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## Editorial

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.

**Klaus Rifbjerg** (December 15, 1931 – April 04, 2015), was a Danish writer. He authored more than 170 novels, books and essays. His breakthrough was in 1958 with the novel *Den kroniske Uskyld*. It was made into a film in 1985, directed by Edward Fleming. From that time on he published more than 100 novels as well as poetry and short story collections, plays, TV and radio plays, film scripts, children's books and diaries. Among other honours, he was awarded the Swedish Academy Nordic Prize (1999), known as the 'little Nobel'. The Nordic Council's Literature Prize (1970), the Rungstedlund Award (2009) and the grand prize of the Danish Academy (1966).

**Jayakanthan** (April 24, 1934 – April 08, 2015), popularly known as JK, was an Indian writer, journalist, orator, film-maker, critic and activist. In a career spanning six decades, he authored around 40 novels, 200 short stories, apart from two autobiographies. Outside literature, he made two films. In addition, four of his other novels were adapted into films by others. Jayakanthan's literary honours include Jnanpith and Sahitya Akademi awards. He was also a recipient of Padma Bhushan (2009), India's third-highest civilian honour, the Soviet Land Nehru Award (1978), and the Russian government's Order of Friendship (2011).

**Ivan Doig** (June 27, 1939 – April 9, 2015), was an American author and novelist, widely known for his seventeen fiction and non-fiction books set mostly in his native Montana, celebrating the landscape and people of the post-war American West. In 2007 Doig won the University of Colorado's Centre of the American West's Wallace Stegner Award. Doig's 2006 novel *The Whistling Season* became a *New York Times* best-seller. He won the Western Literature Association's lifetime Distinguished Achievement award and held the distinction of the only living author with works of both fiction and non-fiction listed in the top 12 of the San Francisco Chronicle poll of best books of the 20th century.

**Christopher Hovelle Wood** (November 05, 1935 – May 09, 2015), was an English screenwriter and novelist best known for the *Confessions* series of novels and films which he wrote as **Timothy Lea**. Under his own name, he adapted two James Bond novels for the screen: *The Spy Who Loved Me* (1977, with Richard Maibaum) and *Moonraker* (1979). Wood's many novels divide into four groups: semi-autobiographical literary fiction, historical fiction, adventure novels, and pseudonymous humorous erotica.

**Mohammad-Ali Sepanlou** (November 20, 1940 – May 11, 2015), was one of the most prominent Iranian poet, author, and literary critic. Throughout his literary career, Sepanlou published over 60 books. His works have been translated into English, French, German, Swedish, Dutch, and Arabic. Sepanlou also translated works of several renowned writers and poets, Jean-Paul Sartre and Albert Camus as well as Horace McCoy, Yiannis Ritsos, Arthur Rimbaud, and Guillaume Apollinaire into Persian. His book *Pioneer Writers of Iran*, which is a selection of literary works of 20th century Iranian writers, along with his review of their works, is among the educational literary sources which are being taught in many universities in Iran.

**Wolfgang Jeschke** (November 19, 1936 – June 10, 2015), was a German sci-fi author and editor at Heyne-Verlag. In 1987, he won the Harrison Award for international achievements in science fiction.

**Harry Rowohlt** (March 27, 1945 – June 15, 2015), was a German writer and translator. He also played the role of a derelict in the famous German weekly-soap *Lindenstraße*.

**Jean Vautrin** (May 17, 1933 – June 16, 2015), real name **Jean Herman**, was a French writer, film-maker and film critic. He became famous among the general public in 1989, winning the Prix Goncourt for his novel *A Major Step towards God*. He also won the 1986 Prix Goncourt de la Nouvelle for *Baby-boom*.

**Dave Godfrey** (August 9, 1938 – June 21, 2015), was a Canadian writer and publisher. His novel *The New Ancestors* won the Governor General's Award for English language fiction in 1970.

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 April 2015 issue of *GNOSIS* was appreciated by the world of Academia from all over the

world for its richness and versatility; the credit for which goes to the entire team of *GNOSIS*.

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

As a journal committed to quality research and writing, we are aware of the need to delink quality from publication cost. Hence, our decision to charge no publication fee from the scholars whose papers will be published in the issues of *GNOSIS*. At the same time since *GNOSIS* is a self-financed venture, cooperation 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 nineteen research/critical articles, four short stories and four poems of two poets, 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 become 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**



# Dissonance and the Dissolution of the *status quo*: Antagonistic Anachronisms in the Works of Arthur Miller and Harold Pinter

Eugene Ngezem

**Abstract:** Landmark American and English playwrights, Arthur Miller and Harold Pinter respectively, grapple with the ire and frustration of their anachronistic characters (Willy and Davies), who desperately attempt to tear down modern values to which the younger generation holds fast. Their plays wrestle with disillusioned old men at war with the changing society, men who hitherto were venerable but now resent their aging and abhor the fact that they have become relics, living anachronisms in a world they once “own”. Contrarily to the exuberance and the upward mobility of the younger generation, their aspirations collapse in a hostile, insidious modern world as they tiredly move toward death or experience it.

