

# GNOSIS

**An International Refereed Journal of English  
Language and Literature**

**Included in the UGC Approved list of Journals  
with journal number 48815**

**Vol. 3 – No. 4 July 2017**

## **Abstracting and Indexing:**

Index Copernicus, SJIF, Citefactor.org, IIJIF, DAIJ, ESJI,  
DRJI, Google Scholar, Academia.edu, Researchgate

## **Editor**

Saikat Banerjee  
Department of English  
Dr. K.N. Modi University,  
Newai, Jaipur  
Rajasthan, India

## **Publisher**

Yking Books  
G-13, S.S. Tower, Dhamani Street, Chaura Rasta,  
Jaipur - 302003, Rajasthan, India  
Phone No. - 91-141-4020251, M.: 9414056846  
E-mail: ykingbooks@gmail.com

# Table of Contents

Editorial

7

## Articles

Cartography of the Body and the Self in

Alice Walker's *The Color Purple*

—**Janesh Kapoor**

The Shakespeare Teacher in Colonial Calcutta

—**Sandip Ain**

Cultural Re-appropriation and Re-location:

Rituparno Ghosh's *The Last Lear*

—**Harneet Kaur Sandhu**

The Slum and the City: An Ecoperspective  
of Bangalore in Select Literary Works

—**Sindhu J.**

Nature as Depicted in Anton Chekhov's  
Select Short Stories

—**S. Shanmuga Priya**

In Search of Truth: Religion and

National Unity in Tagore's *Gora*

—**Syed Imtiaz Jukkalkar**

From Subjugation to Liberation: A Study of Female  
Characters in Khaled Hosseini's *A Thousand Splendid Suns*

—**Vijeta Gautam**

Gendered Spaces as Projected in

Rama Mehta's *Inside the Haveli*

—**Divya Walia**

A Study of Sociolinguistic Problems in Translating  
Godse's *M<sup>1</sup>h<sup>1</sup> Praw<sup>1</sup>s* from Marathi into English

—**Prithvirajsingh Thakur**

Pop Goes a Woman: Damayanthi and Popular Culture  
in Nirupama Subramanian's *Keep the Change (2010)*

—**Jhilaam Chattaraj**

English in Dalit Context:  
Reading Poetry by Meena Kandasamy

—**Pratibha**

Body as a Site of Subalternity and Resistance:  
A Study of Arundhati Roy's *The God of Small Things*

—**Shweta Kumari**

Re-reading Gray's *Elegy Written in a Country Churchyard*:  
Exploring the Note of Celebration under  
the Surface of Mourning

—**Jagadish Barat**

Trauma of Perpetrators: Macbeth and Pincher Martin

—**Joyanta Dangar**

Virginia's Liferature and the Three Ms:  
Money, Marriage, and Mobility in Shaping the Life  
and Literature of Virginia Woolf

—**Mahmudul Hasan**

The Discussion of Language in Relation to the Concept  
of Names, Meaning and Truth as in the Works of Socrates,  
Aristotle and the *Book of Genesis*

—**Shreya Mehta**

Subversive Hues of Untouchability:  
A Study of Kashmiri and Dogri Folktales

—**Rumy Dar**

Critiquing and Questioning Moral Values in  
Posthuman Superman: A Study of  
Olaf Stapledon's *Odd John*

—**Harsh Bharadwaj**

Adaptation or Translation of Shakespeare: Questions  
Concerning the Problematic of 'Cultural Translatability'  
and 'Untranslatability' in Welcome Msomi and  
Girish Chandra Ghosh's Readings of *Macbeth*

—**Ishani Dutta & Sreejit Datta**

The Unethical Ethical: Probing the Bengali Moral System

—**Debmalya Biswas**

Jocasta, the Gertrudes and the Politics  
behind the Oedipal Structure

—**Arun D.M.**

Reza Negarestani's *Cyclonopedia*—When the Lines Blur...

—**Vikram K. Koshal**

Dancing through the Mystics—Patriarchy and  
Re-orientalism in *Forty Rules of Love*

—**Huzaifa Pandit**

Examining the Representations of the Tiger  
in Valmik Thapar's *The Secret Life of Tigers*

—**Suhasini B. Srihari**

Writing and Rewriting 'Back': Reading J.M. Coetzee's  
*Foe* as a Transformative Narrative

—**Rachit Verma**

Short Stories of Ruskin Bond—  
A Study in Natural Realism

—**Shameem Quader**

### **Poems**

Bluff

—**Jaydeep Sarangi**

Ant Eggs

—**Jaydeep Sarangi**

The Behala Boy

—**Jaydeep Sarangi**

I Know that He Exists

—**Sarita Chanwaria**

Asmani

—**Translator: Shubh Brat Sarkar**

The Sealed Childhood

—**Pratistha Shyam**

Cocoon

—**Rajnish Mishra**

Corners of My Mind

—**Irum Alvi**

The Blood-curdling Smile

—**Sithara P.M.**

### **Fiction**

The Enigma

—**Monisha Sarkar**

### **Interview**

Look Around Before You Write:

Goutam Karmakar in Conversation with P. Raja

—**Goutam Karmakar**

### **Book Review**

Indira Nityanandam. *The Fiction of Chitra Divakaruni Banerjee*

New Delhi: Creative Books, 2017. Pages 136. Price Rs. 500.

(ISBN 978-81-8043-133-3)

—**Minnie Mattheew**

Singh, Ravindra Pratap. *Shakespeare ki Saat Raatein*. Delhi: Orientalia, 2015. pp. 96. Price Rs. 195

—**Banibrata Mahanta**

Singh, Ravindra Pratap. *The Flea Market and Other Plays*. New Delhi: Authorspress, 2014. pp. 71. Price Rs. 195/\$10

—**Banibrata Mahanta**

Our Esteemed Contributors

## Editorial

The April 2017 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 28<sup>th</sup> February 2017. 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, 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.

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 recognizing the hard and honest work put in by each and every member as a result of which *GNOSIS* got enlisted 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*.

There are twenty-six research/critical articles, nine poems of seven poets, one fiction, one interview and three book reviews in this issue. Before concluding, I would like to express my sincere gratitude to my reverend Associate Editor, Dr. Indira Nityanandam and our esteemed members of the Board of Advisors and Review Editors for their selfless and tiresome efforts in assessing the articles very sincerely and giving their valuable remarks to bring out this issue in such a grand manner.

I am also grateful to the revered contributors who have made this issue of the Journal a beautiful reality. Wishing all the readers a mental feast.

Happy Reading!

**Saikat Banerjee**  
Editor-in-Chief

# Cartography of the Body and the Self in Alice Walker's *The Color Purple*

Janesh Kapoor

**Submitted: 10 June 2017, Accepted: 01 July 2017.**

**Abstract:** This paper seeks to explore how the exposure to the physical body and its associated dimensionality including sexual pleasure initiates Celie in Alice Walker's *The Color Purple* on a journey to discover her identity and selfhood including the personal, relational and ethical imperatives thereof. The narrative is set in Rural Georgia in the early twentieth century and traces the lives of the blacks, in particular of poor black women like Celie who are regarded as ugly and worthless, with little exposure to education and the outside world. Walker's narrative has often been studied from a feminist, intersectional perspective. Celie is initially deprived of any fulfilling sexual experience as a victim of domestic rape by her stepfather and later by her husband. The awareness of the beauty and intricacies of her physical body accords a certain degree of self knowledge and power to her. As the narratives closes, Celie is able to take control of her life and move beyond the physical, bodily scape to a broader and inclusive comprehension of the value and worth of her life and existence. Concepts and formulations of existential philosophy and analytic psychology have been used to chart Celie's journey to individuality in selfhood, which also redefines her orientation towards the world at large.

**Keywords:** Being, Existence, Sexuality, Creativity, Object relations, I-Thou dialogic.

Alice Walker's *The Color Purple* (1982) has often been studied from a black feminist, intersectional perspective. This paper is an attempt to analyse the cartography of its protagonist, Celie's growth and development as an individual by transcending the atmosphere of rape, physical abuse, domestic violence and denial of human status to her in the first part of the narrative. The commoditization of the female body as the object of sexual pleasure is at the core of Celie's life. She is given away in marriage to Albert alias "Mr\_\_" as a substitute for her younger sister Nettie, whom their stepfather wants to retain for his own



9. Martin Buber views human relationships in a dialogic 'I-Thou' matrix which accords space and scope for the realization of one's individuality, 'I', without impinging upon the individuality of the related one, who is perceived as 'Thou', a referent for God. This allows for a psycho-spiritual dimension in mutual relationships beyond the ordinary and the mundane social and material aspects of living. See Martin Buber, *I and Thou* (trans.) R.G. Smith (New York: Charles Scribner Sons, 1958).

### Works Cited

- Maquarrie, John. *Existentialism*. Harmondsworth: Penguin Books, 1987.
- Tucker, Lindsay. "Alice Walker's *The Color Purple*: Emergent Woman, Emergent Text". *Black American Literature Forum*, Vol. 22, No. 1, Black Women Writer's Issue (Spring, 1988), pp 81-95.
- Walker, Alice. *The Color Purple* (1982 rpt.) London. Phoenix Fiction, 2004.
- Warren, Nagueyalti and Wolff, Sally. "Like the Pupil of an Eye: Sexual Blinding of Women in Alice Walker's Works". *The Southern Literary Journal*, Vol. 31, No. 1, Contemporary Southern Women Writers (Fall, 1988), pp. 1-16.

# The Shakespeare Teacher in Colonial Calcutta

Sandip Ain

**Abstract:** In this paper, I would first seek to find out how Shakespeare was introduced in Calcutta and how his works made a significant impact on the intelligentsia of Bengal; and secondly I will seek out a teacher of English in Hindu College who had contributed significantly to bolster the study of Shakespeare in India. The teaching of Shakespeare in the Hindu College was a significant event inspiring Bengali youths to delve deep into the riches of English Literature. The teaching of Shakespeare texts by teachers like H. L. V. Derozio and D. L. Richardson greatly influenced theatre and academics in Bengal in the first half of the nineteenth century. My paper explores the politics and discursive ambivalence of such a curriculum and the impact that a teacher like Richardson had in the young minds of Bengal.

