literature is impressive and dynamic branch of literature having inheritance from Vedas to the modern Indian English literature. Indian English Literature refers to the body of work which is written by writers in India in English as well as it is also associated with commonwealth literature and has great place in the world literature.

## Making Connections: *Hullabaloo in a Guava Orchard*

Smruti Chaudhari

**Abstract:** Literature is a fusion of the social, cultural and personal experiences of the writer. The reader uncovers the text by adding his perspectives and reflections to it. This paper explores the associations that I could make with Desai's *Hullabaloo in a Guava Orchard*. A lot of them are a result of my background and that is how each reader's interpretation enriches the text. This aspect of literary texts, their open-endedness, lending themselves to rework in the reader's mind is examined through the example of the text in question.

**Key words:** Literary texts, Connections, Culture, Real-life.

About poetry, Eliot says, "The poet's mind is in fact a receptacle for seizing and storing up numberless feelings, phrases, images, which remain there until all the particles which can unite to form a new compound are present together" (Eliot 19). In fact this holds true for any kind of literature. What a writer sees around is what (s)he pens down. One is influenced by one's environment. All literature draws from either personal experiences, or what Jung calls, 'collective unconscious' which is a reservoir of "latent memories from our ancestral and evolutionary past" (McLeod).

However, when a reader reads a text, he may or may not be able to decipher the exact intentions of the writer. He adds his context to the text and reads it from his perspective. He does understand that reading literature is about decoding the message, the symbols and metaphors which are incorporated. "...there's no such thing as a wholly original work of literature" (Foster 20). Hence, he makes connections between the happenings of the text with his backdrop.

Kiran Desai's *Hullabaloo in a Guava Orchard* is a satire on the workings of the Indian government, the blind faith that Indians have in anyone who poses as a sadhu. The text unfolds in a way that Amma foreshadows,

But the world is round, [...] Wait and see! Even if it appears he is going downhill, he will come up out on the other side. Yes, on top of the world. He is just taking the longer route". (Kakutani)

# Effectiveness of Communication Accommodation Theory (CAT) in Teaching of English as a Second Language in India

Manju Gupta

**Abstract:** The paper discusses the relevance of the Communicative Accommodation Theory (CAT) applied to the teaching of English as a second language. CAT deals with linguistic variation, more specifically, with the results of adjustments and accommodation made by the teachers and learners during the communication process. The adjustment can be convergent or divergent. In a convergent situation the teacher tries to obtain learners' approval and/or to promote communicative efficiency; teachers tend to adjust their discourse to each other aiming at intelligibility through mutual identification. However, in a divergent context, teachers try to maintain a positive social identity with learners, thus causing a distant relation between teacher and taught. The present paper is an attempt to study the effectiveness of CAT as an adequate English Teaching model.

**Key words:** Communication, Accommodation, Theory, Teaching of English.

## Introduction

In general, people study English for better communication, international understanding, higher education and researches or for getting a better job and livelihood. They interact in English with the native speakers in general but with the international speakers for their professional or vocational work. In the twenty-first century, where knowledge and technological explosion are there, we are growing as global village. Students need to develop understanding of worldly knowledge to keep pace with the social change. To make the students competent with good communication skills, teachers should ideally be fluent in spoken English and in creative writing. The situation nowadays is shifting to a scenario where the English language is growingly being used for communication worldwide between speakers of other languages. English is spoken all over the world and, consequently, it has become a *lingua franca*, a real international language. For this reason, there has been a lot of concern in relation to what model—or models—

# Ethical Issues in E-Learning

Kiran Arora

**Abstract:** E-Learning environments require policies balancing different expectations of participants and considering how the users perceive ethics during online learning. The emergence of the information age has changed the world forever. The Internet and frantic growth in communication technologies have had one of the most profound and visible effects of any invention in modern history. Web technologies have changed how we communicate, how we make purchases, and how we learn and educate ourselves. There is a strong belief in the education community that the traditional teaching-learning models do not scale to meet the new challenges created by emerging technologies. E-Learning provides all the necessary tools to meet those challenges. E-Learning is available to anyone, anywhere in the world; all a learner needs is the access to a Web browser. E-Learning is described as online delivery of information, communication, education, and training. E-Learning is also a good example of the convergence of the learning and the Internet. While the global increase in the use of the Internet has provided numerous benefits to our colleges and universities, it has also extended traditional problems of cheating, plagiarism, and violation of privacy, vandalism, theft, and spying into the cyberspace. Although E-Learning has provided the learner with all the freedom to access and manage information, it has also created new issues around ethical learning practices, personal integrity and accountability. This paper will discuss various issues in an E-Learning environment.

