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Editorial

The July 2018 issue of GNOSIS had a very warm response from the readers in India and abroad that articles have been flowing in quick succession to fill the folder for this issue even before the deadline of 10 May 2018. The thumping reception of the journal shows the depth of multicultural issues in literature to which critics and readers are attracted. As a journal committed to quality research and writing, we are aware of the need to delink quality from publication cost. Hence, our decision to charge no publication fee from the scholars whose papers will be published in the issues of GNOSIS. At the same time since GNOSIS is a self-financed venture, co-operation and support in the form of subscriptions are solicited from the readers and admirers of English Literature and Language from all over the world. It is my honour and privilege to inform all the well wishers of GNOSIS that GNOSIS has been included in the approved journal list of UGC with serial number 48815. On behalf of the entire family of GNOSIS I would like to thank the officials of UGC for recognising the hard and honest work put in by each and every member of GNOSIS and enlisting it in the approved list of journals. I would also like to take this opportunity to thank all the Academicians and well wishers of GNOSIS who recommended GNOSIS to be included in the UGC list. There are twenty three research/critical articles and twelve poems in this issue. Before concluding, I would like to express my sincere gratitude to my reverend Associate Editor, Dr. Indira Nityanandam and our esteemed members of the Board of Advisors and Review Editors for their selfless and tiresome efforts in assessing the articles very sincerely and giving their valuable remarks to bring out this issue in such a grand manner. I am also grateful to the revered contributors who have made this issue of the Journal a beautiful reality. Wishing all the readers a mental feast. Happy Reading!

Dr. Saikat Banerjee

Editor

Baudelaire's Quest for 'New' in *The Flowers of Evil*

Amitabh Roy

Submitted: 18 October 2017 , Revised: 5 May 2018, Accepted: 15 June 2018

Abstract: Baudelaire, the most discussed Modernist city poet was a master of symbolism. He did not only follow the long nurtured symbols of traditional poetic world, rather created his own symbols which are new, interesting and enthralling. His use of images and symbols makes his poetry a complete tale of darkness and ennui. Still a hidden desire of 'new' makes him stand apart from other poets of symbolism and modernity. Baudelaire's so called dark poetry needs much closer reading and analysis in order in order to delve deep. Unlike a typical storyteller, Baudelaire does not like to express his thoughts and feelings in an explicit manner. Rather, he enjoys the poetic bliss and leaves certain things for readers to imagine. His cunning use of images and symbols give his poetry a beautiful grandeur. Though most of the critics label him 'anti-life' and worshipper of death; a careful study of his used symbols may lead a researcher towards a hidden treasure house of optimistic future. The hope of a 'new' dawn is buried under his utmost disgust, angst and sense of overwhelming despair. It is left to the readers to interpret his poems based on their own perception.

Keywords: Dark, Despair, Ennui, Symbolism, Modernity.

Baudelaire, a precursor of Symbolist movement in literature and an isolated genius of the nineteenth century France became a universally acclaimed name in the days after his death. Baudelaire's *Les Fleurs du Mal* (The Flowers of Evil), a classic of modern poetry presents a new kind of images. Baudelaire's sonnet '*Correspondences*' included in *Les Fleurs du Mal* is one of the seminal influence of Symbolist movement. His *spiritus mundi* is replete with dark and despondent symbols in an apparent look, but if we care to delve further, a new vision of meaning opens before our eyes. Though much attention has been paid towards the 'evil' by the critics, we should not overlook the 'flowers' that Baudelaire has found here also.

A careful study of these images and symbols establish Baudelaire as a poet of affirmation. He not only revealed the dark existence, he nurtured a silent hope of the bright dawn. He knew well that darkness of night gives birth to a new dawn. Such hidden assertion of affirmative outlook remains unnoticed by most of Baudelaire's critics. He is, therefore, easily marked as 'poet of death' or worshipper of negativity. The monarch of 'symbolism' kept his vision of 'new' dawn hidden under a garb of darkness and ennui. Unfortunately, critics do not pay attention to this hidden hint of positivity and affirmation. A close reading of his so called dark poetry reveals before us a ray of hope which is otherwise subdued by his lifelong bitter experiences and misfortune.

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Dickensian Echoes in D.H. Lawrence: A Study in Comparison

Richa Bhardwaj

Submitted: 4 April 2018, Revised: 15 May 2018, Accepted: 15 June 2018

Abstract: The formal contrast in the novels of D. H. Lawrence and his great predecessor Charles Dickens is sometimes so apparent that it can make one lose sight of the essential continuity that underlies their work. Lawrence's open-ended narratives that capture the inner life of characters may seem a far cry from Dickens's novels that have intricate plot construction, closed endings and use the moralizing voice of a third person narrator. While the obvious differences between the two novelists serve as a tribute to their originality, the similarity in their novels is far too elaborate and extensive to be merely incidental and forms the bedrock of their work.

Key Words: Community, Industrialism, Instinct, Utilitarianism, Socialistic Ideal.

Born more than seventy years apart, Charles Dickens and D. H. Lawrence are the major novelists of their respective eras whose differences seem more obvious than their similarities. However, Lawrence can be seen as taking ahead the legacy of his noteworthy predecessor. Although apparently relatively untouched by the modernist predilection for experimentation, Lawrence's open-ended narratives that focus on the internal/elemental life (carbon) of characters offer a sharp contrast to Dickens's novels that have intricate plot construction, close endings and rely on an impersonal narrator's moralizing voice. Still the two writers can be seen as kindred minds and souls, who, while taking recourse to different ways and methods, share a broad human sympathy that is reflected, for example, in their portrayal of the life and rhythms of working class. A clear apprehension of the two novelists' strength, their locating the seeds of change within the individual and speaking for the flow of sympathy among human beings makes one see Lawrence as imbibing Dickens's influence and working in the main tradition of the English novel. It is the same generous sympathy that is at work in a novel like *Lady Chatterley's Lover* (1928) and gives it

the ideas and preoccupations of his great Victorian predecessor in a most accomplished manner.