**Keywords:** Dissonance, Dissolution, Exuberance, Hostile, Insidious.

While discord, the melting down of past values, and antagonistic anachronisms abound in the works of several American and English dramatists, this essay focuses on the plays of two iconic playwrights: American Arthur Miller, described by Brian Webb, in his article, “When Attention Must Be Paid: On *Death of a Salesman*”, as the “finest American playwright” who has written *Death of a Salesman*, which he insists is “arguably the greatest American play written in 1949 by Arthur Miller” (45-53), and the British Harold Pinter, the 2005 Noble Prize winner for literature. Their plays wrestle with embittered old men at war with the changing society around them. Miller’s Willy Loman, in *Death of a Salesman* (1949), and Pinter’s Davies, in *The Caretaker* (1960), resent the fact that they are aging and becoming living anachronisms in a world that once was theirs. Willy and Davies struggle to distinguish themselves among younger, more competitive, more dynamic characters in the plays in question. They, out of envy, pride, frustration, and rage over their irrelevance strenuously stretch and lie about their accomplishments and respectability to the extent that they tend to believe their own falsehoods.

*Death of a Salesman* opens with the announcement of Willy’s age, his physical exhaustion and dissatisfaction: “He is past sixty years of

# Mapping Socio-cultural Paradigms in Mukhtar Mai's *In the Name of Honour*: A Memoir

Shiv Govind Puri

**Abstract:** *In the Name of Honour: A Memoir* (2007) is a tribute to those who have long felt sufferings in their life but had never been able to transcribe their ideas in public sphere. In our societal conditioning we have a large gap between public sphere and private sphere which creates traumatic situation in the life of a woman. Mukhtar Mai is a witness to the whole paradigm of discourse. She needs space to situate her conditioning that she wouldn't have realized.

**Keywords:** Honour killing, Fundamentalist, Cultural paradigm, Private sphere, Subaltern, Sufferings, Counselling, Pathological conditioning, States of emotions, Survival and Re-establishment.

The book has a short note for the reader which is the introduction I would like to put it here:

Mukhtar Mai is a thirty-three-year-old Pakistani peasant woman. She lives in Meerwala, a small village in southern Punjab, near the border with India. When journalists reported that she had been condemned by her village tribal council to be gang-raped, the horrifying news made headlines around the world. Although illiterate and apparently powerless, Mukhtar Mai was courageous, and she became the first woman in her country to reclaim her honour by fighting back against a barbarous tradition that almost destroyed her. (A Note to the Reader from the Book)

The idea of suffering is personal we can see in others but cannot share. Suffering is relative to other problems also which put one's life beyond the periphery. The ethics of suffering represented in art and literature cannot pull the pain out from one's life. It depends upon the representation of the whole idea through the agency. Art, media may be taken up as an alternative for the cultural discourse but how much they put their relevance in the public domain is also a question. In the cultural politics such discourses can be a tool to point out the image of anguish in print or electronic media. This type of cultural discourse presents a particular type of victim only. Mukhtar Mai articulates her

# Historical Consciousness and Fiction: World War II Experience in Easterine Kire's *Mari* and Richard Flanagan's *The Narrow Road to the Deep South*

Lalan Kishore Singh

**Abstract:** Historical narratives have an enduring relationship with memory; for it is one of the chief tools for framing narratives of the past. Postmodernism recognizes that history has greater affinities to literature than science for historical narratives can only be framed in forms that derive largely from literature. On the other hand, there have been numerous literary texts, fiction in particular, that has, engaged with historical events and endeavoured to present a version of the historical consciousness of the time. One of the most momentous and tragic events of the last century has been the two World Wars and there are numerous narratives that use memory as a tool to re-imagine the experience of the time. Easterine Kire's *Mari* and Richard Flanagan's *The Narrow Road to the Deep South* are two such works of fiction that engage with the experiences of World War II in the Indian and Australian context respectively. The aim of my paper would be to examine how both these novels map a historical consciousness of the time and explore if there are any similarities in terms of the experiences of both cultures in this regard.

**Keywords:** Historiography, Historical consciousness, World War II experience.

Postmodernist approaches to history are suspicious of the grand narratives of traditional historiography with its penchant for pronouncing absolute truths and its desire to impose an ideological framework to events of the past. The shift today in the study of the past is from a search for the "truth", to how best represent the past, as truth, in the postmodern context, is never final, always provisional and relative. Postmodernism, moreover, observes a more dynamic relationship between history and literature, especially fiction, for if history can only represent the past through language, then it needs to do so in the available narrative frameworks which are literary in nature. It is for this reason that Linda Hutcheon observes that both history and fiction are porous genres feeding on each other. Indeed, as Linda

## ***Kalikatha: Via Bypass* in English: The Linguistic (In)Congruency between the Original and the Translation**

**Vikas Jain**

**Abstract:** This paper looks at the problem of linguistic congruence or otherwise when an Indian language text is translated into English. The gains and the losses that result in such code switching form the pivot of this paper. As we all know, Indian languages differ from English not such in grammar but also in syntax. Therefore there is bound to be some loss and some addition of meaning when such translation is undertaken. The text that this paper focuses on is Alka Saraogi's *Kalikatha: Via Bypass* written in Hindi. The interesting aspect of its English translation is that the translation had been done by the author herself, and not by a third person. Therefore, while this provides an opportunity for the "translator" to exercise her creative licence, what is lost is the subjectivity of a professional translator. Thus this paper looks into the issues that come up when a text is self-translated by the author.

**Keywords:** Translation, Author as translator, Cultural translation, Alka Saraogi, Marwar.

A writer who writes in a language other than English has his reach severely restricted by the dynamics of the global literary marketplace. This is probably true for writers of all non-English language, except perhaps for Spanish and French. Therefore, to be able to insert oneself in the global marketplace of literature, it becomes imperative for writers to translate their works in languages that command greater share of the market. For writers of the post-colonial world, this usually means translating into one of the following languages: English, Spanish, French, etc. In the process of translation a writer's work gets mediated by several factors. When a reader reads a book as written by the writer, there is a mutual communion between the two. However, if the writer and the reader do not share a language, this communion becomes impossible without the mediation of a translator. More often than not, the author and translator are different persons. Thus, the whole reading writing activity, which is essentially a two person activity, gets

## Notions of Chastity in Lalithambika Antherjanam's "The Goddess of Revenge"

Sreebitha P.V.