**Keywords:** E-Learning, Internet, Communication, Ethical practices, Accountability.

## Introduction

To begin with, in general terms, ethics is about 'what people should do'. Ethical questions arise, when different interests of individuals conflict and thus there is need for a higher level of principles that are fair to the rights of all concerned (Schultz 2005). These principles are fair in the sense that all members of the society accept them as binding, in order to solve the conflict of interests.

# **E-Learning: A Leap from Dynasore to Digital Age**

**Kiran Arora**

**Abstract:** The Digital Age is a period in human history characterized by the shift from traditional industry that the industrial revolution brought through industrialization, to an economy based on information computerization. Gone are the days of merely reading, writing and arithmetic. Modern society needs ICT literacy. Digital literacy is critical to the development of higher education as digital technologies provide new opportunities to enhance teaching, learning, research and the management of organizations. Information explosion and constant geographical space demands storage of the learning resources to be in the digital forms, the e-form. This evolution of technology in daily life as well as of educational life style, the information age has allowed rapid global communications and networking to shape modern society.

**Keywords:** Digital evolution, Technology, Literacy, Information.

Traditional teaching is concerned with the teacher being the controller of the class the students have joined into: The teacher plays the role of instructor (in the form of lectures) and power and responsibility are held by the teacher. With regard to curriculum and content teacher is the decision maker. He treats students as having knowledge holes that need to be filled with information. The content and delivery is considered to be the most important and students try to master knowledge through drill and practice and the result is rote learning.

Students gain information generally for purposes of getting a decent evaluation on a test. Subsequently, students are less inclined to recollect what they realized on the ground that the idea stays conceptual, hypothetical or separated from direct experience. So much so ever teachers cannot figure out whether students can interpret what they have realized into the functional abilities, applications and propensities for brain that would be helpful in life outside the portals of the school or college.

Unlike traditional methodology of classroom teaching modern methodology is much more student centred. The main role of teacher

## Short Stories

### A Pathan Soldier

Stephen Gill

*This story is set in 1971 when the tragic events unfolded in the region known as East Pakistan, now Bangladesh. The barbarous rape seemed unbelievable but it is a fact. Within a few months three million Bengalees were killed and ten million escaped to the neighbouring country of India. Out of the atrocities there emerged a new country, called Bangladesh.*

**The infant** raised his tiny soft hands, giving the sweetness of a smile, as Daud Khan took his machine-gun to fire at close range. Perhaps the infant thought the man was offering him a toy. Close by, the parents of the infant were lying besmeared with blood. The hands of Daud Khan began to tremble and the room began to spin. He was about to turn away when he heard Captain Ayub shouting, "You, coward!" Like lightening the Captain rushed forward and finished the job with his Chinese revolver. Daud Khan wished to snatch the Captain's weapon to kill him instead. Instantly he realized that in the army such actions were unacceptable.

When evening approached, Daud Khan returned to the Dacca camp with other soldiers. At supper, all of them shared the stories of their kills, but Daud Khan was uncomfortable in that setting. The infant reminded him of his own son whom he had left in his village. At the same time, the action and the words of the Captain were torturing him. It was disgraceful for Daud's tribesmen to attack an unarmed person, particularly treacherously. He remembered his tall grandfather who once gave a night's rest to a stranger, whom he recognized in the oil-lamp's dim glow as his old enemy. That night his enemy was his guest and therefore his grandfather treated him in the tradition of a Pathan's hospitality. In the morning, he bade him farewell with due respect.

Daud Khan was the only one from his tribe to join the army. His conscience often pricked him for deserting his centuries-old traditions; one of those traditions was the love for the nomadic life. Before Daud Khan was sent to Bangladesh he was told by a non-Pathan officer that

## The Miraculous Escape

**K.V. Raghupathi**

In the last years of twentieth century I was leading a wanderer's life in search of meaning of existence. It was in one of these years my elder brother was to get married, and the ceremony was arranged at Guntur.

I had no sense of elation at this event. Nevertheless, I decided to attend it. As I had failed to get a train with reservation, I travelled by bus to reach the place.

When the bus reached the final terminal, it was half past three, and I stayed back as it was too early for me to take a route bus. I shunned auto riding at that hour fearing that I would be taken round the city and dropped at some place which might cause me confusion.

The grey sky broke as I spent my time strolling around and the purple sky appeared in the east creating space for the birds to be more active and mischievous.

I left the place taking one of the route buses to reach the venue of marriage. As per the direction and instruction of the driver I got off and made my way to the venue, supplemented by the directions rendered by passers-by.