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A Critical Assessment of the Epistemology of a Queer Hero

Mohd. Ahmar Alvi

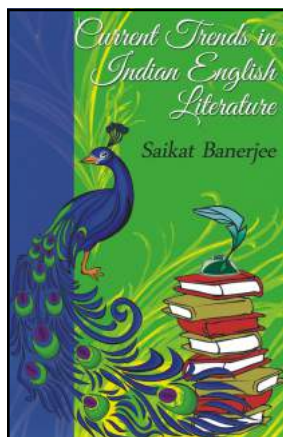
**Submitted: 29 May 2018, Revised: 23 June 2018, Accepted:
30 June 2018**

Abstract: Ever since the notion of ‘hero’ and ‘heroism’ infiltrated social and cultural imaginaries, much mutation and modification has been witnessed in these categories. Nevertheless, ‘masculinity’ and ‘prowess’ have seemingly ingrained as the two ever-lasting, underlining features of the category ‘hero,’ the corpus of literature has offered. The refusal of these two features to die down is the negation of a more inclusive paradigm offering space and validity to queer sexual and gender possibilities which decline to practise veritable ‘masculinity’ and ‘prowess’ as the two set ‘heroic’ behaviours. Consequently, those who do not comply with hetero-normative-identificatory sexual categories and conventional gender roles are held pervert and denied recognition of ‘hero’ as their sexualities are regarded as ‘immoral’. This paper will engage with the critical study of this myopic understanding of the notion of ‘hero’ and ‘heroism’. To this end, the paper attempts to look into how the definitions and rubrics of the category ‘hero’, ‘anti-hero’ and ‘villain’ have been interpreted and how our approaches to the interpretation of these definitions and rubrics can be reoriented in order to expand the contour of ‘heroic’ roles and ‘heroism’ thereby giving a heroic status to characters with alternative sexualities.

Keywords: Hero, heroism, masculinity, prowess, queer.

Indubitably, the notion of ‘hero’, works of literature in the world have offered, has always been a site for contestation and modification at the same time. This phenomenon can be ascribed to the nebulous and impressionistic nature of the very qualities which these works seek in their so-called ‘heroes’. The qualities, such as ‘morally uprightness’, ‘virtuousness’, ‘nobility’ etc., embedded in *Spoudaios*, are subject to different interpretations in different contexts. Moreover, how different one might be in one’s exegesis of these qualities decides the ‘heroism’ of a hero.

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RECENT TRENDS IN INDIAN ENGLISH LITERATURE

Edited by
Saikat Banerjee

Bankimchandra Chattopadhyay's “*Prachina ebong Nabina*”

Anavisha Banerjee

Submitted: 26 April 2018, Revised: 15 May 2018, Accepted: 15 June 2018

Abstract: My article focuses on Bankimchandra Chattopadhyay's essay, “*Prachina ebong Nabina*” (*The Woman of Old and the New Woman*) (1874). Generally, Bankim's fictional writings, especially his novels have been discussed in exploring his representation of women. Since many of the English language scholars have not worked in the area of his non-fictional writing, my article captures the essence of his Bengali language and focuses on his representation and views about women. In “*Prachina ebong Nabina*,” my prime focus is to analyse the position of Bengali women in nineteenth century colonial Bengal. The backdrop of women's reform movement and the Bengal Renaissance underlines the debate between the traditional and the modern woman, thus exploring the title of the essay. The public and the private space for women has been an important part of the Nationalist debate due to the colonial impact of westernization. Bankim's conflicting views about the above issues become an important ground in exploring his position as a writer. Since his essay was published in the periodical *Bangadarshan* (1872), which was seen as the mirror of Bengal, Bankim's position as a publisher, editor and contributor becomes an important ground in exploring his role in influencing his readers during the socio-cultural developments of the nineteenth century. The fictitious letters given at the end of the essay becomes an additional source in my analysis of Bankim's views regarding the position of Bengali women.

Key words: women's reform, Bengal Renaissance, colonial, westernization, tradition and modernity.

This article will focus on Bankimchandra Chattopadhyay's (Chatterjee) (1838-1894), “*Prachina ebong Nabina*” (*The Woman of Old and the New Woman*) (1874).¹ I have chosen this essay since it relates to the theme of western influence on the Bengali Hindu women in nineteenth century colonial Bengal. Bankim becomes an important author in exploring these themes because of his attitude of

Notes

1. See Bankimchandra Chattopadhyay. “*Prachina ebong Nabina*” (The Woman of Old and the New Woman) (*Translation mine*), pp. 298-306.
2. See S.C.Sengupta, “Bankimchandra and the Bengal Renaissance,” pp. 133-139.
3. See M.K. Haldar. “Introduction.” A reference to Bankim’s letter to Kumar Benoykrishna Deb, dated 27 July, 1892, pp. 133.
4. See Bankimchandra Chattopadhyay. “*Bangadarshaner Patrasuchana*” (Publication of Bangadarshan) (*Translation mine*). *Bankim Rachanabali*, pp. 334-338.
5. See Bankimchandra Chattopadhyay. “*Prachina ebong Nabina*,” pp. 304-306.
6. See Shormishtha Panja’s essay in *Signifying the Self* for detailed discussion, pp. 211-225.
7. See Partha Chatterjee’s essay “The Nation and its Women” for detailed discussion, pp. 116-134.

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Nineteenth Century Victorian India through the Eyes of a Woman Traveler Mary Carpenter

Amrita Bhattacharyya

Submitted: 9 May 2018, Revised: 15 May 2018, Accepted: 30 June 2018

Abstract: In the nineteenth and early twentieth century there had been an influx of foreign travellers and missionaries who came to study India and its people. These travellers carried back a portrait of India and its characteristics for their own people. The social, political, cultural, religious and economical features of India were sometimes collected from first hand reports and sometimes from conjectures or hearsay. They commented on the condition of women, children, prison and daily life of India. Among these travellers, I have chosen Mary Carpenter as my focus of study. Here in this paper I will especially focus on Mary Carpenter's *Six Months in India* (1868). I will investigate her position as a feminist missionary.

Key words: Women travellers, women, children, hospitals, prison.

Mary Carpenter (1807-1877) hailed from England and was a social worker. She was the daughter of a Unitarian religious follower named Lant Carpenter. She met Rammohun Roy (1772-1833) during his stay at the house of Miss Castle and Miss Kiddel in Stapleton, Bristol in England in 1833. She visited India in 1868. She worked towards amelioration of the Indian woman whom she found had little or no education as they were married very early. She was very active to abolish the system of slavery in the West. She visited schools and prisons in India and worked for their reformation by submitting reports to the government. She supported formation of female normal schools for training of female teachers, girls' schools and reformatory schools for delinquents. Carpenter writes from a sympathetic point of view and she found that enlightened people were 'anxious to bring Western civilisation into their own country'. (Carpenter 36) Victorian England believed in documentation and preservation of records which sometimes became too deterministic for the colonised people. Edward Said in his book *Orientalism* (1978) notes that the West often held a predetermined

- Burton, Antoinette. "Contesting the Zenana: The Mission to Make "Lady DoctorsforIndia,"1874-1885." Accessed on 15 April, 2018. https://www.ideals.illinois.edu/bitstream/handle/2142/2292/file_1...?sequence=1.
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Nation as Identity in Amitav Ghosh's *The Circle of Reason* and *The Shadow Lines*