**Keywords:** Shakespeare, Calcutta, Hindu College, Richardson

“I can forget everything of India, but not of your reading of Shakespeare.” (Sanial 76)

The above comment by Lord Babington Macaulay points out how significant and how exciting a teacher of Shakespeare was Sir David Lester Richardson. It is not only Macaulay or the Company men who had sung his praises, but the native students of Bengal were also greatly inspired by his teachings; and a significant name among them is Michael Madhusudan Dutt.

In this paper, I would first seek to find out how Shakespeare was introduced in Calcutta and how his works made a significant impact on the literature of Bengal; and secondly I will seek out a teacher of English in Hindu College who had contributed significantly to bolster the study of Shakespeare in India. Shakespeare (if I may use the name as a synecdoche of his texts) made his entry in Calcutta much before Macaulay’s Minute of 1835 which proposed the introduction of English and modern education replacing classical learning of Sanskrit and Arabic. It even entered the school curriculum in the form of the Bengali translation of Charles and Mary Lamb’s *The Tales from Shakespeare* before the publication of Macaulay’s Minute.

- Dahiya, Hema. *Shakespeare Studies in Colonial Bengal: The Early Phase*. Cambridge Scholars, 2013.
- Dasgupta, R.K. "Shakespeare in Bengali Literature". *Indian Literature*, 7.1 (1964): 16-26.
- Macaulay, T.B. "[http://www.columbia.edu/Itc/Mealac/Pritchett/00generallinks/Macaulay/txt\\_minute\\_education\\_1835.html](http://www.columbia.edu/Itc/Mealac/Pritchett/00generallinks/Macaulay/txt_minute_education_1835.html)." Minute on Education (1835) by Thomas Babington Macaulay, <[www.columbia.edu/itc/mealac/pritchett/00generallinks/macaulay/txt\\_minute\\_education\\_1835.html](http://www.columbia.edu/itc/mealac/pritchett/00generallinks/macaulay/txt_minute_education_1835.html)>.
- Nandy, Ashis. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*. Oxford UP, 1983.
- Richardson, David Lester, ed. *Selections from the British Poets From the Time of Chaucer to the Present Day With Biographical and Critical Notices*. Calcutta: Baptist Mission Press.
- Trivedi, Poonam and Dennis Bartholomeusz, eds. *India's Shakespeare: Translation, Interpretation and Performance*. New Delhi: Pierson, 2005.
- Sanial, S.C. "Art. VI.—Captain David Lester Richardson". *The Calcutta Review*. cxxiii. 243 (1906): 70 - 89.

# Cultural Re-appropriation and Re-location: Rituparno Ghosh's *The Last Lear*

Harneet Kaur Sandhu

Submitted: 10 June, 2017, Revised: 21 June 2017, Accepted: 01 July 2017.

**Abstract:** This paper seeks to look at an adaptation of Shakespeare in a post-colonial context, the film *The Last Lear* (2007), directed by Rituparno Ghosh, and based on Utpal Dutt's play *Aajker Shahjahan*. The present paper pays special attention to a work which though based on Dutt's life has less political overtones, dealing rather with his more artistic concerns. Directed by another talented and exceptional Bengali, Rituparno Ghosh, the movie describes the twilight years of an eccentric Shakespearean actor, based on Utpal Dutt's own life and experiences as a theatre actor. *The Last Lear*, therefore, explores a very crucial sequence of influence from the Elizabethan and European stage to regional theatre in India in the early twentieth century to the world of contemporary Indian cinema in English. *Aajker Shahjahan* (1985) is a semi-autobiographical play encapsulating the dynamics of performance, politics and the legacy of a theatre actor.

**Keywords:** Adaptation, Cultural appropriation, Theatre, Stage.

The origin, evolution and development of Indian English drama has been extensively debated upon and documented. The Vedic Age saw the initiation of a new medium which explored and communicated the way and truth of life, co-mingling with religious and scriptural tales. As history tells us, this development of a new performance based story telling medium owes its establishment to the four Vedas, the celestial architect, Vishwa Karma and the manager, Bharta. *Natyashastra* is the treatise that all scholars of Indian theatre return to eventually to chronicle its movements through time and history. Consequently, Sanskrit theatre flourished till the fifteenth century but lost its way thereafter due to invasions in India, reviving only around the end of the nineteenth century. However, the genre, on the whole, has not seen the heights of Indian fiction or poetry, despite the contribution of several stalwarts.

### Works Cited

- Burnett, Mark Thornton. *Shakespeare and World Cinema*. Cambridge University Press, 2013.
- Chakravarti, P. “Interrogating “Bollywood Shakespeare’: Reading Rituparno Ghosh’s *The Last Lear*.” In *Bollywood Shakespeares* (eds.) Craig Dionne and Parmita Kapadia. Palgrave Macmillan. 2014: 127-46.
- Dutt, Utpal. *On Theatre*. Seagull Books, 2009.
- Ghosh, Rituparno. *The Last Lear*. Perf. Amitabh Bachchan, Preity Zinta, Arjun Rampal. Planman Motion Pictures. Dir 2007.
- Mishra, V. *Bollywood Cinema: Temples of Desire*. Routledge, 2002.
- Sengupta, Reshmi. Interview of Rituparno Ghosh in T2 entertainment supplement of *The Telegraph*. December, 2009. Accessed on May 19, 2017. [www.telegraphindia.com/1080911/jsp/](http://www.telegraphindia.com/1080911/jsp/)

# The Slum and the City: An Ecoperspective of Bangalore in Select Literary Works

Sindhu J.

**Submitted: 03 June 2017, Accepted: 03 July 2017**

**Abstract:** Inner and outer city slums are a glaring instance of the near-absence of environmental justice in the context of rapid urban development, of which the city of Bangalore is an example. Urban slums were almost always a part of the city's profile, and became more problematic in the processes of urbanization that have transformed Bangalore from its former image of sleepy small town pensioners' paradise to its present avatar of being the IT hub of the subcontinent. The differences between the apparently shiny image of the 'new' city at large and the unmitigated squalour of its slums have become starker in the last few decades, due to a number of interlinked reasons. The huge increase of the middle class in prosperity and demographic size was mainly due to the opening up of multinational companies and the employment opportunities of the IT sector, which drew educated job-seekers from all over the country. This in turn has been a significant factor in further marginalizing the slum-space in Bangalore, and a greater degree of disenfranchisement for slum inhabitants, particularly women. The socio-economic configurations which have constructed Bangalore as a booming metropolis have relegated its slums, old and new, to near-invisibility, while simultaneously maintaining class/caste/religion/gender distinctions which separate them. The paper proposes to view select literary texts of 21<sup>st</sup> century Bangalore, which project the complexities of the city's highly contradictory images, in relation to the idea of environmental justice, with a specific focus on the ways in which the slum-space and its continuing disjunctive coexistence with the 'new' city-space are understood and constructed by those more privileged.

**Keywords:** Urban slum, Human/environmental rights, Marginalization, Class.

The particular characteristics of urban slums in Bangalore city, in relation to the metropolis as it is today, can perhaps best be understood

fringe-dwellers. The slums at the outer edges of the city are created largely through forced displacement and relocation of the urban poor from within the city, and also through the informal settlements of labourer groups working on urban structures which inexorably push the city-boundaries into once-rural spaces. Slums in Bangalore, therefore, are entirely and coercively excluded from its grand narrative of modernity and reflect the city's vast inequalities, in terms of social and environmental justice.

### Works Cited

- Chant, Sylvia and Kerwin Datu. "Women in Cities: Prosperity or Poverty? A Need for Multi-dimensional and Multi-spatial Analysis." *The City in Urban Poverty* (eds.) Charlotte Lemanski and Colin Marx. Palgrave-Macmillan, 2015: 39-63.
- De, Aditi. *Multiple City: Writings on Bangalore*. Penguin Books, 2008.
- Gokhale, Shantha. Foreword. *Boiled Beans on Toast: A Play*. By Girish Karnad. Oxford UP, 2014: vii-viii.
- Haritas, Kaveri. "Gender Identity in Urban Poor Mobilizations: Evidence from Bengaluru." *Environment and Urbanization*, Vol. 25, No.1, April 2013: 125-138.
- Jayapal, Maya. *Bangalore: Story of a City*. East West Books: Chennai, 1997.
- Karnad, Girish. *Boiled Beans on Toast: A Play*. Oxford UP, 2014.
- Mander, Harsh. *Looking Away: Inequality, Prejudice and Indifference in New India*. Speaking Tiger-Feel: New Delhi, 2015.
- Nair, Janaki. *The Promise of the Metropolis: Bangalore's Twentieth Century*. Oxford UP, 2005.
- Narayan, Brinda S. "Deodourized". *Bangalore Calling*. Hachette, 2011: 174-192.
- . "Very Very Varghese". *Bangalore Calling*. Hachette, 2011: 193-215.

# Nature as Depicted in Anton Chekhov's Select Short Stories

S. Shanmuga Priya

**Submission: 09 June 2017, Revised: 10 June 2017, Accepted: 01 July 2017.**

**Abstract:** Anton Chekhov was a versatile and prolific writer. He wrote captions to cartoons, literary parodies, comic calendars, diaries, questionnaires, aphorisms and advertisements, innumerable sketches and even a detective novel. His own experiences and the lives of friends and relatives were the sources of his stories. He wrote serious love stories and non-love stories. With *The Huntsman* Chekhov proved himself as a short story writer through his artistic expressions. Translations of Chekhov into English have been numerous. Everyone loves nature and it is a pacifier which can offer solace to man. Moreover, nature inspired writers with elevated thoughts. This is true with Anton Chekhov, a physician turned writer. This paper aims at presenting how Chekhov depicts nature and inter-relates it with the characters of the selected short stories.

**Keywords:** Anton Chekhov, Short stories, Nature, Summer, Night sky, Trees.

The short stories of Anton Chekhov reveal his appreciation and love of nature. The Steppe deeply moved Chekhov in his first visit itself. He was impressed with the multi-coloured wild flowers. Besides, his love to travel enabled him to observe nature in its many aspects and moods.

In 'Agafya' (1886) Chekhov displays an intimate acquaintance with nature. The natural details in this short story are reported by a hunter-narrator who inadvertently comes to visit Savka, the gardener on an evening when Savka is expecting a visit from Agafya, one of the village women.

Chekhov's description of a sultry summer evening suits the theme of a rendezvous of Savka with the woman. The narrator describes the smell of the kitchen gardens. "I remember lying near the shack on a torn, threadbare sledge-rug, from which there rose a heavy, sultry



and presents a picturesque view of the locale connecting nature with the mood of the characters.