**Abstract:** This paper attempts to analyze the issues of female sexuality in Lalithambika Antherjanam's short story "Pratikaradevata" (The Goddess of Revenge). The focus of my analysis is the writer's view of chastity. It also has a direct co-relation with the word fidelity. Antherjanam discusses chastity specifically with reference to married women. "Pratikaradevata" is about post-marital relations of a woman in the form of revenge. That caste, gender and sexuality are related can hardly be contested. Constructions based on these have also become realities and are articulated in different ways through creative writing. Antherjanam's views on caste, gender and sexuality can be seen in her story "Pratikaradevata". Antherjanam's ideas on caste and sexuality seems problematic. Antherjanam was also caught up in the structure of Nambutiri patriarchy. In any society, the best means used to control women's sexuality is at the ideological level. The paper argues that Antherjanam knowingly or unknowingly helps patriarchy to control women's sexuality at the ideological level through her writings.

**Keywords:** Sexuality, Gender, Patriarchy, Women's writing.

Writing about sexuality, especially about female sexuality, is always restricted and difficult in a patriarchal society. This paper will concentrate mainly on women's sexuality because it is an area hardly debated in Kerala and therefore needs much attention. My attempt is to analyze the issues of female sexuality in Lalithambika Antherjanam's work. This paper analyzes Lalithambika Antherjanam's "Pratikaradevata" (The Goddess of Revenge). The focus of my analysis is the writer's view of chastity. Here chastity is a word substituted for *pativrata*<sup>1</sup>. It also has a direct co-relation with the word fidelity. Antherjanam discusses chastity specifically with reference to married women. "Pratikaradevata" is about post-marital relations of a woman in the form of revenge. Chastity in Lalithambika Antherjanam's works is mainly related to loyalty of women to their husbands. Since Lalithambika Antherjanam seems to have no arguments against unmarried women being chaste, her focus seems to be on the chastity or purity of married

# Good as God: Iris Murdoch—A Kaleidoscopic Dimension of a Philosopher's Mind

Manroop S. Dhingra

**Abstract:** A celebrated philosopher and one of the most prolific writers of the twentieth century Iris Murdoch has forestalled and shaped major issues in contemporary ethics and has been an inspiration to generations of moral and religious thinkers. She believed in human beings and their personal, unified, integral centre of value and significance; the self-consciousness, which she explores in her fiction; the way of moral being and the Good. She believed that although we may have lost God, we cannot do without Good; as the source of a supreme moral claim on human life; the symbol of traditional God. She has advanced to a simple, seamless concept of Good from a complex, rigid God of religion. She rekindled the most important relation of the self and the Good as understood by Plato. She understands human beings to be essentially selfish and in need of self-transformation. It is challenging for humans to do and be Good but it is equally difficult to ignore it. Even the most evil of her characters find it hard to renounce Good. She asserted the reality of Good; a real transcendent, perfect object of attention. It exists essentially and absolutely like God; hidden but always present, is “indefinable and non-representable”. Her moral philosophy's nucleus is individual in relation to the good. To become morally better an individual must undergo a spiritual journey of “unselfing”. She perceives Good as a necessary evil, a magnetic force which draws the self beyond itself and helps in looking at the Other lovingly which is the first step towards self-realization. She understood the need of the contemporary society and placed moral philosophy at a stature; believing it to be the duty of moral philosophy to answer the “loss of religious conviction”. She placed Good at par with God; moral philosophy levelled with religion. This paper will look into the myriad thoughts of Murdoch on the relationship between Good and God and will try to show its pertinence in the contemporary world.

**Keywords:** Good, God, Moral philosophy, Self-consciousness, Individual.

## Women's Diasporic Sphere: Emancipatory Dilemma

Sandeep Kr. Sheoran

**Abstract:** Identity is a psychologically fixed position that is approved by the society or assumed by the individual himself/herself. Whenever there is an issue of cultural crisis, the question of relationship and position of individual with society becomes prominent. All discussions about the position of women in these societies direct our attention towards their doubly marginalized status. Mere presentation of women as oppressed without further analyzing the case is futile. The very term “women’s problem” is problematic because of the differences of classes, cultures, races, castes and religions, thus, giving rise to multifaceted challenges. In its contemporary usage, “diaspora” indicates movement and dynamism, origin and belonging, community and culture, along with loneliness and isolation, collective nostalgia and community memory. Women are not the primary agents of emigration—the diasporic experience is one that is forced on them by the circumstances of their choiceless marriages – but they emerge, through this experience, as evocative symbols of a new and aspirational, more justly ordered society. Female diasporic novelists speak to their own positions as authors inhabiting interstitial spaces, as much as to those of their characters, when they present identity as a malleable social construct in their novels.