Rekha Tiwari

Submitted: 16 April 2018, Revised: 15 May 2018, Accepted: 30 June 2018

Abstract: The terms nations and nationalism despite their common usage, have always been enigmatic terms. The proliferation of theories like post colonialism, multiculturalism, globalization and post modernism have upheld or defied national identities and boundaries. Of the contemporary Indian writers of novels in English, Amitav Ghosh happens to be extremely fascinating with his distinctive originality and flair for experimentation. The present paper attempts to examine his portrayal of diasporic situations and the impacts of the force of globalization in *The Circle of Reasons* and the *The Shadow Lines*, the writers first two novels, for it seems that national boundaries and diasporic thoughts have assumed a central importance in the construction of the novels. Migration and dislocation, indubitably are strikingly significant phenomena of the present time. Amitav Ghosh perhaps believes that no culture is self- contained. Nor can any culture exist in isolation. His stories as such move over countries and continents. The characters go beyond their national boundaries and incidents extend across several locations.

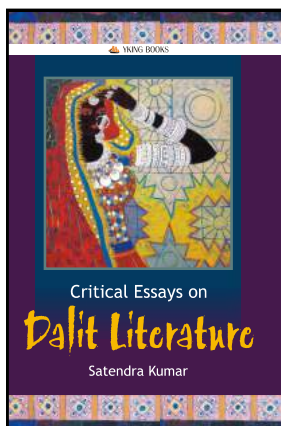
Key Words: Nationalism, Culture, Globalization, Nations, Migration, Identity, Diaspora.

In his novels Amitav Ghosh explores the ideas of Nationhood and Diaspora, ideas that involve relationships between individuals belonging to the same or to different communities that sometimes transgress and transcend the shadow lines of political borders. *The Shadow Lines* is simultaneously about each character's personal identity and probably represents Ghosh's most direct confrontation with nationalism and national identity. Both in Political Science and Geography there is a specific definition of a country or a state. The work 'Country', however, bears a specific meaning to a man. A man's entire entity of present, past as well as future is associated with his own country or native land or homeland. On the background of that crisis Amitav Ghosh writes an

The structure of the novel is a complex jigsaw puzzle carefully crafted with its pieces seemingly strewn about with haphazard randomness. Both the narrator and the reader discover through this artistic form that the world is not a simple place that can be seen in an atlas. Though the solid lines that divide the nations may not be clearly visible, they are in fact an inexorable fact, as they lead to political aggression and violent bloodshed.

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CRITICAL ESSAYS ON DALIT LITERATURE

Edited by
Satendra Kumar

Food Metaphors in Chitra Banerjee Divakaruni's *The Mistress of Spices* and *Sister of My Heart*

Manreet Dhaliwal

**Submitted: 31 May 2018, Revised: 13 June 2018, Accepted:
25 June 2018**

Abstract: Chitra Banerjee Divakaruni is an Indian American woman writer who continuously returns to her indigenous Bengali culture in all her works. Among the several aspects of her native Bengali culture that Divakaruni keeps harking back to in her writing, food and several beliefs, rituals and practices associated with it occupy a central place. The present paper aims at examining how Divakaruni uses food in her novels *The Mistress of Spices* and *Sister of My Heart*. Food occupies a central place in *The Mistress of Spices*. It becomes the main source of memory and serves as an anchor for the immigrant characters in the novel. Divakaruni writes to dissolve boundaries between people from various ethnic backgrounds. And the use of food as a metaphor appropriately serves her purpose. Food is also one of the most important metaphors in *Sister of My Heart*. It reveals Bengali community's belief systems and religious doctrines. It provides an insight into the writer's native Indian Bengali culture reflecting its positives and negatives. By providing elaborate references to delicious and rich Bengali food and by highlighting practices, traditions, rituals, and beliefs associated with food, Divakaruni succeeds in showcasing an authentic picture of her native culture.

Keywords: Food, diaspora, culture, tradition, patriarchy.

The term 'food' though a simple one on the surface level is actually complex because of the several cultural connotations it has. Terry Eagleton in his work, "Edible Ecriture" rightly says about food:

If there is one sure thing about food, it is that it is never just food. Like the post-structuralist text, food is endlessly interpretable, as gift, threat, poison, recompense, barter, seduction, solidarity, suffocation. (Eagleton)

Food has a crucial role to play in national as well as social context. In his essay "Food and Memory," Jon D.Holtzman defines food as a

- . Interview by SujataShekhar. “Sisters and Spices.” *Guernica*, Guernica, 3 Aug. 2015, 14 Mar. 2018. www.guernicamag.com/sisters-and-spices/.
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Wide Sargasso Sea: A Journey from Identity Creation to Identity Destruction

Vipan Kumar

Submitted: 31 May 2018, Revised: 5 June 2018, Accepted: 30 June 2018

Abstract: Jean Rhys' *Wide Sargasso Sea* (1966) revolves around the character of Antoinette who is suppressed on the basis of race, gender and colonial politics. The present paper traces her identity crisis on all these grounds. It examines the causes of the internal clash and sharp divisions that torture the protagonist. Tracing a significant connection between Antoinette of *Wide Sargasso Sea* and Bertha Mason, the madwoman of the attic in Charlotte Brontë's *Jane Eyre* the paper also investigates her struggle to surmount the crisis in a social setup where women are triply suppressed by race, class, gender and colonialism. It sketches out her efforts to have an identity of her own and how far she succeeds in this struggle.

Keywords: Identity, colonialism, culture, madness, intertextuality.

It is not easy to define the term "identity" because it has a multi-dimensional nature. To study identity, we need to study disciplines like narratology, psychology, sociology, etc. Since it is not possible to include discussions on the term itself, we can consider explanation given in the *Oxford* dictionary that identity is the condition of being a specified person or thing. It includes the constituents of individuality. It includes a large number of aspects. It is established through a process which includes various constituents. Through this research paper, I have tried to study identity crisis in Jean Rhys's novel *Wide Sargasso Sea*.

In this novel, the identity of the protagonist Antoinette is a fragmentary one which includes different constituents; her gender (a woman), her race and ethnicity (Creole), a post-colonised, whose class and status have been shifted. These constituents contribute to understand her identity. Through these constituents we understand first the creation of her identity and then the destruction of the same.

never let it be possible. Therefore, she felt like she was an outsider. These feelings were further enhanced when she went to England and felt that West Indians were not being received well and they were taken as inferiors. Thus, she felt a sense of belonging to nowhere. In this way, to some extent, she shares the same quest for identity which was reflected by VS Naipaul. Naipaul had to struggle a lot to gain recognition in such an environment wherein people did not accept him because he was not from an English origin. Similarly, although Rhys was English by origin, yet she had to struggle for her identity because she was not born in England. Thus she intended to present the same conditions in the life of her protagonist Antoinette. Since her protagonist has to disappear from the novel in the end, we can say that Rhys succeeds in developing an identity for her but fails to give her a permanent self.