### **Works Cited**

Dunnigan, Ann. *Anton Chekhov: Selected Stories*. Penguin, 1995.

Gilpin, Carol C. "Nature in the Short Stories of Anton Chekhov." A Thesis. Mc Master University, Nov. 1971.

# In Search of Truth: Religion and National Unity in Tagore's *Gora*

Syed Imtiaz Jukkalkar

Submitted: 09 June 2017, Revised: 20 June 2017, Accepted: 01 July 2017

**Abstract:** Rabindranath Tagore is a visionary writer of India. Religion is a dominant factor in the life of every Indian. The coexistence of many religions is special feature of India. Tagore knew well the inherent weaknesses of Hinduism. In such social situation to make India stand firmly as an ideal nation we have to eradicate religious fanaticism from society and the inherent weaknesses from Hinduism such as *casteism*, *idolatry*, *sati pratha* and superstitions. Reformation in Hinduism is the central thematic concern of the novel. Tagore highlights *Brahmoism* as pure form of Hinduism. Every citizen of India should identify himself as an Indian, then only we can achieve national unity. Without national unity and social justice we cannot lead our nation to the greatest height in the world.

**Keywords:** National unity, Casteism, Brahmoism, Religious fanaticism, Untouchable, Brahmin, Sectarianism, etc.

Tagore is the prophetic writer of India. His vision about future India was undoubtedly clear. He knew well that our nation will make great progress in the field of science and technology but the social problems inherent in our society will last long. He wrote the novel *Gora* with didactic purpose. The characters in the novel represent individuals present everywhere in Indian society. As far as social reality is concerned, Indians have failed to find out truth, that truth which contributes to the national unity resulting in the development of the nation. Tagore knew well the Indian mind which is dominated by religion. It will not be wrong if we say Indians don't judge the matters of religion on the basis of rationality. In the novel *Gora*, Tagore very skilfully uncovers the truth which lies buried in the false assumptions of religion.

Gora, the protagonist, is the staunch follower of Hinduism. His friend Binoy is a rational gentleman. The mother of Gora, Anandmoyi

understanding among all the communities in India. In spite of plurality in terms of religion, we have achieved national unity but communal tendencies have been growing in India now days. The common people fall prey to religious dogma. The young intellectuals like Gora don't understand the religious hypocrisy of political leaders and the bigots. Such poisonous thoughts based on casteism and religion should be removed from Indian minds. The noble prize winner novelist Rabindranath Tagore who stands for humanity, in this novel, *Gora*, by bringing into discussion many points of views, confronts the Indians with reality. If every Indian understands the reality which Gora utters at the end of the novel, we will achieve national unity.

### Notes

1. *Adi Dharm* is the first development towards Brahmoism based on casteless society. ("Adi Dharma". <http://en.wikipedia.org>)
2. *Tattwabodhini Sabha* means the truth propagating or truth searching society. It aimed to bring reformation in Hindu society. Later Tattwabodhini Sabha was united with Brahmo Samaj. ("Tattwabodhini Sabha". <http://en.wikipedia.org>)
3. *Brahmo Anusthan* means code of practice of Brahmoism such as— authority of any one scripture has been denied, the Brahmos don't believe in Avatars, polytheism and idol worship were denounced, development of casteless society, the doctrine of Karma and rebirth will be optional. ("Brahmo Samaj". <http://en.wikipedia.org>)
4. *Pandit Nobin Chandra Roy* is the founder of Brahmo Samaj. ("Brahmo Samaj". <http://en.wikipedia.org>)
5. *Purdha* is a Persian word which means curtain. It is a system developed among Muslims and Hindus to isolate females from males. ("Purdha". <http://en.wikipedia.org>.)

### Works Cited

Tagore, Rabindranath. *Gora*. Macmillan Pocket Tagore Edition, Macmillan Limited, 1989.

"The Brahmo Samaj." Rammohun Roy (1772-1883), [bramhosamaj.net](http://bramhosamaj.net)> Founders, [www.thebrahmosamaj.net/founders/rammohun.html](http://www.thebrahmosamaj.net/founders/rammohun.html).

# From Subjugation to Liberation: A Study of Female Characters in Khaled Hosseini's *A Thousand Splendid Suns*

Vijeta Gautam

**Submitted: 13 June 2017, Accepted: 07 July 2017.**

**Abstract:** This paper focuses on injustice and gender inequality in *A Thousand Splendid Suns* (2007), a novel by Afghan-American novelist Khaled Hosseini. The novel portrays pitiable condition of Afghan women as they live in the shadows of violence, fear and war. The female characters face barbarity of the patriarchal society and adopt a number of ways to live through adversities with courage. Khaled Hosseini narrates a domestic story about the plight of women by using political background of Afghanistan's last thirty years of Taliban rule. Due to the extremely unfortunate consequences of the Taliban culture, women lost their identity and reduced to nothing more than children producing machines. But the final stage of the novel gives hope as the dark and painful lives of both women transform into a promising journey.

**Keywords:** Endurance, Subjugation, Patriarchy, Survival, Self-realization.

Literature is considered as a mirror of society. It shows the realities that take place in our day to day life. It is a medium for expression of the past events and provides us insight into the formation of those past events. As Brannigan says, "It sees literature as a constitutive and inseparable part of history in the making and, therefore, rife with the creative forces, disruptions and contradictions of history" (418). Khaled Hosseini's *A Thousand Splendid Suns* depicts female characters in politically disturbed Afghanistan and gives a detailed account of domestic subjugation. The novelist portrays the lives of three female characters and highlights the various tactics they chose to survive and to face the oppressive situation. The novel throws light on endless sufferings and cruelties that are indispensable part of women's daily lives and the multiple ways to resist these odds.

The first female character in this novel is Nana who is the mother of Mariam. She is telling about her past to her daughter. She had been

on the other, Laila's life gets purpose as the fate which Mariam chose was totally for her well-being and safety. And this motive allows her to grow beyond the adversities she has experienced and to choose to devote her life to others. The novel ends with a positive note as Laila is seen teaching young minds of Kabul the true values and principles of their social heritage and culture. As she believes, "One could not count the moons that shimmer on her roofs, Or the thousand splendid suns that hide behind her walls" (381).

### **Works Cited**

Brannigan, John. *New Historicism and Cultural Materialism*. Macmillan Press Ltd., 1998: 418.

Hosseini, Khaled. *A Thousand Splendid Suns*. Bloomsbury Books, 2007.

# Gendered Spaces as Projected in Rama Mehta's *Inside the Haveli*

Divya Walia

**Submitted: 08 June 2017, Accepted: 01 July 2017.**

**Abstract:** Over the last few years, the concept of identity has broadened in its scope by embracing geographical experience too along with an emotional experience to depict the former's contribution in shaping a personality. As such literary texts have started giving due importance to 'space' as an experience for a mind and soul and its role in defining one's identity or the absence of it. Indian female writers followed by Kamala Das have been really candid in voicing out their experiences as the Other and in stating how they drew solace from various geographical spaces to fill up the void in their life. For Kamala Das, her home town in Malabar is what gives her the feeling of 'being' and that's why she keeps visiting and revisiting that place in her memories and verses. Another writer to use geography to weave in the issues of identity and gender is Rama Mehta. Her novel *Inside the Haveli* is a literal as well as metaphorical symbol for a space struggle for its protagonist, Geeta. Amidst the luxury and grandeur of her traditional home, she misses her sense of being an individual, who is free to think and act as per her own understanding. The title itself is reflective of the closed space that the novel deals with and the impact it has upon the inmates. The paper will be an attempt to redefine the spaces, both open and closed as mentioned in the novel and read them vis-à-vis one's definition and quest for identity.

**Keywords:** Identity, Inside the haveli, Self, Space.

The concept of space has been viewed, understood and experienced differently by different individuals and cultures. According to psychologists, "Personal space is the region surrounding people that they regard as psychologically their own. Senses of personal space are culturally defined. Those who live in urban areas tend to require less personal space, for example. People in Western culture have different notions of personal space than people elsewhere."<sup>1</sup> The space that is being referred to here is the opportunity to assert or experience one's

the gap between her 'being' and 'becoming'. From being a modern and independent woman, she embraces traditional ways of her new home and family and becomes the mistress of that Haveli with a promise to upkeep its dignity and traditional values as well as allow for a sprinkle of modern values whenever necessary. The novel ends on a positive note of transformation for both Geeta (a symbol of modernity) and the Haveli (a metaphor for tradition), as they both have found a new congenial 'space' for their co-existence.

### Notes

1. Boundless. "Personal Space." *Boundless Sociology Boundless*, 08 Aug. 2016. Retrieved 01 Jan. 2017 from <https://www.boundless.com/sociology/textbooks/boundless-sociology-textbook/social-interaction-5/types-of-social-interaction-51/personal-space-323-8973/>

### Works Cited

- Grace, Daphne. "Women's Space *Inside the Haveli*": Incarceration or Insurrection?" *Journal of International Women's Studies* 4.2, 2003: 59-75. Web. Accessed on 10 Jan. 2017.
- Irigaray, Luce. *The Speculum of the Other Woman*. Ithaca: Cornell UP, 1985.
- Kaur, Ramneek. Inner Journey in Rama Mehta's *Inside the Haveli* and Manju Kapur's *Difficult Daughters*. Thesis. Maharishi Markandeshwar University, 2013.
- Mehta, Rama. *Inside the Haveli*. Penguin, 1977.
- Monnet, J. (2011). "The symbolism of place: A geography of relationships between space, power and identity". *European Journal of Geography*: 562.
- Parikh, Indira J., and Pulin K. Garg. *Indian Women: An Inner Dialogue*. Sage, 1989.
- Young, Robert. *White Mythologies: Writing History and the West*. Routledge, 1990.

# A Study of Sociolinguistic Problems in Translating Godse's *M'jha Prawn's* from Marathi into English

Prithvirajsingh Thakur

Submitted: 15 June 2017, Accepted: 10 July 2017.