**Keywords:** Identity, Diaspora, Migration, Feminism, Trauma, Third World.

Migration has long been part of human history and has always entailed the creation of multiple affiliations and identities. In an interview with Susheila Nasta, Salman Rushdie refers to the process of migration as “the actual condition of change through movement” (Nasta 149). The poet Meena Alexander speaks of it as: “A harmony that underwrites a poetics of dislocation where multiple places are jointed together, the whole lit by desire that recuperates the past, figures forth the future” (Alexander 15). The diasporic identity is defined by choosing selves. In other words, identity in diaspora is transformed and redefined into novel nexus of relationships available in new circumstances. This

## Of Fate, Freewill, God: An Illustrated Retelling of Devdutt Pattanaik's *Jaya*

Minnie Mattheew

**Abstract:** Art reveals the mind of a people—a crude picture would suggest a crude mind. But the literature of a civilization is the index of the mind of a nation. Everybody looks at the world through a frame of references. Mythology has sustained cultures for centuries; there are tales or myths that can never be proved or disproved. So there are stories where a daughter is a prize in an archery contest or a wife blindfolds herself to share her husband's blindness, or a mother asks her sons to share a wife, a student is turned away because of his caste, a king gambles away his kingdom, a woman is disrobed publicly, a war is fought where all rules are broken, in this epic the *Mahabharata*, even God is cursed. Such is the power of these tales that one is compelled to believe in the phantasmagoria of images as not only individuals but communities thrive in their existence. The book does not offer any explanations as mere explanations can never be solutions. However, man is in a perpetual state of conflict and needs solution to the conundrum called life. A solution that gives a sense of purpose, tools to cope with daily crisis, the need to justify actions and build a cohesive society or communities. This paper will explore humankind's endeavour to find a common understanding not just for the sake of sanity or survival but to emerge as triumphant heroes.

**Keywords:** Mythology, Myths, Culture, Civilization, Existence, Fate, Freewill, Heroes, God.

Over the centuries, the *Mahabharata* has been retold, rewritten, reinterpreted a hundred thousand times by scholars, renunciants and wise men. The tales have been narrated and performed in temple courtyards and villages in various languages, in different forms by storytellers, dancers, singers, wandering mendicants.

In the 20th century, the epic cast its spell in the modern mind. The modern mind is susceptible to speculation, doubt, intrigue and long essays were written to make rational sense of its moral ambiguity. While the plots & characterization were used by playwrights, film



## ***Draupadi: Manifestation of Victim as Victor in Chitra Banerjee Divakaruni's The Palace of Illusions***

**Radhika B. Pasricha**

**Abstract:** *The Palace of Illusions* is a powerful telling by Chitra Banerjee Divakaruni who narrates the “timeless tale of *Mahabharata*” from *Draupadi*’s perspective, a vision that changes the readers outlook towards the struggle of vigorous warriors for their rights to a narration of the journey of a woman who is ordained to change history. Widely known as *Paanchali* or *Krishnaa*, born uncalled out of fire of *yajana* holding the hand of her brother in the *Paanchaal* dynasty, whose birth was destined to contribute its share to the greatest epic of all times *Mahabharata*, *Draupadi* plays a marionette in the hands of the destiny as foretold by the greatest prophet of her times sage Vyasa. It is the fire and energy in Divakaruni’s *Draupadi* that diminishes the *Pandavas* in the background while bringing *Draupadi* in the forefront in her full glory. Divakaruni says in her Author note: “...in some ways they remain shadowy figures, their thoughts and motives mysterious, their emotions portrayed only when they affected the lives of the male heroes, their roles ultimately subservient to those of their fathers or husbands, brothers or sons. If I ever wrote a book ...I would place the women in the forefront of the action. I would uncover the story that lay invisible between the lines of the men’s exploits.” *Draupadis*’ life in most of the constructions is treated merely as a victim of patriarchy but Divakaruni’s *Draupadi* is the writer of her own destiny. It narrates the struggle of a naïve girl who declares the biggest war of all times while searching out the meaning and purpose of her own birth. The proposed paper attempts to highlight the strategies of resistance as adopted by *Draupadi* for her survival as well as her emergence as victor while being the victim in the patriarchal scrunch.

**Keywords:** Victim, Resistance, Patriarchy, Strategies, Victor.

*Draupadi*, the name in the history of Indian mythology creates an image of a woman emerging out of the fire as soon as one pronounces it, the name that outshines all the other male-female characters in the great saga of *Mahabharata*. She comes up as a powerful girl who appears out of the turbulent flames of a *yajna*, holding her brother’s

## Role of Discourse Markers in Mahesh Dattani's Play

Shoaib Ekram

**Abstract:** Discourse analysis is the analysis of the language in use. It aims to study the use of language above the sentence level. It views language in a social context. Discourse marker is a feature of discourse analysis, which adds coherence to the text. The most significant quality of discourse markers is that they do not always perform only one function. A writer may use a marker by placing it in a different context to serve other functions. Discourse markers are used to enrich the coherence of the discourse. They are used for various functions such as providing information, acknowledgements, evoking emotions and sharing the attitude of the writer (or speaker) towards the reader. The selection of the appropriate discourse marker is a matter of great significance for the production of a discourse. The present study attempts an analysis of the discourse markers 'oh' and 'well' in the dialogic exchanges of Mahesh Dattani's play *Bravely Fought the Queen*. The play has many instances of discourse markers. The present analysis is restricted to the use of 'oh' and 'well' by different characters in some instances in Act-1 of the play.

**Keywords:** Discourse analysis, Discourse markers, Coherence, Function.

### Discourse Analysis

Discourse analysis is generally understood to be the analysis of the language in use. Stubbs (1983:1) observes that discourse analysis consists of "attempts to study the organization of language above the sentence or above the clause, and therefore to study larger linguistic units, such as conversational exchanges or written texts. It follows that discourse analysis is also concerned with language in use in social contexts, and in particular with interaction or dialogue between speakers." Stubbs emphasis on a particular unit of analysis leads him towards a pragmatic emphasis on "language in use".