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Liberating Lesbian Bonds in Manju Kapur's *A Married Woman*

Shalini Sharma

**Submitted: 26 May 2018, Revised: 15 June 2018, Accepted:
30 June 2018**

Abstract: Set against the backdrop of Babri Masjid, Ram Janambhoomi conflict Manju Kapur's *A Married Woman* (2002) chronicles the events in the life of an educated middle class Delhi based Hindu girl from infatuations of adolescence to alienation in marital relationship. Astha, the protagonist is not a traditionally glorified woman but a modern woman who shakes off the burden women have been carrying for ages. Not at all a self sacrificing, submissive, enduring, quiet being, she is rather educated, assertive, assured, protesting, and ambitious, making the world aware, of her need for identity and struggling to get solace amalgamating the two contrary worlds of tradition and modernity. Kapur here explores the positioning of a woman with regard to her sexual orientation where lesbian relationship fills the two women's lives with joy, freshness, vitality and vibrancy. In present paper an attempt has been made to understand how the novelist challenges the male ego centricism that is oblivious to the plight and pitiable condition of women. The lesbian bond is seen as a threat to male chauvinism which denies women their socio-economic and political rights and also disregards emotional well-being pushing them in subservient and subjugate state.

Keywords: Education, lesbianism, marginalize, modernity, tradition.

Literature of the times reflects the human life, the actions, words, reactions, messages, and sensibilities for the purpose of information, understanding, entertainment, and education. It chronicles what people think, say and do in a society. Existing sexual identities in modern India are a result of multiplicity of conflicts and perceptions of tradition, modernization, colonization and globalization. Epistemologically speaking interpreting sexual minorities is with regard to approved heterosexuality. Homosexuality though is not a new concept in Indian society it's wrongly construed that lesbianism is a western import. On the contrary

need it, suppressing someone's will or talent, taking more than you need from people or nature, and failing to choose for yourself. It's the internal morality of dignity, autonomy, and balance (51).

The women in *A Married Woman* forge a bond of camaraderie with each other. They are a partner in each other's pain, sorrow, laughter, and dreams. They appreciate each other's achievements and rescue each other. Astha and Peepilika's journey is a struggle between redemption and revenge. Both fall into the category of 'New Woman' who overcomes insurmountable odds to change her mundane life. Manju Kapur makes her stance clear when she tells that poverty or passivity on the outside does not matter, what is important to note is that there is a possibility of change inside every human being. The novel also conveys that love redeems and meanness is fatal. The redemptive love celebrated between the two individuals though selective, prickly is beautiful and fulfilling.

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Trauma: Dimensions, Politics and Representability

Dona Elizabeth Sam

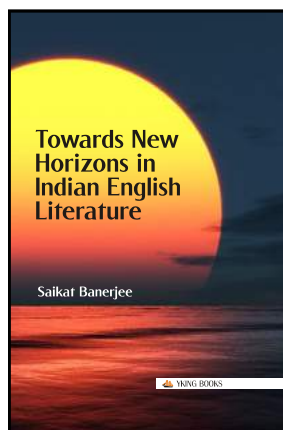
Submitted: 31 May 2018, Revised: 15 June 2018, Accepted: 30 June 2018

Abstract: While physical medicine defines trauma as harm caused to the body by an external source, psychiatric literature considers it as a mental wound and not a wound of the body. In *Beyond the Pleasure Principle*, Freud identifies trauma not just as an injury or a hurt but as an event which inflicts the mind and one which is realized by the one traumatised over a period of time with constant repetition of similar events or by memory. Two seminal texts which have emphasised on trauma and its connected nexus with psychoanalysis, literature, culture and historiography are Cathy Caruth's *Unclaimed Experience* and Dominick Lacapra's *Writing History, Writing Trauma*. The timely emphasis on trauma and its connection with different disciplines have made it part of what we now term or demarcate as trauma studies. Over a course of time, traumatic events and its aftermath become a pivotal point for psychoanalysis which witnessed a progressive trajectory in terms of defining and comprehending trauma. The article discusses the different dimensions of trauma and examines the representability of trauma in an attempt to analyse the latent prominence and politics underlying it.

Keywords: Perpetrator, politics, representation, trauma, victim.

Lacapra and Caruth, "in different ways, regard events, their aftermaths, and their representations as crucial to interpreting personal and social histories" (Berger 4). Caruth centralises Freud's idea of trauma as one that "seems to be much more than a pathology, or simple illness of a wounded psyche; it is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available" (Caruth 4). Lacapra, contrarily, distinguishes between historical trauma and structural trauma. While historical trauma relates to one or more historical events in the life of an individual, structural trauma is not one which is related to any historical event but to an anxiety producing condition caused due to

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TOWARDS NEW HORIZONS IN INDIAN ENGLISH LITERATURE

Edited by
Saikat Banerjee

The Language of Negation in *The Madness of the Day*

Nisarga Bhattacharjee & Ananya Chatterjee

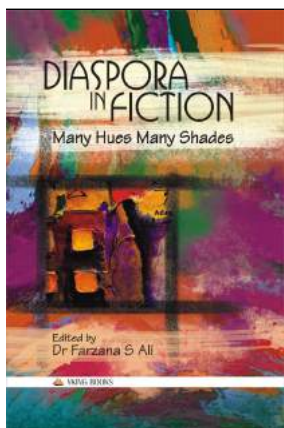
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Abstract: The novella *The Madness of the Day* by Maurice Blanchot could both be called a reflection on and a performance of the act of narrating oneself, of one's experience of life, and of the impossibility of rendering life in language. As opposed to a predominantly factual and rational approach to life, the literary mind indulges in a direct, unmediated contact with the day-life. Our paper intends to show that the madness of day is the outcome of that contact – the incomprehensibility of life's multitudinous nature is maddening. We can thereby understand what, according to Blanchot, is the essential nature of literature. A reading of Blanchot's other prose writings can shed light on the workings of the text at hand. One can in that way see how Blanchot's concepts about literature, death, society and language are in operation in *The Madness of the Day*. Our paper intends to engage in a comparative reading of Blanchot's different texts with *The Madness of the Day* at the centre. In doing so, it shall be established that, as opposed to the rationally organized society that takes a direct and framed approach to existence, literature works in ways that cannot be easily relatable to life. This non-relation makes negation and anarchy the language of literature. This language of negation, however, is obliquely of value for society since it asserts life.