**Abstract:** Translating a work from an Indian language into English is quite challenging mainly because of the entirely different cultural and social contexts. It invariably involves a lot of sociolinguistic problems. There exist a lot of sociolinguistic problems faced during the process of translation between languages, including translations from Indian languages into English. In case of the translation from Marathi into English, the area of sociolinguistic issues does not seem to be adequately investigated. There is still a need of systematically studying the sociolinguistic issues one may encounter in the process of translating from Marathi to English. Since languages are culturally bound, it is natural to expect sociolinguistic issues to crop up when translating from one language to another. This study hypothesizes that there are sociolinguistic issues involved in translating from Marathi to English and that an examination of such issues can make a useful contribution to the understanding of the field of translation and language learning/teaching. The present research aims to examine the sociolinguistic problems encountered in the translation of the chosen text (i.e., *M'jha Prawn's*) from Marathi into English and also to explore the implications of these problems for translation studies.

**Keywords:** Translation studies, Sociolinguistics, Culture, Marathi, Hindi.

## Introduction

Translation Studies (TS) has rapidly grown into an important academic discipline today. What was called Translation Views and Theories (TVTs) before 1970, has now come to be known as Translation Studies (TS). With the advent of Globalization, communication between nations has improved on an unprecedented scale and in an unprecedented manner. Almost all the major publishers today are showing keen interest in publishing books in and on translation. Many universities are offering courses (either



sense of the text into the target language. Sociolinguistic problems arise because of the attitude of the writer and the prevailing socio-cultural values represented in the text. These two, together represent, what may be called the 'aura' of the text which needs to be kept intact while translating from the source language to the target language.

### Works Cited

- Junghare, Indira Y. "Problems of Translation: *Maila , nchal* in English: Knotty Problems in the Translator's Plight." *Journal of South Asian Literature*, Vol. 17, No. 2, Summer/Fall 1982: 121-130.
- Kumar, Suresh. "Translation Dynamics and Language Development with Special Reference to Hindi Translation." *Translation and Interpreting: Reader and Workbook* (eds.) Ravinder Gargesh and Krishna Kumar Goswami. Delhi, Orient BlackSwan, 2007: 43-51.
- Mukherjee, Meenakshi (ed.) *Translation as Recovery* by Sujit Mukherji. Pencraft International, 2004.
- Mukherjee, Sujit. *Translation as Discovery*. Orient Longman, 2000.
- Munday, Jeremy. *Introducing Translation Studies*. Routledge, 2008.
- Nida, Eugene A. "The Sociolinguistics of Translating Canonical Religious Texts." *Traduction, Terminologie, Rédaction*, Vol. 7, No.1, 1994: 191-217.
- Pinto, Sara Ramos. "Sociolinguistics and Translation." *Handbook of Translation Studies*, Vol. 3, 2012: 156-162.
- Sanchez, Maria T. "Translation and Sociolinguistics: Can Language Translate Society?" *Babel*, Vol. 53, No.2, 2007: 123-31.
- Trudgill, Peter. *Sociolinguistics: An Introduction to Language and Society*. Penguin, 2000.

# Pop Goes a Woman: Damayanthi and Popular Culture in Nirupama Subramanian's *Keep the Change* (2010)

Jhilam Chattaraj

Submitted: 11 June 2017, Accepted: 01 July 2017.

**Abstract:** This paper will analyze the influence of contemporary popular culture in the construction of gender role and sexuality in the novel *Keep the Change* (2010) by Nirupama Subramanian. The novel narrates the life of a twenty-six year old girl, Damayanthi Balachandran, who is a bored financial analyst in a local firm in Chennai and switches her job to a plush multi-national bank in Mumbai for excitement and adventure. The protagonist explores herself as a banker, a cosmopolitan woman and a lover with a new found confidence inspired by popular television serial, *Sex and the City*. This paper will specifically focus on the serial's influence on Damayanthi's awareness towards her gender roles. My approach includes a close reading of the text and a critical study through the lens of relevant gender theories specifically in postfeminism and popular culture.

**Keywords:** Popular, Feminism, Postfeminism, Culture, Fiction.

## Introduction

The paper will analyze the manner in which contemporary popular culture has influenced the construction of gender roles and sexuality in the novel *Keep the Change* (2010) by Nirupama Subramanian. It narrates the life of twenty-six year old girl, Damayanthi Balachandran, who is bored of her life as a financial analyst in a local firm in Chennai and switches her job to a plush international bank in Mumbai for excitement and adventure. This epistolary novel traces the *bildungsroman* journey of Damayanthi as she explores herself as banking professional, a cosmopolitan in Mumbai, its corporate sector and its men with a new found confidence inspired by the popular television serial, *Sex and the City*. This paper will specifically focus on the serial's influence on Damayanthi's awareness towards her performance as a woman and a professional. My approach includes a close reading of the text and a critical study through relevant gender theories specifically in postfeminism and popular culture.

to forge their own definition, it has been disastrously redefined in the popular imagination as a massive No to everything outside a narrow set of endorsement. (Gamble 49)

## Conclusion

The novel, *Keep the Change* is an attempt to explore popular notions of sexuality, culture and knowledge. The exploration is made within contemporary spaces in literature and media. The story is possibly a reinterpretation of the popular mythological story on Nalla Damayanthi and her immortal love. The author recreates the old narrative in a contemporary scenario where the rudimentary vagaries of romantic love remain the same. However, more importance is attached to the idea of self-understanding and self-fashioning through a reality created by the media and its representatives. *Sex and City* has been an immensely successful entertainment franchise, and has influenced men and women in many ways around the world. Damayanthi, a young Indian, is one of them. It is debatable whether the influence was progressive or regressive but it did inspire her to take charge of her life and change it: her feminist aspiration to find a better life in Mumbai was fuelled by the marvellous and controversial journey of four women in Manhattan.

## Works Cited

- Chaudhuri, Maitreyi. 'Feminism' in Print Media'. *Indian Journal of Gender Studies*, 2000; 7: 263. Accessed 21 May 2013. <http://journals.sagepub.com/doi/abs/10.1177/097152150000700208>.
- Gamble, Sarah (ed.) *The Routledge Companion to Feminism and Postfeminism*. Routledge, 2001.
- Genz, Stephanie and Brabon A. Benjamin. *Postfeminism: Cultural Texts and Theories*. Edinburgh U P, 2009.
- Subramanian, Nirupama. *Keep the Change*. Harper Collins, 2010.
- Wolf, Naomi. "Carrie Bradshaw: Icons of the Decade". *The Guardian*, 22<sup>nd</sup> December, 2009. Accessed 12 July 2014. <https://www.theguardian.com/world/2009/dec/22/carrie-bradshaw-icons-of-decade>.

# English in Dalit Context: Reading Poetry by Meena Kandasamy

Pratibha

**Submitted: 15 June 2017, Accepted: 10 July 2017**

**Abstract:** In spite of the proliferation of Dalit literature in the genre of life writing and even poetry; Dalit literature continues to be produced predominantly in vernaculars such as Marathi, Gujarati, Hindi, Tamil, and Malayalam; with very few writings available in English that too prominently in translation. With the use of English, Meena Kandasamy achieves a liminal strategic negotiation point, advantageous in transcending the schism between the ‘national elite’, which largely operates in English and the ‘regional elite’, which operates in their respective regional languages; thus overriding the language divide and caste-class, rural-urban differences to reach a wider audience, for the socially ostracized and culturally marginalized Dalit voice. In light of these arguments this paper attempts to examine Kandasamy’s position as a Dalit writer in preview of the debates about Dalit consciousness. It also explicates that Kandasamy transcodes Dalit aesthetics into mainstream Indian Poetry in English, on the basis of critical study of selected poems by the poet.

**Keywords:** Dalit literature, Indian poetry in English, Dalit consciousness, English in Dalit context.

Meena Kandasamy is being touted as the first Indian woman writing Dalit poetry in English. A champion of Dalit rights, she is becoming popular for her extremely polemical writing imbued with militant spirit and voice of dissent against casteist mindset and gender oppression. Unlike other Dalit writers who write predominantly in vernaculars, Kandasamy writes in English and promulgates that her work should be placed within the precinct of Indian Writing in English as “contextualizing her work within Tamil Dalit literature is quite risky”. She dismissed the categorization of her writing as parallel or alternative, arguing that “the so called mainstream is something that has been hijacked by an elite minority.... The real India, crumbling under its caste system and corruption, isn’t present in their writing” (Kandasamy). In her opinion inclusion of voices from the oppressed castes and minority will give credibility to the mainstream.

Spivak, Gayatri. Interview by Nazish Brohi. “Herald exclusive: In conversation with Gayatri Spivak” *DAWN.com*. 23 Dec. 2014, Accessed 12 January 2015.

Uma, Alladi, K. Suneetha Rani and D., Murali Manohar. Introduction. *English in Dalit Context* (eds.) Uma *et al.* Orient Blackswan Pvt. Ltd., 2014: 1-9.

# Body as a Site of Subalternity and Resistance: A Study of Arundhati Roy's *The God of Small Things*

Shweta Kumari

Submitted: 07 June 2017, Revised: 20 June 2017, Accepted: 05 July 2017.

**Abstract:** Meaning, in a social setup, is constructed through discourse, communication, and negotiation. It is not something a pre-given design nor a mental process. It is true for any signified as for the body. A body is a product of cultural negotiations. It is a symbolic space for power play where the norms and meaning develop through legitimization and reiteration. Ritually, the subaltern body is deliberately kept on the receiving end and disciplined to be set at the most productive level in/for society. The omission of the subjectivity of the body is ensured. An idea of the ideal body is created by the power. However, the body is not only the object of study but an instrument for liberation and emancipation too. The present paper will discuss the body and bodily acts as potential sites of resistance. For the purpose of discussion, Arundhati Roy's novel *The God of Small Things* (TGST) is selected.

**Keywords:** Body, Disciplinary norms, Resistance, Bodily acts, Transgression.

## I

The will to change begins in the body not in the mind  
My politics is in my body, accruing and expanding with every  
act of resistance and each of my failures  
Locked in the closet at 4 years old I beat the wall with my body  
the act is in me still.