There are several properties of discourse. Discourse forms structures, conveys meanings and accomplishes actions. The first two properties are concerned with discourse as extended sequence of

# Dystopia and the Irony of Exile: Narrating Post-Independence Disillusionment in Teju Cole's *Every Day is for the Thief*

Wesley Macheso

**Abstract:** This article examines Teju Cole's *Every Day is for the Thief* as a dystopian narrative of post-independence disillusionment in contemporary African literature. Cole portrays post-independence Nigeria as a failed state bedevilled by socio-economic paralysis where the ruling bourgeoisie has distorted a sense of place and belonging in the masses leading to pervasive feelings of nostalgia and alienation. Negligence, bad governance, and institutionalized corruption have rendered the state "lawless" resulting in pessimism and despair in the masses. The country's socio-economic catastrophe leaves the average citizen disconnected from reality, exiled in his own country, and his/her greatest desire is to leave the country for exile where home would take up its "true" meaning. The paper examines how this has been depicted in the novel, focussing on how socio-economic affliction robs the masses of their sense of belonging, crippling their agency and willingness to take action.

**Keywords:** Alienation, Disillusionment, Exile, Place, Post-colonialism.

## Introduction

This article examines Teju Cole's *Every Day is for the Thief* as a dystopian narrative of post-independence disillusionment in contemporary African literature. As Frantz Fanon rightly observes in *The Wretched of the Earth*, "it so happens that the unpreparedness of the educated classes, the lack of practical links between them and the mass of the people, their laziness, and, let it be said, their cowardice at the most decisive moment of the struggle will give rise to tragic mishaps" (148). Fanon's observation has been the subject of African literature since the dawn of independence in most African states. The "tragic mishaps" he speaks of can be read in the depressing images of social and spiritual paralysis painted by some of the pioneer writers of African literature in the 1960s and 1970s. Derek Wright draws attention to Chinua Achebe's *A Man of the People* (1966), Wole Soyinka's *The Interpreters* (1965), and Kofi Awoonor's *This Earth, My Brother* (1971), as some of the works that display the pessimism and despair that

# The Dialectics of Space in *The Bridge on The Drina*

Linet Thomas

*“Where there is a space there is a being.”*

(Henry Lefebvre *The Production of Space*)

**Abstract:** In English the phrase “space” generates multiple implications. According to Collins advanced dictionary, it “refers to an area that is empty or available” (Collins 1498). And again in Oxford dictionary it means “a continuous area or expanse which is free, available, or unoccupied (noun form) or the position (two or more items) at a distance from one another (as a verb)” (Oxford 2933). Even more it can also be extended to as a zone, area, territory, etc. It was even dominated by the Euclidean geometry for a long time. The notion of space and place may refer to a variety of scales, in each of which, in experimental terms, there is a characteristic bounding with internal structure and identity, such that insideness is distinguished from outsideness. In the most recognizable term we can say it is where we feel “at home” and away of that zone we feel “out of place”. Each place experiences a mutual interaction between the people living there and with the environment. As stated by Gaston Bachelard in his *The Poetics of Space*; “The poetic image is not subject to inner thrust. It is not an echo of the past. On the contrary, through the brilliance of and image, the distant past resounds with echoes, and it is hard to know at what depth these echoes will reverberate and die away...it has a dynamism of its own” (quoted in Bachelard xii). My paper is an attempt to explore the dialectics of space and its interlinking perspectives presented in the novel that I have taken for study—Ivo Andrić’s most celebrated work *Na Drini Cuprija*. The novel is also historical in the sense that it deals with the history of the nation for decades.

**Keywords:** Dialects of space, Place and space, Nationalism, The bridge.

All good works are alike in that they are truer than if they had really happened and after you are finished reading one you will feel that all that happened to you and afterwards it all belongs

## Dystopian Impulse in the Select Poems and Plays of Amiri Baraka

Arnab Chatterjee

**Abstract:** The poetry and drama of Le Roi Jones (Amiri Baraka) has garnered challenging visas of critical investigation—his works have been read in the light of race relations, psychoanalytic theory, postmodernist tendencies and the like. However, no substantial work has been done on some of the elements of “racial dystopia” that seems to be permeating his writings, from the “Beat” texts of the late 1950s to the recent volume of poems *Somebody Blew up America and Other Poems* (2003). Baraka was aware of an unjust society of which he was an unwilling part and his works reflect the themes of oppression, mass degradation of a particular class to the exclusion of another one that lives off a parasitical existence, the opposition of a “subcultural” type (Gelder) with the dominant, monolithic entity and the significant loss of human freedom that is associated with dystopic narratives. This proposed paper would like to trace this element of racial dystopia in the select poems and plays of the writer and try to show certain similarities of Baraka’s writings with the otherwise dystopic narratives.