Key words: Madness, the Sacred, law, day, language, negation.

Maurice Blanchot (1907-2003), the French writer and critic, built his idea of literature through a refusal of the associations with the tradition of Western philosophy that have come to configure our perception of literature. As is the case with most of his works, his short story/novella *The Madness of Day* is a performance that is meant to convey such an understanding of literature. The text is a reflection on the question – how does language operate in literature?

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DIASPORA IN FICTION: MANY HUES MANY SHADES

Edited by
Dr. Farzana S Ali

(Re)reading the Subjugated History of the Subcontinent through the Bangla Magic Realist Novel *Khowabnama*

Somrrita Ghosh

Submitted: 27 May 2018, Revised: 20 June 2018, Accepted: 30 June 2018

Abstract: *Khowabnama* by Bangladeshi writer Akhtaruzzaman Elias is often considered as a landmark novel in Bengali literature. In this novel, Elias introduces the technique of magic realism and unearths a subjugated history of the subcontinent. This fragmented past stands in stark contrast to the oppressive class structures and the communal violence in undivided rural Bengal at the time of Partition. In this paper, I would discuss the various aspects of magic realism that Elias introduces in this novel like the element of supernaturalism and the interplay of history and myth. I would also briefly make a comparative study of this novel with Salman Rushdie's *Midnight's Children*.

Keywords: Magic realism, subjugated history, supernaturalism and myth.

Introduction

Magic realism as a literary practice has transcended the borders of Latin America and became a global phenomenon. It has gradually evolved influencing and being influenced by post-colonial and post-modern literary techniques. It is now usually associated with the non-Western countries, and there have been various arguments around the definition of the term. One such argument is that it is considered as a postcolonial approach to resist the centralizing Western literary theories and their appropriation of the 'other'. Magic realism celebrates the hybrid identity of the postcolonial nation-states by providing a platform for diverse thoughts. Deconstruction of the historical status is one of the central themes that run through the literary texts. This process of deconstruction of history in magic realist texts is aided by several characteristics. The emphasis is on popular cultural beliefs, historicizing myths, juxtaposing the world of the non-human with the living world, non-linear time and the experimentation with word-forms in language.

The novelists of the subcontinent who adopted this mode have analyzed the historical context of colonization, Partition and the question

the thoughts of the people and contact with the other midnight's children.

Conclusion

The element of 'irreverence' in *Khowabnama* shares the same ground with realism. Elias influenced by Marxist ideas was well aware of the oppressive class structure in rural society in the 1940s. The quest for an egalitarian society that freedom promised seemed illusory. It is only through active class struggles that such a repressive structure can be overthrown. The peasant struggles that resurfaces throughout the novel is a constant reminder of that revolution and to restore unity among masses.

Notes

1. The legend of Bhavani Pathak appears in Bankimchandra Chattopadhyay's novel *Devi Chowdhurani*
2. From Michel Foucault's *Power/Knowledge* (Lecture One)
3. Reference to the fictitious barren land in English novelist Thomas Hardy's novels.

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Stature of Women in U.R. Ananthamurthy's *Samskara*

Vidhi Yadav & Manoj Kumar Vidyalankara

**Submitted: 31 May 2018, Revised: 8 June 2018, Accepted:
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Abstract: Being a very controversial novel, *Smaskara* describes two types of women- Brahmin women and low caste women. Brahmin women like Anasuya, Sitadevi, Lilawati, Naranappa's wife are described as sexless and have lack of vitality of life, while the low caste female like Chandri, Belli, Chinni are described as full of flesh and life force. They can lure any ascetic through their physical charm and their other needs like mental, emotional and psychological satisfaction are completely ignored. All women are deprived from the right to education that is why (Anasuya and Sitadevi) are unable to put their views intellectually before their husbands. The untouchable women have to beg and wear few clothes due to poverty and caste system. Through the Lakshmi devi amma, being a widow, it is delineated how all the widow women are considered ill- omen and how they have to live all alone and depend on the mercy of others. They have to follow many restrictions like shaven head and food restriction etc. All the women have very few opportunities to come out of their houses and express their views publicly. Through the Chandri and Padmavati, profession of prostitution is described. Dowry system and child marriage are also delineated by the talk between Praneshacharya and a *Smarta* Brahmin during their meal in temple. So this novel describes the position of women prevailing from 1930 to 1940s i.e. in Pre-Independence of India and explains gender inequalities that needs to be eradicated.

Keywords: Untouchability, Caste system of India, Dowry system, Child marriage and Prostitution.

Hinduism is a complicated system of beliefs and family is an important part in Hinduism. In family, a woman, being a caretaker of family members and domestic work, has to perform decisive aspect in the culture. It is supposed that she is adept to shift her innate female ability to the husband and tends to his family. Her role is assigned to be faithful with her husband in every situation and to rear up her

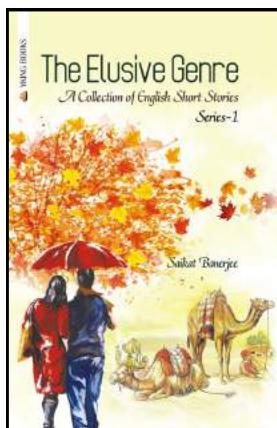
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THE ELUSIVE GENRE (A COLLECTION OF ENGLISH SHORT STORIES)

Saikat Banerjee

“How to Tell a Shattered Story”: Reading Ecofeminism in *The Ministry of Utmost Happiness*

Sarita Dubey

**Submitted: 29 March 2018, Revised: 15 April 2018, Accepted:
30 June 2018**

Abstract: Ecofeminism combines two very important words within its purview-‘ecology’ and ‘feminism’. Both the concepts play a major role in the human existence. Ecofeminism is an inclusive theory that is developing a multi-system approach to understanding the interconnected forces that operate to oppress women and environment. It extends familiar feminist critiques of social isms of domination, for e.g., sexism, racism, classicism, heterosexism, ageism, to nature, i.e. naturism. The paper will analyze what are the problems it address, how it arise, and how it is concerned with the future of women and ecology of India and what best framework ecofeminism can provide to analyze them. Arundhati Roy is a strong voice against environmental degradation and gender exploitation. Her novels *The God of Small Things* and *The Ministry of Utmost Happiness* acknowledge that world is not what it should be. *The Ministry of Utmost Happiness* deals with lives of queers, racism, sexism, regionalism, speciesism, terrorism, rape, animal exploitation and pollution. Ecofeminism is knowledge and value based theory and its strength is dependent on flexibility, inconclusiveness and reflexivity of the community in which it is generated. The critical study of the characters and natural settings of the novel will point out the current situation of Indian women and nature and how this theory supports India towards planetary health, global justice and future of earth.