-Adrienne Rich (Tear Gas)

The physical body has always been the centre of negotiations for the sake of the reproduction of hegemonic system. It seems to offer a potential site for the application of disciplines, norms and specifically the constructed behaviour. These imposed habits are responsible for the formulation of the disembodied bodies with specifications that are

- Punday, Daniel. "Foucault's Body Tropes." *New Literary History*, Vol. 31, No. 3, 2000: 509-528. 12 September 2015. <http://www.jstor.org/stable/20057617>.
- Pylypa, Jen. "Power and Bodily Practice: Applying the Work of Foucault to an Anthropology of the Body." *Arizona Anthropologist*, 1998: 21-36. 28 September 2016. <https://journals.uair.arizona.edu/index.php/arizanthro/article/viewFile/18504/18155>.
- Roy, Arundhati. *The God of Small Things* (1997). Penguin Books, 2002.
- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *The Post-colonial Reader* (2<sup>nd</sup> Edn.) Helen Tiffin and Bill Ashcroft Gareth Griffiths. Routledge Taylor and Francis Group, 2006: 28-37.
- Surendran, K.V. *The God of Small Things: A Saga of Lost Dreams*. Atlantic, 2007.
- Tickell, Alex. *Arundhati Roy's The God of Small Things*. Routledge, 2007.

# Re-reading Gray's *Elegy Written in a Country Churchyard*: Exploring the Note of Celebration under the Surface of Mourning

Jagadish Barat

Submitted: 04 June 2017, Revised: 02 July 2017, Accepted: 03 July 2017.

**Abstract:** Thomas Gray's *Elegy Written in a Country Churchyard* is one of the finest poems in the English language. It apparently centres round the sad lot of the "rude forefathers of the hamlets", i.e., the poor villagers who could not nourish their talent and potentials owing to their abject poverty and misfortune. It is also an appeal to the rich to respect the poor because the latter embody beauty, bounty, honesty and truthfulness. The poem ends with Gray's reflections on his own death and his epitaph. There is a hidden note of celebration under the veneer of mourning in the poem since the poet celebrates the rare virtues and heroic qualities of the humble villagers. However, the present paper seeks to explore the note of celebration in the poem. It will also shed ample light on how the great elegy can offer a mood of celebration despite its dominant note of melancholy.

**Keywords:** Elegy, Melancholy, Humble villagers, Rare virtues, Celebration.

## Introduction

Thomas Gray is no doubt, one of the most remarkable poets in English literature. As he belonged to the Transitional Period, it is quite natural that his poetry possessed the elements of both the Augustan poetry and the Romantic poetry. However, his subject matter is romantic though his diction and style are almost neo-classical. As William J. Long opines, Gray is "the most scholarly and well-balanced of all the early Romantic poets" (308). His poetry is marked by subjectivity, love of nature, sympathy for the poor and the downtrodden, and so on. His *Elegy Written in a Country Churchyard* is indubitably one of the best known poems in the English language. Set in a churchyard, the poem is apparently pervaded by a note of melancholy. It mourns the death of the poor villagers. But more importantly, it is the poet's meditation on life and death as well as the glorification of the simple life of the rustic people.



talent, robust energy, moral values and divine virtues of the “rude forefathers of the hamlet”. It is, indeed, a celebration of rural beauty and rural values which are often overlooked by the rich and the powerful. Thus, the celebratory note is always present behind the apparent mood of gloom.

### Works Cited

- Birch, Dinah (ed.) *The Oxford Companion to English Literature*. Oxford University Press, 2009.
- Carter, Roland and McRae, John. *The Routledge History of Literature in English*. Routledge Publication, 2001 (Indian Reprint 2009).
- Daiches, David. *A Critical History of English Literature*, Vol. IV. Secker and Warburg, 1971.
- Hudson, William Henry. *An Outline History of English Literature*. Rupa Publications India Pvt. Ltd., 2015.
- Sinha, Manindranath. *Evergreen Leaves of English Poetry*. Shreedhar Prakashani, 2009 (rpt. 2012).

# Trauma of Perpetrators: Macbeth and Pincher Martin

Joyanta Dangar

Submitted: 15 June 2017, Revised: 23 June 2017, Accepted: 02 July 2017.

**Abstract:** Both William Shakespeare and William Golding were aware of the immense capacity for evil in human nature, especially in perpetrators. Both Macbeth and Pincher Martin perpetrate violence on others and become traumatized by their own actions. The article shows how both of them act out their trauma in hallucinations, visions, and flashbacks. It also argues that Macbeth, Lady Macbeth, and Pincher Martin, despite being victimizers, might be categorized as victims, and working through their traumas, however, is not always feasible.

**Keywords:** Hallucinations, Flashbacks, Self-criticism, Acting out, Working through.

## 1. Introduction

William Shakespeare treated the problem of evil in all his tragedies, and so did William Golding in all his novels. Both of them noted the enormous capacity for evil in human nature, especially in perpetrators. *Macbeth* has been looked upon as “Shakespeare’s most profound and mature vision of evil” (Knight 140); *Pincher Martin* is written by a novelist, “fascinated by the ubiquitous evidence of a natural law: that human consciousness is a biological asset purchased at terrible price—the knowledge of evil”, to use the words of Frank Kermode (qtd. in Carey 201). Both Macbeth and Pincher Martin perpetrate violence on others and subsequently suffer. The article is intended to show how both of them re-experience their traumatic past through especially hallucinations, visions, and flashbacks. It also attempts to examine whether Macbeth, Lady Macbeth, and Pincher Martin, despite being victimizers, warrant victim status, and whether working through of their traumas is feasible at all.

## 2. What is “Perpetrator Trauma”?

“In its more general definition, trauma”, as Cathy Caruth puts it in *Unclaimed Experience: Trauma, Narrative, and History*, “describes an

- Hollinger, Alexander. "Pincher Martin's Losing Struggle for Identity." *Dialogos*, Vol. 3, 2001: 77-79.
- Knight, G. Wilson. *The Wheel of Fire*. Methuen, 1949.
- LaBerge, Stephen, and Howard Rheingold. *Exploring the World of Lucid Dreaming*. Ballantine, 1990.
- LaCapra, Dominick. *History and its Limits: Human, Animal, Violence*. Cornell UP, 2009.
- , *Writing History, Writing Trauma* (2001). New Preface. John Hopkins UP, 2014.
- Mahowald, Mark W. *et al.* "Parasomnia Pseudo-Suicide." *J Forensic Sci*, Vol. 48, No. 5, 2003: 1-5.
- Nader, Kathleen. "Children's Traumatic Dreams." *Trauma and Dreams* (eds.) Deirdre Barrett. Harvard UP, 2001: 9-24.
- Parnia, Sam. *What Happens When We Die* (2005) Hay House (India), 2008.
- Shakespeare, William. *Macbeth* (1984) Cengage Learning India, 2008.
- Tal, Kali. *Worlds of Hurt: Reading the Literatures of Trauma*. Cambridge UP, 1995.
- Tiger, Virginia. *William Golding. Dark Fields of Discovery*. Calder Boyars, 1974.
- Zadra, Antonio L. "Recurrent Dreams: Their Relation to Life Events." *Trauma and Dreams* (eds.) Deirdre Barrett, Harvard UP, 2001: 231-247.

# Virginia's Liferature and the Three Ms: Money, Marriage, and Mobility in Shaping the Life and Literature of Virginia Woolf

Mahmudul Hasan

Submitted: 04 June 2017, Revised: 09 July 2017, Accepted: 14 July 2017.

**Abstract:** Virginia Woolf's literature can be seen as an anatomization of her life. The writings of Virginia are essentially dealt with the innermost life and discovering means of re-enacting that life in narration. Her *life*, in the guise of her *liferature*, is *shaped* altogether by the *three Ms*, the matrix of *money*, *marriage*, and *mobility*. This paper highlights her deep-seated spirit of enquiry in that concept and investigates the way the *three Ms* shapes the *liferature* of Virginia. Monetary, marital, and mobile ternaries were mutually constituted in her ideology and practices and, therefore, cannot be separated. This article is both a gripping exploration on the domination of the *three Ms* in shaping the life and literature of Virginia and an articulate account of her *idée fixe* with them.

**Keywords:** Liferature, Marriage, Mobility, Money, Three Ms, Virginia Woolf.

*No one who loves life can ignore literature, and no one who loves literature can ignore life.*

– Laura Esquivel (8)

Literature is the base, substructure and mirror of life. The connection between life and literature is intimate and an author's work reflects his personality and life experience. In the twentieth century, authors drew upon mainly the experience of their own lives and times in creating literature. Virginia Woolf sensed her fate was closely confined to the writing. Much like the narrator of the *Orlando* (1928) she appears in a quandary about the relationship between life and literature but later identifies literature's tendency 'to substitute a phantom for reality' which she retains in all her life. She 'looked at the...Life? Literature? One to be made into the other?' and created her own works meditating upon the problems.

Though, according to Stewart and Healy, a woman's career is *shaped* to a great extent by social expectation and norms, *life* and

contemporary eloquent edge. Till her death by drowning herself in 1941, she is sited as being in pursuit of equilibrium ‘between the acts’ of her life and literature.

### Works Cited

- Adey, Peter. “Mobility—Peter Adey.” *Google Books*, Routledge, books.google.co.in/books?id=dyLZDgAAQBAJ.
- Allen, Judith. *Virginia Woolf and the Politics of Language*. Edinburgh UP, 2012.
- Batchelor, John. *Virginia Woolf: The Major Novels*. Cambridge UP, 1991.
- Beizer, Janet L. *Thinking through the Mothers: Reimagining Women’s Biographies*. Cornell UP, 2009.
- Berman, Jessica S. *A Companion to Virginia Woolf*. John Wiley & Sons, 2016.
- Briggs, Julia. “Virginia Woolf: An Inner Life—Julia Briggs.” *Google Books*, Penguin, books.google.co.in/books?id=5CD9mq6Ix0QC.
- Dusinberre, Juliet. *Virginia Woolf’s Renaissance: Woman Reader or Common Reader?* U of Iowa P, 1997.
- Endelman, Todd M. *The Jews of Britain, 1656 to 2000*. Univ. of California P, 2010.
- Esquivel, Laura, and Stephen A. Lytle. *Between Two Fires: Intimate Writings on Life, Love, Food & Flavour*. Crown Publishers, 2000.
- Forrester, Viviane, and Jody Gladding. *Virginia Woolf: A Portrait*. Columbia University Press, 2015.
- Levy, Heather. *The Servants of Desire in Virginia Woolf’s Shorter Fiction*. Peter Lang, 2010.
- Poole, Roger. *The Unknown Virginia Woolf*. Cambridge UP, 1995.
- Ronchetti, Ann. *Artist-figure, Society, and Sexuality in Virginia Woolf’s Novels*. Routledge, 2004.
- School of English and American Studies, Eötvös Loránd University*, seas3.elte.hu/coursematerial/PikliNatalia/Virginia\_Woolf\_-\_A\_Room\_of\_Ones\_Own.pdf. Accessed 20 May 2017.
- Yan Chan, Evelyn T. *Virginia Woolf and the Professions*. Cambridge University Press, 2014.
- Zwerdling, Alex. *Virginia Woolf and the Real World*. U of California P, 1986.