**Keywords:** Dystopic, Subcultural, Regimes, Racial, Monolithic, Beat.

A.L. Morton in his seminal text *The English Utopia* suggests utopia to be an “image of desire” (11). In Thomas More’s *Utopia* (1516), the inhabitants of this imaginary, nowhere island have well-marked hours of work, so that no one remains idle, as idleness is considered to the possible begetter of other evils. Even in John Milton’s *Paradise Lost Bk. IV* Adam and Eve have been given some chores that they have to complete, while residing in the famed Garden of Eden, which according to the Puritan poet is the most beautiful that has been ever witnessed, either in the past or present. If one of the features that marks a dystopic narrative is the systematic degradation of Nature, then even in an otherwise “utopian” setting as portrayed by Milton has traces of this “degradation”—Satan, an unclean spirit, an intruder has slipped across one of the walls of heaven, he has the intention of “corrupting” Adam and Eve from their pristine and pre-

## ***In the Country of Deceit: An Extended Discourse on Quest, Freedom and Desire***

**Pratibha Patel**

**Abstract:** The postmodern times are lived by individuals who are very much conscious about their needs and aspirations. The women faculty is no exception to this. The very notion of the sense of freedom and free will is cleverly chosen by some of the prominent women writers of India. The present paper is preferred to discuss the sense of liberation, autonomy and most important, the notion of adultery in the form of love. The major aspect of the paper is the question and its justification whether a spinster can live a single life on her own choice or she surrenders in front of societal customs? The paper will bring into focus that how a woman tries to deconstruct the very notion of institution of marriage and its organization. How a woman realizes her true self to establish her identity which is the point of censorship by the society. The major findings of the paper is—How a woman resists towards rigid patriarchal beliefs and her free play of choices and inspirations to lead a life the way she wants.

**Keywords:** Autonomy, Adultery, Free will, Patriarchy, Aspirations.

The present paper is chiefly concerned with the female autonomy in present era with their quest, desire and freedom to lead an accomplished life amidst Indian society, value and customs. Shashi Deshpande, a prolific writer of Indian women fiction writings in English stands apart for what she has written about the women's aspirations and their cultural dimensions towards their life as well as the conservative society of India. From *The Dark Holds No Terrors* (1980) to *Moving On* (2004) she has tried to peep inside the consciousness of her female characters to bring forward their dilemmas, doubts, contradictions and determination. Shashi Deshpande is intensively experimental while dealing with the lives of women or a single woman. She says:

Yes, I did and I do write about women. Most of my writing comes out of my own intense and long suppressed feelings about what it is to be a woman in our society, it comes out of the experience

## Imtiaz Dharker's PURDAH: The Politics of Seclusion and Anonymization of Women

Anuradha Mishra

**Abstract:** The post-independence condition of women in former colonies is of marginalization and discrimination. Women in these societies have been suffering subordination under patriarchy since centuries. Though colonialism has ended but patriarchy still continues its rule over women and in turn making the women writers continue their struggle for self-realization, self-representation and for a quest of identity. Identity, as we know is a cultural construct and gender which is an inevitable biological as well as cultural construct serves as a marker of identity. Gender is used against women by patriarchy as an instrument of victimization and discrimination. Thus, the recurring themes of these women's writings are woman's quest for identity, her pursuit for freedom and equality, a demand for individuality and her protest against this discrimination. In this paper I have tried to discuss the injustice, oppression, discrimination and violence engineered through culture and religion against the Muslim women in particular and the women of the formerly colonized country like India in general with special reference to a collection of poetry titled *Purdah and Other Poems* by Pakistani Indian poet Imtiaz Dharker.

**Keywords:** Politics of Seclusion, Muslim women, Oppression, Discrimination, Violence.

Colonialism resembles patriarchy and racism. Gender, like race, is a constructed category, used often in patriarchal societies as an instrument of containment and victimization. (Patke 159)

Human beings are social creatures and the way in which men and women of a society behave and interact, will often have a great deal more to do with the particular culture in which they live than with nature and will vary significantly from culture to culture. Thus gender can be called a term that denotes the "attributes culturally ascribed to women and men" (Trip 3).

It can be understood that gender is a cultural construction. A particular society decides a set of rules and patterns of behaviour for

# The Politics of Beauty: A Reading of Capitalism

Nitika Gulati

**Abstract:** Beauty bazaars have been increasingly understood as products of capitalism. They not only define the capitalist motivations driven solely by profit, but also stand as cultural markers of production of selves. This has influenced the adults as well as children. The purpose of this paper is to examine the various ways in which the beauty-culture industry has affected the conceptions of self and the other. In other words, it studies the beauty-culture industry as a Eurocentric fantasy, which also deeply impacts the children's worldview. It also looks at the hypocrisy of ad agencies and the media that propels the masses to believe in the myth of beauty.

**Keywords:** Capitalism, Beauty culture, Ads, Magazines, Literature, Eurocentrism.

This paper is an attempt to examine the shifting patterns of the beauty-culture industry, from traditional ways of looking after oneself to an absolute commercial exercise. It traces the synonymous nature of the beauty and fashion industries, and the way they are interweaved with one another. The article is inspired by magazines such as *Vogue*, *Elle* and *marie claire*, and commercial ads. It deals with the promotion of "whiteness", the collision of several brands existing in the market, and the role of models and actors in tempting the ordinary mass to the glittering world of fashion and beauty. These magazines catch the eyes of masses with its vibrant and dazzling columns such as "Beauty news", "Wild Sole", the insight to the models' fashionable closets and the like. The beauty-culture industry cleverly garbs itself in the name of health. But the healthiness of the thought dies away with its industrious nature and capitalist motives. Beauty is now seen in the light of marketable opportunity, it is no art or a cultural representation, rather a means to get hold of profit (for both the companies and people). This industry has created a gulf between the people who run the business<sup>1</sup> and the others who are left with aspirations. The masses are now looking for a quick option to conceal, which is gradually motivating the beauty bazaar.