Keywords: Ecofeminism, Religion, Women, Ecology, Arundhati Roy, India.

Introduction

The term ‘Ecofeminism’ was first used by the French feminist author and civil rights activist Francoise d’Eaubonne in her work *Le Féminisme ou la Mort* (Feminism or Death), 1974. This book intended to create the awareness against the parallelism drawn between the women and nature for their subordination by the patriarchy. Ecofeminism

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(Un)Womanliness and Masculinity on Trial: A Gendered Study of George Eliot's *The Lifted Veil*

Riya Maji

**Submitted: 28 May 2018, Revised: 15 June 2018, Accepted:
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Abstract: This paper examines George Eliot's novella *The Lifted Veil* (1859) as a narrative which deploys disintegration of masculinity in order to probe the ways in which deviant and heroic women were unjustly classified as *femme fatale* by Victorian society. *The Lifted Veil* is a Gothic text, and hence expected to uphold medieval knightly values such as gallantry, chivalry, and heroism, since medievalism is a significant aspect of the Gothic genre. In Eliot's male protagonist, these cherished features of masculinity are not only conspicuously absent, but their absence is deliberately satirized. Latimer, the male protagonist is portrayed as emasculated and ineffectual. He is clearly a mismatch for his vivacious and ambitious wife Bertha. Eliot shows how Latimer's emasculated personality is deliberately ignored, pardoned and even defended by society. His lacuna is defended on the basis of the argument that it is Bertha's evil and unconventional attitude that has adversely affected Latimer's masculinity. Patriarchy cunningly misinterprets their relationship so as to put the blame of Latimer's unmanliness on Bertha's defiant nature which is condemned as 'unfeminine'. His insecurity reaches a climax when he hallucinates about Bertha murdering him. His deficient masculinity becomes an alibi for society to punish the heroic woman who deviates from stereotypical 'femininity' and tries to challenge patriarchal gender norms. This paper thus contends that Eliot's text negotiates the fluidity of the gender of literary heroism in an age which was vehemently determined to uphold heroism as a strictly masculine prerogative.

Key Words: Masculinity, stereotype, heroism, Victorian, *femme fatale*.

Introduction

One of the most striking legacies of the Industrial Revolution which continued to be influential until the mid-20th century is the

role. This paper thus contends that Eliot's text negotiates the fluidity of the gender of literary heroism in an age which was vehemently determined to uphold heroism as a strictly masculine prerogative.

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Tale of Two Families: A Representation of Aussie Identity by reworking the Matrix of Australian Family in Tim Winton's *Cloudstreet*

Midhu Mirian Alex

Submitted: 26 May 2018, Revised: 13 June 2018, Accepted: 30 June 2018

Abstract: Australian identity has always been a contested space and an attempt in defining the concept assumes to be a painstaking path that has to traverse a long way by acknowledging, accommodating, assimilating and thereby celebrating its multicultural character. Through Winton's classic work *Cloudstreet* the paper tries to examine what the post-war working class Australian life is all about by unraveling the intricacies of Australian multicultural identity under the aegis of family—the cornerstone of a society.

Keywords: Winton, Australian identity, multiculturalism, family.

Australian identity has always been a contested space owing to its inherent state of flux created by an assortment of population that encompasses diverse cultures, identities and linguistic differences. Acutely aware of this diversity, defining Australian culture and identity assumes to be a painstaking path that has to span a long way by acknowledging, accommodating, assimilating and thereby celebrating its multicultural character. Therefore the depiction of the life of a random Australian itself furnishes a different kaleidoscopic view whereby the variegated spirit of Australia could be elucidated. This inclination of rendering the multifaceted tradition of Australia is perfected in the writings of the Miles Franklin awardee, Tim Winton, a towering figure in Australian Literature. Winton stands apart from the rest by his storytelling that endeavours a platter to “Western Australian experience fashioning a space for people, asking Australians to participate in Australian culture” (Messahel 1). He has bewitched the heart of the masses, by seasoning his narratives with Australian vernacular idioms as well as expressions.

This spell is continued in Winton's classic work *Cloudstreet* (1991), where he subtly and yet brilliantly sets out to bring forth the

family saga divulges a thin piece of the social history of the current generation of middle class Australian family at the margins of the Australian society. A different story of Australia is revealed by the two differently abled families, Pickles and Lambs. The readers might feel sorry for the characters, but the characters are not at all sorry because they are going ahead with life unraveling, celebrating as well as getting more close to their self with each and every moment in this No Man's Land—Australia.

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Man's Entrapment within the Construct of Masculinity: An Analysis of Strindberg's *The Dance of Death*

Brahmacharimayum Samita Devi & Paonam Sudeep Mangang

Submitted: 11 May 2018, Revised: 15 May 2018, Accepted: 15 June 2018

Abstract: The real challenge every individual faces is their struggle to fit in. As we grow up we are made aware of socially constructed space, norms or definitions. It is our behaviour towards these constructs that decides if we are socially acceptable or not. The effort to exist is being equated with the effort to fit in. We are in constant struggle/conflict with our own individuality as a consequence of our efforts to fit in. The term masculinity is usually associated with strength and power. Our social construct is such that if one is born male, he is expected to be masculine. However, the process of moulding a child into a man is entwined with inexplicable complexities. One of the recent focuses is on how the social construct of masculinity has done justice to the individual man. Attention on man's conditions and masculinity is needed just as the attention given on woman's condition and femininity. The current paper, therefore, focuses on the individual man's struggle to fit into the rigid social construct in Strindberg's play *The Dance of Death*.

Keywords: August Strindberg, *The Dance of Death*, Masculinity, Superior, Entrapment.

Introduction

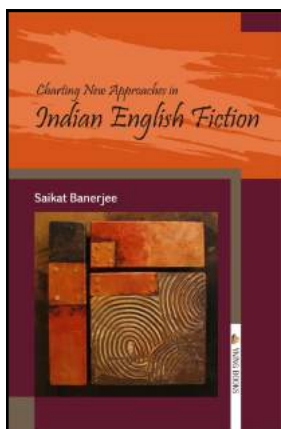
Masculinity is defined as 'qualities or attributes regarded as characteristics of man'. Strong, unemotional, protective, authoritative are few of the qualities that we look up in a man. The term 'masculinity' looks easy to comprehend however it is encrypted with complexities. Connell views masculinity as "not just an idea in the head, or a personal identity but an idea extended in the world, merged in organized social relations" (*Masculinities* 29). Thus, masculinity is associated with power or dominance factor. Moreover, it is a psychological condition where one has to suppress any upsurge of weak qualities because weakness is not considered as an attribute of masculinity.