After making a few pleasantries exchanges with my relations and sprinkling turmeric smeared rice on the couple, I walked into the dining hall and had my delicious food. It was a simple ceremony as both the parties hailed from middle class.

The marriage was over and all the guests had drifted off. So too I. This time for my return journey I did not want to travel in a bus fearing of strain. Intending to go by train, I reached the Railway Station on foot watching the city's growth and development in terms of huge buildings that accommodated various government and private offices, spacious roads with dividers and butterfly lights, and immaculate shopping complexes. The city seemed to have grown well and picked up the contours of a modern city, I could see after almost twenty years since I last visited.

## Poems

### The Touch

**K. Satchidanandan**

The ocean knows the touch  
of the fishing net.  
The sail leaps up at  
the wind's touch.

The river identifies every touch:  
Of the woman coming to collect water,  
Of the washerwoman,  
of the one who comes to draw sand,  
of the diver  
of the one who means to drown himself.  
Thus it laughs, grows pale,  
lifts up the fish, freezes.

The tree gets excited  
at the touch of the watering girl  
and shudders at that of the wood-cutter.

The rose bends down  
for some to pick flowers  
and hurts some with her thorns  
as they touch her differently.

Children know when  
the adults touch them  
whether it is affection or desire.

Books understand from the fingers  
that turn their pages whether it is  
a reader or researcher.  
Even the computer keys know



## **When I Enter You**

**K. Satchidanandan**

When I enter you,  
I am entering a gorge  
God had opened for me  
in Syria's Maloolaa.  
To arrive there I travelled along  
clay-hills and wet valleys,  
along words, thirsts and songs.

I know this moist red earth  
and this pouring rain.

Someone is pursuing me  
with an open sword,  
that is why I speed up  
even on this slippery terrain.

Palm trees and camels  
should not see me.  
I should reach the land beyond  
before night arrives.

Here, I am rising,  
to the rainbow with  
eighteen colours.

Lord,  
your country has come.

## Killing a Tree

K.V. Raghupathi

It went on for three hours.  
Blow after blow  
Branches fell like chipped stones.  
In the afternoon the tree looked  
like a monument from a distance.

The sound of axes and the shouting of cutters  
went on till the mid sun became orange  
and the sky purple in the short sad evening.  
Branch after branch crashed down,  
leaves fell off like blown petals from a roof top.  
All was gone.  
Limbless and bare, its twisted boughs  
like stunted hands of a grown-up boy.  
The tree at last looked  
like a tree in Act I of "*Waiting for Godot*".

It went on for hours in the darkness  
until the half-sliced moon appeared in the east.  
Only the trunk and roots remained.  
The sound of proclain followed by the sound of the roots shrieking.  
Now all sounds merged with the night's silence.  
The sharp moon descended, the soft sun rose from the silent clouds.  
All was gone. Only a crater with uncovered cut roots  
that looked like a surrealist painting on a war memorial.

## I Envy You

K.V. Raghupathi

The weak sun has pulled up  
The sky is clear with birds leaving no marks  
The dogs keep barking  
The street hawkers making noise with the unmarried girls.  
The babe is asleep, unperturbed.  
I envy your long hours of '*susupti*'\*.  
When can I get it back?  
I take your spongy palms in mine  
and I don't know when my heart would be like.  
Beware, my child  
when you grow full like me  
all will be gone forever.

- It is a state of mind described in the Indian Philosophical tradition as "dreamless state."

## Bewitched

Chandra Shekhar Pal

She melts my soul with her  
Saturnine Cries,  
Riding a Chalice, with wings spread  
Far and Wide,

The bespectacled moon falls &  
Kisses her flight,  
Hush! ...she sings...putting to rest  
The somatic mind...

The shadows of lust torment now  
& then,  
Her licentious rake, She spawns...  
not in vain, Twilight dawns on her Divine face,  
Ahhh! the bewitching Smile,  
Entwines her holy grace...

May be the heart is too small a place  
to dwell upon,  
She weeps a trillion tears, till the  
Times provoke me to yearn;  
Lost am I, in the realms of this  
Wilderness, the Somniferous Aroma  
of her laconic speech,  
My rapturous Delights,  
My despairing shrieks, have all become

## After the Riot...

Chandra Shekhar Pal

But you never came home...  
In the streets  
The Leering Hyenas..

Celebrate a ritual of Blood..  
And the unholy night  
Oozes through  
Benumbed lanes..

Searching for another victim..

The hunt goes on...  
Mother!its dark,so dark...  
Will you show me the way?  
They pushed a bullet through my eyes  
Mother...will you wipe my tears?

And in the flickering room,  
Childish lips  
Turn into a fervent prayer  
To a forbidden God..  
Before the candle blows out...