## Nursery Rhymes: Comparing the Originals with the Ones on ChuChuTV

Smruti Chaudhari

**Abstract:** Nursery rhymes are an integral component of one's childhood. Though it is quite likely that at that age the embedded nuances are not vivid enough, the one who is teaching them consciously or unconsciously decodes the intricacies due to the wide worldly knowledge that (s)he has gained. This paper will look at a few nursery rhymes in the context in which they were created and compare them with their versions aired on ChuChu TV. Then, it will go on to make connections with a few more kinds of children's literature.

**Keywords:** Culture, Religious beliefs, Good habits.

### Introduction

That section of children's literature called nursery rhymes are usually introduced to them at quite an early age so they are exposed to the language, they listen to it and imitate it which leads to them learning it as well. The key feature of these texts is that children could easily repeat them considering they are short and follow a certain pattern that is easy for them to enjoy and emulate. They enhance their imagination and contribute to social and emotional development. Varieties of rhymes familiarize them with different kinds of moods. They tend to associate better with other children who sing the same rhymes or may be revel in the same ones as they do. Taking this further, they try to dramatize the rhymes; they become creative as they use their whole body to enact what they hear.

The creative team at ChuChu TV, an Indian TV channel has brought to life quite a lot of nursery rhymes in a very animated and vibrant manner. In keeping with their vision statement 'Spreading goodness among children' they have rewritten or rephrased a few nursery rhymes. This paper examines how do they indulge in the same and what kind of other parallels that a listener could draw that relates the changes to their motto. At the same time, the visual impact of these rhymes is beyond the scope of this paper.

## Strategies to Enhance Communication Skills in English

Arti Kumar

**Abstract:** The proposition laid down by this paper is that the best way to develop Communication Skills in English is Experiential, activity oriented learning. This requires a paradigm shift from the lecture method to one in which the role of the teacher is that of a facilitator, who does not “tell” everything, but designs relevant situations and activities in which the learners can participate. To develop and enhance communication skills, constant practice and exposure to the target language is essential. The problem is that though students study English in schools and colleges for about ten years, yet they are unable to sustain a conversation in English and don’t develop good communication skills in English. This is mainly due to lack of practice, exam oriented rote learning and constant lapsing into their mother tongue. The paper takes a bird’s eyeview of theories of Language teaching and theories of learning, which give some insight into developing effective strategies to teach communication skills. The Researcher emphasizes the importance of having an integrated skills approach and adopting a pedagogy which allows for participative, activity oriented learning. The researcher has also shared some specific techniques that can be used effectively.

**Keywords:** Participation, Paradigm-shift Exposure, Learner centred approaches, Creativity devising communication activities, Activity-oriented, Developing integrated skills.

“Tell me, I forget.

Show me, I remember.

Involve me, I understand.” (Srinath 42)

This ancient Chinese proverb sums up the best principles of learning and training. Experiential learning is one of the best ways to enhance communication skills. In today’s competitive world, it is imperative that a conscious effort be made to search for and develop those tools which could help learners to communicate effectively. Knowledge and insights remain stagnant if channels of communication

## Short Stories

### The Hope that Died

Indira Nityanandam

Abhijeet sat down on a roadside boulder. He really sat down. Sat down after 365 days. Stopped running, stopped walking, stopped searching, stopped hoping and really and truly sat down. Allowed himself the luxury of sitting. Something he had vowed not to do until....

Today 26-1-2002, he finally admitted defeat. Admitted to himself that there was no hope. Hope was finally dead—after flickering for a whole year. ““Never say die”, had always been 35-year old Abhijeet’s motto. In a booming voice that had a ring of humour to it, he would intone “Hope springs eternal in the human heart” or “If winter comes can spring be far behind?” or “Every cloud has a silver lining” and so on and so forth. Platitudes they may seem to some, clichéd proverbs to others! But to Abhijeet, they were undeniable truisms. They were life’s only truths. He spoke and lived them. He laughed through the ups and downs of his life—the death of his father when Abhijeet was still at school, penury at home, his mother’s rugged determination to educate him, his excellent scholastic career, prizes and medals galore, the years at IIT and IIM, the job offer at the campus interview, meeting Rujuta and marrying her at a fairy-tale wedding, the two bubbly kids—Ranjana and Sanjana. How the years had flown by! How much he had lived and loved, how much he had given and received! The happy family—his aged mother, his charming wife and cute daughters—had seen him off at 8 a.m., waving till his car turned the corner and was taken away from their view. In just two days, Abhijeet would be back here at Bhuj from Bombay where he went ever so frequently on official work. Yet, he was always seen off with such affection and welcomed back each time like a war-hero.

As the plane took off, Abhijeet was still thinking of the miles, the eons, that he had travelled to reach his present position. He was still smiling to himself, as he dreamt about all that he still wished to achieve, as the plane landed at Santa Cruz airport. Just a 90-minute flight, but

## **An Evening Walk**

**Nandini C. Sen**

It was my regular evening walk in the upmarket multi-storied apartment complex in Gurgaon where I live. This is the only time in the day I get to see some of the residents of this vast apartment complex. The interaction never progresses beyond a half-hearted hello which we attribute to our busy lives and therefore the inability to connect beyond the basics. However, the children at times provide for some mirth and I follow their activities with a certain degree of interest. As my pace continues to become more and more brisk and I try to organize the evening chores in my mind I am distracted by a conversation which I hear.

“We have a tyohar coming up”, says the grandmother to her grand-daughter in Hindi. She sounds excited. Without being told I know she is speaking of chhath as she has a distinct Bihari accent. The little one looks perplexed as she asks her granny “What is a tyohar?” As the grandmother fumbles for words, her mother comes to her rescue. “It’s a festival darling!” “Wow! Even I have a festival coming up nani”, the little one pipes up. “What festival is this? asks the perplexed grandmother. “Halloween”, says the child.