# **The Discussion of Language in Relation to the Concept of Names, Meaning and Truth as in the Works of Socrates, Aristotle and the *Book of Genesis***

**Shreya Mehta**

**Submitted: 21 June 2017, Accepted: 09 July 2017.**

**Abstract:** Since time immemorial the questions like “What is the true essence of language? What does name denote? Why doesn’t the very same name denote something else? What is the relation of mind and knowledge that our human mind possesses and How it affects our language?” have haunted many and encouraged many others to take-up these aspects to study and find some answers to these. This paper is therefore aimed at answering the question of the process of Naming Words in relation to the works of Plato, Socrates, Aristotle and the *Book of Genesis* concentrating on the aspects of the ‘Meaning and its Truth’.

**Keywords:** Meaning, Truth, Plato, Socrates, Aristotle.

In most of our abilities we differ not at all from the animals; we are in fact behind many in swiftness and strength and other resources...but because there is born in us the power to persuade each other and to show ourselves whatever we wish, we not only have escaped from living as brutes, but also by coming together, have founded cities and set up laws and invented arts, and speech has helped us attain practically all of the things we have devised...for it is speech that has made laws about honour and disgrace, justice and injustice; without which provisions we should not be able to live together as for it is by speech that we refute the wicked and praise the good, by speech we educate the ignorant and inform the wise. We regard the ability to speak properly as the best sign of intelligence, and truthful, legal and just speech is the reflection of a good and trustworthy soul.... (Roy and Taylor xi).

The words mentioned above speak of not only the gift of Speech and Language that mankind received but also emphasizes on the power of Human language that distinguishes us from all other species of the universe. This very treasure has been an inspiration for many to write

Socratic inquiry, what became clear was that it is nothing more than a “relentless pursuit of truth by the method of questioning and answering the same”. Plato suggests that his aim of discourse was to “reflect language as independent and non-illusionary subject” rather than anything else, therefore solely aiming gaining attention and recognition on the truth in language. Plato concludes his artistic piece *Cratylus* by suggesting that it was up to the linguistic community and not an individual to decide on what things could be called, thus opposing a ‘realist’ view of language.

For Socrates, what was most significant was “Language as a guarantee of truth and truth alone was most valued over consensual agreement”, while for Aristotle it was the conventional nature of Language—that which was of most significant as far as mutual understandability is concerned. But as far as the biblical context was concerned, Language was seen as that consisting of words whose Names were based on Adam’s sense perceptions and weren’t questioned by God as well therefore suggesting celestial support and acceptance for the same.

### **Work Cited**

Harris, Roy and Talbot J. Taylor. *Landmarks in Linguistics Thought: The Western Tradition from Socrates to Saussure*. Routledge, 1989.

## Subversive Hues of Untouchability: A Study of Kashmiri and Dogri Folktales

Rumy Dar

**Submitted: 15 June 2017, Revised: 01 July 2017, Accepted: 02 July 2017.**

**Abstract:** Folktales which stand as a window to the world of entertainment and pleasure for a community, are seen as the timeless repositories of a culture as well. These are usually favoured as the oral records to explore the primal values cherished by the previous generations. The values and morals infused in the folktales have always driven the human society by providing a strong substrate to look back to the roots, to appraise the prevalent notions and ridicule the evils in a society. The paper attempts to explore the subversion and scorn of such a common evil of untouchability by analyzing two selected folktales from Jammu and Kashmir.

**Keywords:** Oral tradition, Cultural repository, Primal values, Social evil, Ridicule, Untouchability.

Oral traditions form an integral part of the traditions, culture and history of Jammu and Kashmir. The state has a rich repertoire of folksongs, proverbs and folktales which are still in vogue and the most popular among these are the folktales. Folktales are traditional stories communicated orally though now documented, by people within a community, primarily narrated for the purpose of entertainment or amusement on eve of the festivities, the celebrations of a new harvest and social gatherings. The famous Kashmiri folklorist Dr. Farooq Fayaz defines folktales in *Kashmiri Folklore: A Study in Historical Perspective* as, “The prose narratives having all elements of a traditional story preserved through human memory transmitted orally or in the written form from one generation to another by professional story tellers or common folk” (30).

Kashmir, the valley bound by snow clad peaks, lush green meadows and forests, has a rich treasure of folktales as well, which continues to provide refuge for people of Kashmir in the freezing nights of winter. The valley has a rich oral tradition to which belongs the famous *Kathasaritasagara* compiled by a Kashmiri Brahmin called Somadeva



are shuffled and their hierarchical order of superiority and inferiority, pure and impure or polluted is subverted in the Dogri folktale “who is Untouchable”. In this folktale, these attributes are associated and expressed mainly on the basis of their karma and not on their inheritance to a higher or a lower caste.

These two folktales which belong to two different cultures impart the same message, though in two different ways which clearly points to the unity of human nature. Moreover, folktales have always been an agent of change, growth and moral education in the society and these Dogri and Kashmiri folktales stand a witness to this fact for their covert messages. Though composed centuries before, these still nowhere fails to reach the ears of many and appeals to their heart as well as their mind with an everlasting impression.

### Works Cited

- Fayaz, Farooq. *Kashmir Folklore: A Study in Historical Perspective*. Gulshan Books, 2008.
- Handoo, Lalita. *Structural Analysis of Kashmiri Folktales*. Central Institute of Indian Languages, 1994.
- Knowles, Hinton. *Folk-Tales of Kashmir*. Jay Kay Book House, 1985.
- Nimavat, B.S. “Chokamela: The Pioneer of Untouchable Movement in Maharashtra.” *Dalit Literature: A Critical Exploration* (eds.) Amar Nath Prasad and M.B. Gaijan, Sarup & Sons, 2007: 11.
- Prasad, Amar Nath and M.B. Gaijan (eds.) Introduction. *Dalit Literature: A Critical Exploration*, Sarup & Sons, 2007: vii.
- Sadhu, S.L. *Folk Tales from Kashmir*. Asia Publishing House, 1962.
- Sadangi, Himansu Charan. *Emancipation of Dalits and Freedom Struggle*. Isha Books, 2008.
- Shivanath. *Two Decades of Dogri Literature*. Sahitya Akademi, 1997.
- . *History of Dogri Literature*. Sahitya Akademi, 1976.
- . (trans.) *Dogri Folk Tales*. Sahitya Akademi, 2001.
- Stein, Aurel. *Hatim's Tales in Kashmiri Stories and Songs*. Gulshan Books, 2005.
- Trivedi, Dr. Darshana. “Literature of Their Own: Dalit Literary Theory in Indian Context.” *Dalit Literature: A Critical Exploration* (eds.) Amar Nath Prasad and M.B. Gaijan, Sarup & Sons, 2007: 1.

# Critiquing and Questioning Moral Values in Posthuman Superman: A Study of Olaf Stapledon's *Odd John*

Harsh Bharadwaj

Submitted: 15 June 2017, Revised: 20 June 2017, Accepted: 01 July 2017.

**Abstract:** Morals form an important aspect of human society. They are held as vital for peaceful survival of social structure. Posthumanism seeks to challenge grand narratives of morals, values and power. As far as moral values are concerned, it maintains a pluralist stance, upholding unique values of different social groups unless these values are detrimental to individual freedom. It goes to the extent of proclaiming morals as not even means to ends and beckons for revaluation of morals. It is in response to the insufficiency and drawbacks of the prevalent moral philosophies that the notion of superman critiques the existing moral systems and embodies an alternative outlook regarding morality. This paper seeks to examine human moral values from futurist posthuman standpoint through the study of Olaf Stapledon's *Odd John*. It also critiques moral worldview of transhumanism and the factors that lead to conceptualization of such notions.

**Keywords:** Posthumanism, Superman, Morality.

Posthumanism seeks to challenge the universal grand narratives of morals, values and power. It lays emphasis on pluralism, multiplicity and equality of all cultures and species. As far as moral values are concerned, it maintains a pluralist stance, upholding unique values of different social groups unless these values are detrimental to individual peace and freedom. It paves way for individualist freedom, thus thwarting totalitarian ideals. But, when one studies the concept of posthuman superman, it forms a special case in this regard. *Odd John: A Story between Jest and Earnest* written in 1935 by Olaf Stapledon is a science fiction that relates the story of John Wainwright, whose supernormal mental abilities distinguish him from fellow human beings and posit forth a new man or superman. This paper examines human moral values from futurist posthuman standpoint through Stapledon's superman. It also critiques moral worldview of transhumanism and the factors that lead to conceptualization of such notions.

Wilson, David H. Rev. of *A Taste of Stapledon: An Olaf Stapledon Reader*, by Olaf Stapledon and Robert Crossley. *Science Fiction Studies*, Vol. 26, No. 3, 1999: 500-06.

# Adaptation or Translation of Shakespeare: Questions Concerning the Problematic of ‘Cultural Translatability’ and ‘Untranslatability’ in Welcome Msomi and Girish Chandra Ghosh’s Readings of *Macbeth*

Ishani Dutta & Sreejit Datta

**Submitted: 05 June 2017, Accepted: 01 July 2017.**

**Abstract:** Translations serve as useful historical documents since both political ideologies and cultural conditions (of a specific time and space) can either suppress or encourage the translation of particular texts or genres. Even though the act of translation is in every sense fraught with complexities of different kinds, the relationship of any translated work with the source text is always its biggest dilemma and still remains an issue for much deliberation. In this regard, Wilhelm von Humboldt’s assertion that “despite the fact that translation brings cultures nearer, in each translation, there will be a definite deformation between cultures”, holds significance. In the case of Shakespeare translations, this very act of translation becomes doubly problematic as the target language texts often tend to become tools for reinforcing cultural hegemony, which makes this issue further difficult because the Shakespearean Empire is as much the performance as the printed text. His plays, like all other theatre performances are underpinned by the five semiotic systems proposed by Tadeusz Kowzan: the spoken text, bodily expression, the actor’s physical appearance, the playing space and the non-spoken sound. Keeping these concerns in mind, this paper will enquire whether the terms ‘version’ or ‘adaptation’ (which are frequently used with reference to translation of texts for theatre) are the same as what has come to be known as ‘cultural translation’ through two separate readings of Shakespeare’s *Macbeth*, viz., *Umabatha: The Zulu Macbeth*, written and directed by a South African, Welcome Msomi and Girish Chandra Ghosh’s *Macbeth* in Bangla. With this, the paper will also try to explore the possibilities of doing translation-in-practice when faced with the challenge of decoding and simultaneously encoding semiotic and cultural codes embedded in performance texts for the target culture by the translator.