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CHARTING NEW APPROACHES IN INDIAN ENGLISH FICTION

Edited by
Saikat Banerjee

South Asian Women Writers and Partition: A Psychoanalytic Study of *The Skeleton* and *Cracking India*

Himani Sharma, Bhavya & Shweta Saroha

Submitted: 18 April 2018, Revised: 15 May 2018, Accepted: 30 June 2018

Abstract: The partition of India caused enormous turbulence and devastation by displacing 14 million people affecting their lives enormously. The present paper is an attempt to study one of the effects of partition i.e. psychoanalytic effects on selected characters in *The Skeleton* and *Cracking India*. The focus of present paper is to highlight the effects of subconscious or 'Preconscious' emotions and experiences which have determining influences on human psyche and decide the further course of action. Both writers have brilliantly projected a close picture of male inner psyche and psychological power praxis shifting from men to women.

Keywords: Psychoanalytic, Preconscious, Power Praxis, Inner psyche.

The Southern countries of Asia i.e. Afghanistan, Bangladesh, Pakistan and India share not only borders with each other but also share common geographical conditions, religious beliefs, ethnicity and a common history of breaking the shackles of colonization to create world identity. Specifically in India and Pakistan, the end of colonization marked the beginning of new era, accompanied by a storm of bloodshed, turmoil and devastation by displacing 14 million people. As Sidhwa quotes, "Partition as it is called, was a blood bath of unprecedented proportions blighting the independence celebrations and reinforcing hatreds that continue to erupt from time to time in that region." (Brian 100).

From time to time South Asian writers have tried to capture the essence of trauma and heartfelt pain of partition in their novels. To name a few from Pakistan like Saadat Hassan Manto in short stories, Attia Hosain in *Sunlight on a Broken Column* and Intizar Hussain in *Basti* have recounted the events of partition and its aftermath narrated in different voices. Indian partition writers like Khushwant Singh in

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History and the Other: Writing Pain and Marginality in J. M. Coetzee's *Disgrace*

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Submitted: 31 May 2018, Revised: 15 June 2018, Accepted: 30 June 2018

Abstract: This paper explores how J. M. Coetzee devises an alternative mode of engagement with history in his novel *Disgrace* (1999). It offers a meditation on the reality status of history and the ways in which fiction might be able to critique its narrative logic. While conventional history concerns itself with the temporality of the event, with the pastness of the past, I argue that Coetzee imagines the spatiality of history and explores the cracks there in order to bring to light its constructedness. These cracks and blind spots are imagined as channels through which pain operates and journeys from event to being. They constitute the structural violence that underwrites the formation of history. This brings up the inevitable question: how to represent these channels of pain as counterpoints to a convenient and “mythic” history? Coetzee’s usual technique is to stage ethical encounters with an absolute Other that cannot be reduced to the familiar structures of history. In the particular context of *Disgrace*, I argue that Coetzee’s brand of ethical writing sets out to uncover and represent the subterranean channels of pain which adds up to the vision of a white marginality that counters the myth of a new South Africa based on reconciliation and forgiveness.

Keywords: History, myth, pain, the Other, marginality, South Africa.

Throughout the first half of his career J. M. Coetzee has had to face much criticism for the mode of his engagement with a violent history of South Africa during the apartheid era. Nadine Gordimer was extremely skeptical of his modernist attempt to “transform the world by style” and the subsequent “disestablishment from the temporal” (Gordimer, “Living” 248). In a review of Coetzee’s novel *Life and Times of Michael K.* (1984), entitled “The Idea of Gardening”, she takes Coetzee to task for his supposed lack of political engagement and responsibility at a time when the crisis of apartheid was at its worst and accuses him of mere formalist game playings, of “stately fastidiousness”

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Investigating the Interface between Organ Trading and Cyberculture in Manjula Padmanabhan's *Harvest*

Abhisek Ghosal

Submitted: 23 May 2018, Revised: 30 May 2018, Accepted: 20 June 2018

Abstract: Following the worldwide spreading out of cyberculture in 1990s, it has become easier for capitalist nation-states to make illicit inroads into 'otherized' nation-states, intending to exploit the impoverished and wretched conditions of natives who can neither make room for themselves in the centre of the society nor can voice their dissents because of their powerlessness and consequently are compelled to get 'otherized' in the society and consigned to stay back at the margin. The tension between the decentralization and recentralization of capitalist world economy is triggered into action by Globalization at large, and the emergence of cyberculture, in particular, has unleashed global economy to intrude South Asia and has opened up a free and fluid virtual world for global commercial interactions. Organized crime, on the other hand, receives boost during this time and criminals gradually incline to choose virtual world to carry out criminal acts. Organized criminal groups begin to make much of the free flow of global economy through virtual world and spread out illicit trades to gain money. Positing the expansion of cyberculture and organized crime at the backdrop, Manjula Padmanabhan has penned down an intriguing play named *Harvest* to lay bare the problematic interface between illicit organ trading and cyberculture. This play succinctly encapsulates how West subtly unleashes illicit organ trading across India intending to exploit the miserable plight of natives living on the margin by using cybertechnologies. Economic otherization of natives within their own nation-state is intently executed to force them to give in illicit organ trading thereby facilitating Western organ traders to dominate over indigenous economic framework. This article is intended to examine the problematic interactions between illicit organ trading and cyberculture as reflected in the play.

Key Words: Organ Trading; Otherization; Cyberculture; Globalization; Organized Crime.

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Religious Persecution of Christians from the Tribal Communities and Dalits in Orissa: The Politics of Accusation and Huntington's 'Clash of Civilizations'

Recho Benjamin Teron

Submitted: 31 May 2018, Revised: 20 June 2018, Accepted: 30 June 2018

Abstract: Religious persecution in Orissa is a burning issue and the roots of this violence can be discerned in the light of Huntington's 'Clash of Civilizations' theory. As the causes of this persecution is studied, the underlying politics of accusation by religious leaders play a big part in flaming up of the mob frenzy. It is observed in the continuous violence committed against native Christians, especially in the persecution in Kandhamal that affected thousands of Christians. This paper studies this persecution in that state and its roots and causes.

Keywords: Religious persecution, Christians, Huntington, clash of civilizations.

"Blessed are you when they revile you and persecute you.. for My sake"

(Matthew 5:11, The Holy Bible, NKJV)

In the beatitudes that Jesus proclaimed, he predicted that his followers' persecution and being the perfect example, he himself underwent the fiery accusations and was crucified. Later on, almost all of his twelve apostles were martyred with tradition saying that St. Thomas was martyred in India around AD 52. So the history of this persecution in India can be traced to first century Christianity. My aim through this research article is to highlight the politics of accusation by Hindutva factions is responsible for persecution on Christian converts from the tribal communities and Dalits in Orissa in the past decades.