“What ween?”

“Halloween”

“Halloween? What is that? What kind of festival?”

“In which we become ghosts.”

“Bhooth? Why would you become bhooths?”Nani was sounding more and more perplexed.

“Nani what do you do in your festival?”

“Chhath is our most important festival. We offer prayers to Surya devta.”

By then the girl had had enough. “That’s boring”, she tells her grandma as she walks up to her mother and gets busy discussing her costume.

## **The Ghost Who Followed**

**Anu Chopra**

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

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

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

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

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

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

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

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

## **Eat Something**

**Subhash Chandra**

“Do you have to go for frequent urination?”

“Yes.”

“Do your legs ache?”

“A little. Sometimes.”

“Do you feel thirsty?”

“Yes. Reasonably so.”

“Feel low on energy.”

“Sometimes.”

The GP (General Practitioner) sucked in air, and pasted a grim expression on his bumptious face. Actually he seemed a hail-fellow-well-met type—plump, thick-necked and broad-shouldered.

“These are classic symptoms of diabetes”, he said.

“What?”

“Yes”, he nodded, looking at me as if I was a goat on its way to the slaughter house.

We had shifted to Dwarka, a new township that had come up in Delhi, a couple of months back. I am a hypochondriac and any ache or pain or a simple bout of sneezing throws me into nightmares of having contracted some life-threatening disease. I had been feeling a little stiffness in the neck and heaviness in the head, and had gone to this GP, recommended by my friend, Ramaswamy, for consultation.

“His diagnosis is good. Unlike many other doctors who prescribe twenty tests for a stomach upset, because they get fifty per cent cut from the pathological labs, he seldom recommends one. He does it only when he thinks a problem is complicated and he wants to be sure”, Ramaswamy had said.

He had also added, “He explains things to you. You can ask him questions. He is not mindful of the time he spends on one patient. The other doctors keep an eye on the watch, while examining and talking to a patient.”

## Poems

### A Poem for My Daughter Edena

**Sophia Livingston**

The day you were born to me  
Lord Almighty, my heart sang praises of Thee  
You were created in my innermost part,  
Blessings poured freely, never to depart.

You blush, you smile and spread joy;  
My world changed and how I enjoy  
Your pranks, wriggings, giggles, a loving sight;  
No wonder, you are always God's delight.

You mean the world to your dad and I  
It's ecstatic to see you dance under the sky,  
How God changes life's course and ways  
To cherish and love you throughout the days.

## In the Spring of Life

Sophia Livingston

Nothing can surpass the glory and grandeur  
That leaps and bounces in me with wonder.  
Whether it's spring or autumn or winter or summer  
For me it's always spring lest I become dumber.

A child's laughter, a toddler's grin and cheer;  
Soothes my discomfort and allays my fear.  
The exuberance of adolescence and the radiance of youth,  
Symbolize the beauty of Spring, an eternal truth.

When the passing pleasures of life approach their dim,  
I remind myself of Spring, like sunlight on a beam.  
Sorrow, pain, agony and melancholy take an outward flight,  
As the Spring inward is always a Shining Light.



## **Pride**

**Talluri Mathew Bhaskar**

Bear with me, dear in the Lord, a little longer  
Give ear to my vignettes of hubris.  
Muse upon it that God loathes  
Highly charged it is in the catalogue of sins.  
Be not oblivious of Satan's great fall  
Lucifer, the progenitor of sinful progeny;  
Haughty pride brings disgrace  
It breeds not laurels but quarrels  
Conceited heart, a breeding ground insolence  
A safer haven for seven deadly sins;  
Nebuchadnezzar of Babylon  
Drunk with pride and stricken with insanity  
Driven out from men  
Roamed with the beasts  
Fed on the grass for seven times;  
Wisdom dawned on  
And attired in humility  
Pristine glory was restored.  
Disregard for God  
Defiance of His sovereignty  
Disdain of divinity  
Will keep us on the verge of destruction;  
Let not self be enthroned in lieu of the Lord  
Sticklers for self-righteousness  
And priggish progeny  
Destined for damnation  
Preserved for gloom  
And reserved for doom;  
Shun this vice, dear all  
Ruminate how Herod's tale of pride  
Runs true to form  
With worms he was smitten.

## **The Crucifixion**

**Talluri Mathew Bhaskar**

An ignominious retribution a cruel age could devise;  
Bitter cross, a fearsome penalty on the skull-hill  
Near a rock-ledge above Jeremiah's grotto;  
Under the crown of thorns  
Calm majesty of Jesus  
Bore, he, the charge of blasphemy  
No sin he had committed  
And no deceit in his heart  
A lamb was he laden with human iniquities  
Led to the scaffold in sheer silence  
Like a sheep before her shearer.  
Scourged with a flagellum  
A whip with leather thongs  
On his back made many furrows long.  
Stripped naked and nailed to a crossbeam  
Lots were cast for his garments  
A shameful spectacle to be hold  
Over his head inscribed the charge  
Jesus Nazarenus Rex Iudaeorum.  
Hung in heaven-sent darkness  
Upright stake bridges the gulf  
Between the Lord and the lost souls  
Broken are the barriers  
Between Jew and Gentile  
Sins are nailed to the cross  
The debt is paid in Lord's death  
Offered life as a ransom;  
Suffering is a prelude to glory  
Unfading crown is ahead of them  
Who walked out of the fiery furnace of suffering;  
How long ye linger in the mire of sin?  
Ye, ungodly souls draw near the Red Rock

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