Death becomes an attitude,  
Just an attitude...

## **Agony Underneath**

**Qudsi Rizvi**

Behind the placid demeanor  
beneath calmness and worn poise  
the subterranean currents reside  
Desires, wishes and passions collide.  
Natural yearnings are made unnatural  
Hearts delicate become cold and dry  
the spring of love does flow but in vain!  
Sophistication suffocates beings in pain.  
O!How we murder the instincts natural  
Weapons of 'repression' we learn to apply  
Hearts pure and fresh no longer remain  
when birds are caged in customs insane.  
Flowers of youth wither and droop  
Birds of prey pounce and swoop!

## Irrational Love

Qudsi Rizvi

Sorrow I saw upon the visage  
Full of radiant beauty in shade

Of the pains writ and the wishes  
Lying beneath in dark anticipation.

Blush, the pain smeared face  
And the eyes, anguish laced.

Drained, the natural colours showed  
How unspoken misery stung low!

Reason chide at being irrational  
When in Love, the heart soars high

Transcends in the noble hearts  
Noblesse madness, filled with bliss!

## Oblivion

Qudsi Rizvi

Nothing in front  
Just a *colourless conscience*  
Flowing peacefully  
**indifferently** drifting  
towards oblivion.  
No sudden burst  
No popping up of waves  
Sea of past is distant  
its waters are *calmly reticent*.  
Ocean of life so vast around  
Islands float here and there  
some with greeneries  
some wild and dry  
Cross they not the path  
indifferently drifting  
**towards oblivion.**



## Book Review

### *Indian Fiction in English: Mapping the Contemporary Literary Landscape*

Jaydeep Sarangi

*Indian Fiction in English: Mapping the Contemporary Literary Landscape* (eds.) Sajalkumar Bhattacharya, Arnab Kr. Sinha and Himadri Lahiri. New Delhi: Creative Books, 2013: 432, Rs. 1,600 (Hardbound), ISBN-978-81-8043-108-1

- Book Review: Jaydeep Sarangi, Kolkata – 700 035.

The Indian writer and philosopher Raja Rao wrote,

“Truth, said a great Indian sage, is not the monopoly of the Sanskrit language. Truth can use any language, and the more universal, the better it is. If metaphysics is India’s primary contribution to world civilization, as we believe it is, then must she use the most universal language for her to be universal.... And as long as the English language is universal, it will always remain Indian.... It would then be correct to say as long as we are Indian—that is, not nationalists, but truly Indians of the Indian psyche—we shall have the English language with us and amongst us, and not as a guest or friend, but as one of our own, of our caste, our creed, our sect and our tradition” (quoted in Kachru, *The Alchemy of English*, 1986, p. 12).

The interplay of a multi-dimensional matrix and deep seated philosophical concerns marks a discernible shift in the corpus of Indian English fiction. Consequently, Indian English fictional scene has become variegated, complex and thematically attractive.

The scope of fictional concerns of writers from India to the global and transnational readers has emerged as a significant literary body of discourse. The literary map of Indian Fiction in English has been enriched by fresh entries which uncovers its protean identity. Divided into seven distinct sections, this timely anthology has included twenty-six scholarly articles and an interview with Tabish Khair. This anthology is a collective engagement which makes the book a special one with its wide scope and multiple aspects. A long scholarly introduction draws

## **Seminar Reports**

### **Two Days UGC Sponsored National Seminar on THE NEW MILLENNIUM: THE FIRST DECADE OF INDIAN WRITING IN ENGLISH**

**6-7 February 2015 by Department of English, Smt. S.R. Mehta Arts College, Ahmedabad, Gujarat, India.**

**Shobhana Nair**, Convenor UGC Seminar and Associate Professor (English).

The 2 days UGC Sponsored National Seminar on THE NEW MILLENNIUM: THE FIRST DECADE OF INDIAN WRITING IN ENGLISH was held on 6-7 February 2015 by Department of English, Smt. S.R. Mehta Arts College at Ahmedabad Management Association, Gujarat University V.C Dr. M.N. Patel delivered the presidential speech at the inaugural session. Key-note speaker Dr. Rajul Bhargava, Retd. Professor and Head, Department of English, University of Rajasthan, emphasized on the key words of the theme of the seminar: Indian Writing and English. She charted out the crucial issues to be deliberated during the course of the seminar before presenting an overview of the history of IWE and stressed on the need for looking at the self-narratives written during this phase. Her observations about the different class of writers who have contributed in this millennium and found a place both nationally and internationally proved fruitful to future researchers. She also examined the coming up of popular fiction and the rationale behind the international awards and the strategies adopted by the present-day writers and publishers. She emphasized on the need to explore Journalistic writings in India. The other dignitaries who graced the occasion and chaired the six technical sessions include well-known author Esther David, Former Vice Chancellor of Gujarat University Shri A.U. Patel, litterateurs such as Dr. Indira Nityanandam, Dr. Ranjana Harish, Dr. Rita Kothari (IIT, Gandhinagar), Shri T.J. Purani, Dr. Neerja Arun, Dr. Rupali Burke & Dr. Darshana Trivedi ( Head, Dept. of English, Gujarat University). Each session had 3 invited paper presenters whose presentations luminously contributed towards the grand success of the seminar, the proceedings of which will be shortly