Samuel P. Huntington, American political scientist, adviser and academic, in his famous essay "The Clash of Civilizations?" said that

"The great divisions among humankind and the dominating source of conflict will be cultural".

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Mohan Rakesh's *Halfway House (Adhe Adhure)*: A Tale of Human Relationship

Satendra Kumar

Submitted: 26 April 2018, Revised: 15 May 2018, Accepted: 15 June 2018

Abstract: The present paper under print is a holistic approach for seeking through the images of women in male dominated so called society. Mohan Rakesh did his best to peep into the heart and soul of the protagonist namely Savitri who has had extra-marital relations with so many males only to axe her grind in life. As a result of that children also get distracted due to her enrolment in sexual relation. It is an humble effort to bring to the notice of the society the severe problems with which we are passing through.

Keywords: Relation, tension, society, rapport, playwright, etc.

Mohan Rakesh was one of the pioneers of the *Nai Kahani*, literally new story movement of the Hindi literature in the 1950s and made considerable contribution to novel, travelogue, criticism, memoirs, short story and drama. Rakesh was born on 8th January 1925 in Amritsar. He did his masters in Hindi and English from Punjab University. He was a talented playwright and novelist. As we go through his early works we find a gradual development in his later works. Gradually he comes closer to the fate and aspirations of mankind. He started his career as a teacher, and he taught in two colleges and a school, edited a short story magazine before deciding to write full-time. He was a master storyteller and had an excellent control over the language Hindi. He mostly wrote about the urban middle class people, about their hopes and aspirations. He edited a literary journal, *Sarika*, for some time. He entered the profession of teaching to earn his livelihood. After a few stints at teaching he took up freelancing as a profession because by temperament he was a rebel and wanderer. His small body of plays can be mentioned as *Ashadh Ka Ek Din* i.e. *One Day in Ashadha*, *Lahron Ke Rajhans* or *Swans of the Waves*, *Adhe Adhure* or *The Incomplete Ones* (1959) and the unfinished *Pair Tale Ki Zamin* or *Ground Beneath the Feet* which created a rage in the world of theatre.

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Voicing the 'Voiceless' : A Study of Baby Kamble's *The Prisons We Broke*

Anusha Prashar

Submitted: 30 May 2018, Revised: 15 June 2018, Accepted: 30 June 2018

Abstract: Women, the gendered subaltern have always occupied the position of marginality. Patriarchy as a domineering force represses women and inscribes inferior status to them. Dalit women have witnessed marginalization in the representation of Dalit experience by male authors. Autobiographies of Dalit women capture the quest of women for liberation, enslaved viciously in the cage of patriarchy. Dalit women have made their voices more audible by giving place to their authentic, first hand experiences in literature written by them. The narratives written by them provide the real account of their lives by foregrounding the issues of discrimination and sufferings experienced by Dalit women. This paper proposes to highlight the issues of deprived and disenfranchised Dalit women as bearers of caste and gender discrimination in Baby Kamble's *The Prisons We Broke* (the first autobiography by a Dalit woman).

Keywords: Subaltern, Dalit, Patriarchy, Autobiography, Oppression, Gender.

Women, the gendered subaltern have always occupied the position of marginality. Rather than speaking themselves, they have always been spoken for by others. Patriarchy as a domineering force represses women and inscribes inferior status to them. Dalit women have witnessed marginalization in the representation of Dalit experience by male authors. Dalit women writers have been relegated to a marginalised position in literature. The orientation of Dalit literature is male dominated with women at the periphery. The real issues of Dalit women have always been sidelined by male authors. In comparison to Dalit men, the autobiographies written by Dalit women are quite few in number. Dalit feminists have started challenging hegemonic conventions as well as the dominant, exploitative system by questioning the portrayal of Dalit women in writings by male Dalit writers. Gopal Guru on the politics of

people of their own community. The narratives written by women share the experiences of the whole community including children, men, women and elders as well. Dalit women writers have written about their severe struggles of resistance and through their writings have raised multiple voices of women against oppression. Dalit autobiographies move from personal to public by bringing up the hidden issues from marginality to mainstream. Dalit women have used pen as their weapon to counter the challenges imposed on them. In the contemporary times, dalit women writers through the medium of literature, are transgressing all the boundaries of region and religion by uniting together for their cause. Thus, *The Prisons We Broke* traces the journey of mahar women's liberation as they moved forward by breaking all the prisons that confined their body, mind and soul. It challenges the patriarchal social order and highlights the emergence of strong souls out of strong struggles.

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Exploring the Interaction between Trauma and Memory in Shahnaz Bashir's Novel, *The Half Mother*

Neha Chatterjee

Submitted: 23 May 2018, Revised: 30 May 2018, Accepted: 30 June 2018

Abstract: The paper invokes to dig out the impacts of devastating historical event of 1990s Kashmir's long war and its indelible effects of trauma in the lives of different characters, in its claiming of the first victim of Natipora, Ghulam Rasool Joo and his family, in Shahnaz Bashir's novel, *The Half Mother*. This is basically an attempt to highlight the perspectives of trauma, influence of political and social history in personal lives, incessant recurrence of memory, traumatic post humanistic treatments, the crisis for stable history, and an endeavour to represent trauma in global level. History and its memories are like dark patches creating vacuum in Haleema's life, which can never be erased. The enduring impact of traumatic deaths and captivation fracture her self and identity from within. Getting captivated in her own fragmented microcosmic world she is continuously searching for her only stability, her son Imran, to get rid of every bitter past. Wars are not only about disintegration of nation, but also about degeneration of inner selves of both a community and an individual where surviving characters like Haleema are imposed with multiple baggages to negotiate with. Haleema's yearning for her son depicts a haunting history of Kashmir's all those relatives yearning and waiting for the return of their near ones. But her trauma and memory, paradoxically, help her to survive stoically and become a support system for others.

Keywords: Trauma; Memory; Identity; History.

I

Is the trauma the encounter with death or the ongoing experience of having survived it? (Caruth 7)

Etymologically, in Greek "trauma" or wound refers to injury inflicted on a body, but in psychiatric literature the term "trauma" is psychic wound or affect inflicted upon mind. Shahnaz Bashir's *The Half Mother*

history through the memories of Haleema, their crisis, and their overcoming of it. It is a tale which delves deep into the appalling ruinous effects of historical events of 1990s Kashmir. *The Half Mother* is a novel about grim realities of the Kashmiri survivors who can retrieve the direful impact of loss and violence through their Memory. History is past but its trauma is indelible and heinous at present. Therefore, trauma lies in its ongoing survival and ceaseless affects.

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