Zabus, Chantal. "The Empire Writes Back to and from the Centre." *UCL/ GL asbl - The Empire writes back*, [www.limag.refer.org/Cours/Documents/PresAshcroftZabus.htm](http://www.limag.refer.org/Cours/Documents/PresAshcroftZabus.htm). Accessed 1 June 2017.

# The Unethical Ethical: Probing the Bengali Moral System

Debmalya Biswas

**Submitted: 06 June 2017, Revised: 15 June 2017, Accepted: 01 July 2017.**

**Abstract:** The Bangla worldview has been both liberal and prescriptive varying amongst classes, but having an underlying moral thread that resists deviance. This deviance could be social, professional, individual and sexual. The desire for homogenization is somewhat differently constructed. This is culturally bound and represses individual goals to perpetuate a covert normative adherence. The aim of the paper is not to scandalize cultural constructs or embedded value-systems. The objective is to highlight how the notion of ethical becomes elusive within the cultural system and perceptual framework.

**Keywords:** Ethical, Moral, Bengali, Social, Language, Power.

## 1. Introduction

The ethical predicates on the question of violence and this violence deals with the closure of the self. The self vs. other relationship occupies centre-stage while deliberating on the notion of the ethical. Ethics has to do with the waving away of the self and opening up the other. The power of the self imposes its righteousness on the cultural front. The Bengali socio-cultural setup strongly singularized the meaning of 'being cultured', pushing most of the other Indian communities into the domain of 'what needs to be perfected', 'what cannot be equivalent to the magnanimity of its worldview and thoughts'. The self-culture is glorified as the right and the bearer of everything to be treasured and undoubtedly superior. The cultural paradigm is interlinked to the linguistic system which in turn encodes knowledge and this knowledge perpetuates power structures.

The modern social hierarchies comprise self-constituted structures of power. The self is constructed in terms of the Bengali community's language, knowledge and power. The fundamental basis of one's existence, grounded in ethics, preserves the idea of self as powerful. This is manifested in their own understanding and trying to convince the other. The legitimization of self's language, knowledge and power

*del linguaggio*, Vol. 1, 2009: 131–157.

Pandharipande, Rajeshwari V. “The language of Hinduism in the US diaspora.” *World Englishes*, Vol. 32, No. 3, 2013: 417-428.

Sarkar, Kanak C. *BanglarSamaj-o-Sanskriti*. Ratna Prakashan, 2003.

Sen, Amiya P. *Explorations in Modern Bengal, C. 1800-1900: Essays on Religion, History, and Culture*. Primus Books, 2010.

Skapska, Grazyna and Orla-Bukowska, Annamaria and Kowalski, Krzysztof. *The Moral Fabric in Contemporary Societies*. Koninklijke Brill NV, 2003.

# Jocasta, the Gertrudes and the Politics behind the Oedipal Structure

Arun D.M.

**Submitted: 29 June 2017, Accepted: 10 July 2017.**

**Abstract:** This paper attempts to define the ‘mother’ figure as pictured in certain historical literary texts. It reiterates the course taken by the philosophical mind from traditional to modern and redefines how the ‘mother’ itself becomes an objectified presence while caught within the discourse of the Oedipal narrative where the ‘real’ performers are the father and the son. The paper envisages this principle discourse and deconstructs it by transfiguring the ‘mother’ from an object to a subject, thereby defining her neither as paranoiac/desiring machine in the Deleuzian sense, but as an active member in production while being exploited at the surface level as a mere object. The paper delves into the predicament of the ‘mother’ figure or the ‘ever dying Jocastas or Gertrudes’ who are always silenced while the essentialised voices of the ‘father’ and ‘son’ echo forever. This paper also resonates with the nuances inherent in the reading process and how it differs in accordance with changing times. Reading is one activity where the silencing of the ‘mother figure’ is illustrated while retaining her presence as an object. The paper also tries to state that the so called classics at different time periods were not determined based on their potential to affirm the essentialist notions which constitute the voice of the State but by their pertinent yet feeble attempt to expose the subjectivity which functions within the ‘silenced’ sections whose actions are proscribed within the power structure.

**Keywords:** Body without organs, Deterritorialized socius, Oedipal structure, Marxism, Psychoanalysis.

“Long before men become conscious of the decline of a particular economic system and the social and juridical forms associated with it, its contradictions are fully revealed in the objects of its day-to-day actions.”—Georg Lukacs (*History and Class Consciousness* 175)



change at any given moment. Here change is not the problem, but the objectification of it. Though studies on the marginalized sections have developed much, it is always caught within the hegemonic structure. We are not thinking at all from the point of view of the real objectified. In fact it is the power that defines objectification and resistance to that objectification. Thus it is always a fight between father and son. The secondary functions are always silenced by the power enjoyed by them. Thus an individual is made to forget his own episteme by the multiplicity of male functions. Whatever change that can be brought out is only through directly associating with the 'becoming' process which is inimitably female. It is at this juncture that reading literature becomes an important tool to explore the real problem space, since reading creates a *rhizome* in itself.

### Works Cited

- Barthes, Roland. *Writing Degree Zero*. Beacon Press, 1970.
- Deleuze, Gilles and Felix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. University of Minnesota Press, 1987.
- . *Anti-Oedipus: Capitalism and Schizophrenia*. University of Minnesota Press, 1983.
- Gilles, Deleuze and Felix. Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. University of Minnesota Press, 1983.
- Lacan, Jacques. *The Ethics of Psychoanalysis 1959-60*. W.W. Norton & Company, 1997.
- Lawrence, D.H. *Sons and Lovers*. Planet Ebook.com, n.d.
- Lukacs, Georg. *History and Class Consciousness*. Massachusetts: The MIT Press, 1971.

## Reza Negarestani's *Cyclonopedia*—When the Lines Blur...

Vikram K. Koshal

**Submitted: 20 June 2017, Accepted: 10 July 2017.**

**Abstract:** The present paper proposes to set forth the problematics of Negarestani's *Cyclonopedia*. At first glance, Reza Negarestani's *Cyclonopedia* seems to be just erudite madness. It creates the impression of being merely a fluent batch of theoretical gibberish. It is only an in-depth study that brings forth the realization that it is actually a multi-disciplinary work of scholarship that draws on archaeology, history, linguistics, mathematics, geology, political science and continental philosophy for its purpose. At the same time, it proves that a text need not be absolutely true to be taken seriously. It can continue to have theoretical value even if it is blatantly false. Negarestani blurs the lines between fiction and reality and produces a literary work that may be described as a theoretical fiction novel. It can also be described as the first horror and science fiction book coming from the Middle East and written about the Middle East. The style is abstruse and inaccessible and, at places, is in danger of becoming almost indecipherable. It should not be read as a work of straight theory but as a sort of work of art that presents theory as something that is at par with the metaphysical falsehoods of medieval theologians or the exaggerations of present day astrologers.

**Keywords:** Erudite gibberish, Theoretical fiction, Middle East, Horror, Science fiction.

The present paper proposes to set forth the problematics of Reza Negarestani's *Cyclonopedia*. At first glance, Negarestani's *Cyclonopedia* seems to be just erudite madness. It creates the impression of being merely a fluent batch of theoretical gibberish. It is only an in-depth study that brings forth the realization that it is actually a multi-disciplinary work of scholarship that draws on archaeology, history, linguistics, mathematics, geology, political science and continental philosophy for its purpose. At the same time, it proves that a text need not be absolutely true to be taken seriously. It can continue to have theoretical value even if it is blatantly false. In

Wark, McKenzie. "An Inhuman Fiction of Forces." *Leper Creativity: Cyclonopedia Symposium* (eds.) E. Keller, *et al.* Punctum Books, 2012.

# Dancing through the Mystics—Patriarchy and Re-orientalism in *Forty Rules of Love*

Huzaifa Pandit

**Submitted: 21 June 2017, Revised: 25 June 2017, Accepted: 03 July 2017.**

**Abstract:** The London based Turkish novelist Elif Shafak's *Forty Rules of Love* received widespread adulation for preaching a story of platonic love, in an increasingly loveless world, between the much venerated Sufi scholar—Jalal-ud-din Rumi and his mentor—the eccentric dervish Shams Tabriz. The relationship between the two is projected as an ideated form of a 'humanized' version of Islam—Sufi Islam. A close reading, however, reveals several contradictions that validate the suspicions of the book "functioning within a global cultural economy—a bazaar for non-western artefacts—the category panders to the needs of that global market, producing ever more reified versions of 'other' worlds (Ghosh)." This paper will examine the novel as working within the post-colonial bazaar as reifying oriental myths and misogynist tendencies largely with respect to the treatment of women. The novel reverts back to the oriental representations of Arab-Islamic cultures fuelled "by the slant of the Christian West and the Islamic East, which provided an added fantasy in the Orientalist mind—the 'othering' of the Muslims. Such orientalist representations of subaltern Muslim women further calcified and institutionalized their subhuman identity and subalternized them to both local patriarchy and their Western sisters" (Hasan: 2005 4).

**Keywords:** Feminism, Orientalism, Sufi, Islam, Fantasy, Stereotype, Normative, Religion, Self, Patriarchy, Binary, Gender.