## **One Day UGC Sponsored National Seminar on “Bio Inspired Computing”**

**14 March 2015 by Post Graduate Department of Computer Science  
of Khalsa, College for Women, Amritsar, Punjab, India.**

**Manjit Singh Gill**, HOD, Department of Computer Science.

The Post Graduate Department of Computer Science of Khalsa College for Women, Amritsar organized a one day UGC Sponsored National Seminar on “Bio Inspired Computing.” The occasion was graced by revered dignitaries and delegates. They were accorded a warm welcome by the principal Dr. (Mrs.) Sukhbir Kaur Mahal and the Head of Department S. Manjit Singh Gill. The theme of the seminar was selected keeping in mind the latest innovations and research happening in the field of Computer Science.

Dr. Gurvinder Singh, Professor and Head, Department of Computer Sc. & Engg. delivered the keynote address in the inaugural session. He expressed his views regarding mimicking the biological systems that has been the attraction of researchers in the fields of Computer Science, Neuroscience and Biology for long time. He emphasized on the need of introduction of inter-disciplinary courses and research work. We as humans are scratching the layers of nature and re-inventing the concepts that nature has already established. He deliberated that developmental biology requires three principles of organization characteristic of living organisms: multicellular architecture, cellular division, and cellular differentiation. Implemented in silicon according to these principles, new computing machines are able to grow, self-replicate, and to self-repairable.

Guest of Honour, Dr. Arvind Kalia, Prof. Dept. of Computer Science, HP University, Shimla addressed the delegates by expressing his views on how nature has inspired computing. He deliberated that biological inspiration in the design of computing machine can allow the creation of new machines with promising characteristics. He appreciated the theme of the seminar, that it covers the broader areas of Mathematics, Computers and Biology.

## Workshop Report

### UGC Sponsored Two Days National Workshop on “Human Rights/Environmental Right, Right to Health”

March 13-14, 2015 by Department of Political Science, PCMSD College for Women, Jalandhar.

**Geeta**, Associate Professor, Department of Political Science.

Two Day National Workshop on Human Rights/Environmental Right, Right to Health sponsored by UGC, New Delhi, was organized by the Department of Political Science of PCMSD College for Women, Jalandhar. This workshop was organized to promote awareness among masses regarding Right to health and Right to environment as an important Human Right. The rapid acceleration of science and technology has affected the natural human surroundings badly. Every human being needs clean air, water and land to live and to survive. But environment degradation has spoiled natural surroundings and absence of clean environment violates our Right to health and violation of this right is a major threat to the world. Organizing committee consisted of Principal, Dr. Kiran Arora the patron of this workshop, Mrs. Tripta Handa, Associate Prof. of Political Science was the co-ordinator of the workshop, and Mrs. Geeta Kahol, Associate Prof., was organizing secretary. On 13<sup>th</sup>, Chief Guest of the workshop was Dr. (Prof) Rakesh Mahajan, Dean, College Development Council, GNDU, Amritsar. Keynote speaker was Dr. (Prof) Subhash Brahmabhatt, Principal, H.K. Arts College, Ahmedabad. Guest of Honour was Dr. V.K. Tewari, former Principal DAV College, Jalandhar. Inaugural address was delivered by Dr. (Prof.) Satish Verma, Dean Faculty of Languages; Director (Youth Welfare) Punjabi University Patiala in which he said that Human Rights should be given to all equally. As a human being we should also think of Rights of animals and nature and by destroying our environment, we have destroyed our health.

Eminent scholars invited as Resource person for technical session were Dr. Swaranjit Kaur, Co-ordinator Centre for Human Rights and Duties, Mr. Saikat Banerjee, Assistant Professor, Department of English,

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- An abstract of not more than 200 words and 4-5 keywords should also be provided.
- The recommended length for research paper is 3000 words.
- The writers should strictly follow MLA style of documentation, 7<sup>th</sup> edition (2009) for their critical articles.
- Book reviews should be followed by copies of the original books sent to the Editor.

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