The process of canonization is a natural by-product of literary production, and determines literary consciousness of the age. The process is determined by many factors including the political mood of the era as well as visibility, and promotion offered by institutions of circulation. The best seller emerges as a species of literature that intersects both axes at a harmonious point inevitably, and therefore ensures its place in literary posterity. Such recognition, however, is not necessarily a correct appraisal of the literary value of the work, rather

### Works Cited

- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory* S.I. Manchester Univ. Press, 2017.
- Certeau, Michel De. *The Practise of Everyday Life*. Uni. of California Press, 1984.
- Ghosh, Bishnupriya. "The Post-colonial Bazaar: Thoughts on Teaching the Market in Post-colonial Objects." *Postmodern Culture*, Vol. 9, No. 1, 1998.
- Graham, Jean E. "'Ay me': Selfishness and Empathy in 'Lycidas'." [EMLS 2.3 (December 1996): 3.1-21] *Ay me: Selfishness and Empathy in Lycidas*, extra.shu.ac.uk/emls/02-3/grahmilt.html. Accessed 25 June 2017.
- Hasan, MdMahmadul. "The Orientalization of Gender." *The American Journal of Islamic Social Sciences*, Vol. 22, No. 4: 4.
- Hawthorn, Jeremy. "Theories of the Gaze." *Literary Theory and Criticism: An Oxford Guide* (eds.) Patricia Waugh. Oxford University Press: Oxford, 2006: 514.
- Lau, Lisa. "Re-Orientalism." *Post-colonial Studies*, Vol. 43, No. 2, 2016: 110-124.
- Shafak, Elif. *The Forty Rules of Love*. Viking, 2015.

## Examining the Representations of the Tiger in Valmik Thapar's *The Secret Life of Tigers*

Suhasini B. Srihari

**Submitted: 08 June 2017, Revised: 14 June 2017, Accepted: 01 July 2017.**

**Abstract:** The aim of the paper is to examine the representations of tigers in Valmik Thapar's *The Secret Life of Tigers*. The study proposes to analyze the text using the eco-critical discourse, and study the concreteness in the realistic representation of the tigers. The 'secrets' of the tigers' lives are inferred from the text and further analysis is made on the aspects of stereotyping behaviours, marking individualities, and role of the male tiger. The paper then focuses on seeing how nature-culture binary is created and how this can be eliminated or at least minimized by reconstructing nature. The reconstruction of nature seeks to redefine the language used, and the paper is an attempt to be less subjective in terms of using the human-centred language. The limitations of the anthropomorphized language are discussed in brief and solutions are proposed to work around the problem of anthropomorphism. The study then engages in delineating the reasons for such representations or construction of nature, particularly referring to the cultural influences on the writer. The representation of tigers in Thapar's text is analyzed and interpreted to finally understand the writer's attitude toward nature. It is in this context that the psychology of the culture is analyzed, and examined how it alters the writer's attitude, observations and perceptions.

**Keywords:** Tiger narrative, Anthropomorphism, Zoomorphism, Pathetic Fallacy.

Animals have been associated with humans from a long time; it is the presence of the nonhuman species that has helped in defining the human species. The evolution of natural forms and advancement in human perceptions have altered the recognition of animals—what 'is' and what the humans 'see' may coincide in affirmation, but not all perceptions reflect animals' thoughts and behaviour in its fullest sense. This is one of the main reasons for us to have marginalized the nonhuman species, and the ability to notice and interpret has centralized the human species.

- Morris, Pam. *Realism: The New Critical Idiom*. Routledge, 2009.
- Oppermann, Serpil. "Ecocriticism: Natural World in the Literary Viewfinder". *Journal of Faculty of Letters*, 1999, Vol.16, No.2: 29-46.
- Pierson, David P. "'Hey They're Just Like Us!'" Representations of the Animal World in the Discovery Channel's Nature Programming". *The Journal of Popular Culture*, 2005. Vol. 38, No. 4: 698-712.
- Tagore, Rabindranath. *Selected Essays*. Rupa Publication, 2004.
- Thapar, Valmik. *The Secret Life of Tigers*. Oxford University Press, 1989.
- Wild Animal Documentary: Tiger's Revenge 2015*. Created by National Geographic Documentary. 16 June 2015. Retrieved on 20 May 2017. [www.youtube.com](http://www.youtube.com).

# Writing and Rewriting ‘Back’: Reading J.M. Coetzee’s *Foe* as a Transformative Narrative

Rachit Verma

**Submitted: 20 June 2017, Accepted: 01 July 2017.**

**Abstract:** It is apparent that history is contrived by the ones in power, who build it as well as contort it by selecting the events they want to remember, and neglecting the ones they want to forget. Any generalization that puts history in a box and delimits it, says everything about the misconducts by the ones who were in power when history was being written/orated and passed on to others. Any such overview can therefore not cater to the complexity of real cultures with real histories in real dialogues. This is why many post-colonial as well as postmodern writers and historians retell the marginalized history (such as those of the women, blacks or homosexuals) from their perspective, in order to share with the readers what ‘else’ could have possibly transpired. This alternate version of history would contrast with the version that was passed on by the ones in power. It would try to subvert the hegemonic worldview of history by focusing on a single person’s story/journey in an attempt that goes against the grand-narratives of the historical and literary cannon of the powerful. The old metanarrative is presently under scrutiny and is usually countered by the marginalized individuals and groups, to be presented as a montage of individual life-stories. This paper is an attempt to critically examine the transformation of fictional history, where I propose to study J.M. Coetzee’s *Foe* as an intertext of Daniel Defoe’s *Robinson Crusoe* and *Roxana*, where *Foe* becomes a transformative narrative, as it primarily aims to rework Defoe’s *Crusoe* by furnishing its readers with an alternate account that counters the source text.

**Keywords:** Narratology, Transformative narrative, Counter-narratives, Metatext, Postmodernism, Contrapuntal narratives, Rewriting history, Alternate history.

It is believed that we live in a postpostmodern world; however, it is ironic that we are still not sure if our ‘modernity’/‘postmodernity’ has ended or began. We have been hearing, reading and writing about discourses since forever, that give us ‘a’ viewpoint of a story/news/



furnished, with a fresh and ‘other’ approach. As Steven Connor notes, the novel’s ‘main concern is not with the events which have taken place on the island, but with the struggles over the narrative of those events (93). For me, *Foe* is then an interpretation and a critical piece, rather than fiction, because it engages in a dialogue with the source text(s) and their characters right from the beginning and till the end, giving a sense of vertigo to the readers, that it’s high time we stopped believing in stories that are narrated to us by the ones in power.

### Works Cited

Coetzee, J.M. *Foe*. Penguin, 1986.

Connor, Steven. “Rewriting Wrong: On the Ethics of Literary Reversion.” *Liminal Postmodernisms: The Postmodern, the (Post-) Colonial, and the (Post-)Feminist* (eds.) Theo D’haen and Hans Bertens, 7. Rodopi, 1994: 79-97.

Defoe, Daniel. *Robinson Crusoe*. Penguin, 2001.

— *Roxana*. Penguin, 1982.

Greenfield, Matthew. “Coetzee’s *Foe* and Wittgenstein’s *Philosophical Investigations*: Confession, Authority, and Private Languages.” *The Journal of Narrative Technique*, Vol. 25, No. 3, 1995: 223-237.

Turk, Tisha. ‘Intertextuality and the Collaborative Construction of Narrative: J. M. Coetzee’s *Foe*.’ *Narrative*, Vol. 19, No. 3, 2011: 295-310.

# Short Stories of Ruskin Bond—A Study in Natural Realism

Shameem Quader

**Submitted: 19 June 2017, Revised:12 July 2017, Accepted:13 July 2017.**

**Abstract:** Today, where the world is full of artificialities, pretensions and hypocrisy, one who is desirous of or on the lookout for original, authentic and truthful aspects of life will be left with a very limited arena where such authenticity is available. Talking about literature and the way it reflects contemporary issues, one can undoubtedly say that literary field and especially the writing of Ruskin Bond is full of representations of the world with natural realism. In broad sense realism is a representation of objects and conditions in the way they appear to the senses as opposed to the ideal and the fanciful. Bond's selected short stories, analyzed in this research paper have a gleam of realism that draws the reader closer to reality. Reading such stories with an immense touch of realism in today's fake time, no doubt develops a sense of belonging and intimacy not only with the text but also creates a bond with the author.

**Keywords:** Nature, Natural realism, Belongingness, Intimacy.

## Introduction

Natural Realism is a term that means a way or an effort directed to portray, show or represent something in a true, original and genuine sense without a touch of artificiality or factors constituting imaginative and superficial elements. It can also be meant as an honest depiction of things, characters or elements as they are or truly exist. Human beings have different perceptions and also the way they think or create concepts about various things varies from person to person.

As per *New Standards Encyclopaedia*, Realism as a movement became dominant in Western world in the latter half of the 19<sup>th</sup> century, and naturalism developed in the United States as an impact of European movement of realism.

In 1857, the French author and art critic Champfleury who edited the periodical *Le Realisme* in 1856 and 1857 was a great supporter of

# Fiction

## The Enigma

**Monisha Sarkar**

People extolled about her beauty, wealth and her undeniable charm. Once ensnared it was difficult to extricate oneself from her intricate web. But then one seldom sought to escape. They all clamoured to be a part of her entourage. She cast her spell on all with her aura of mystery. She was like a landscape which kept changing on a cloudy day. Everyone harboured a different opinion about her. They viewed her from their own looking glass. The image they visualized about her was chimerical, since she possessed a dynamic quality, ever elusive and tantalizing. She was the beguiler; the temptress Circe to some while others saw her as a demure damsel. Her siren songs enchanted the travellers who stepped into her world oblivious of their past. She was also at ease with her role as a serene, dignified matron—a safe haven of solace for the harried. She was unique—the undisputed reigning queen of all she surveyed.

I had heard a lot about her and was aware of her unpredictability. With great trepidation I sought her. She never did discriminate but accepted all who came to seek her. In fact she disdained from refusing. I too gained *entrée*—a lonely unwary soul, lost in the milieu. But I could never catch up with her, nor could I abandon her trail. The first time she led me up a wild goose chase and finally dumped me in some lone, remote, unknown place. Bewildered I trudged back and found her unrepentant, yet welcoming. After this whenever I ventured out she would flit away, beckoning to me, enjoying the game and vigour. I saw her mingling with the flow of pedestrians or caught a glimpse of her jostling in an overcrowded train as she whizzed past. The sound of her melodious voice floated across to me in clubs and gatherings where she conversed with superb *élan*. She hobnobbed with the jet-setters, the cynosure in a soiree and was found equally at ease, squatting amidst the pavement dwellers, gossiping outside the shanties, blending into the sordid reality. She participated in the processions with a sangfroid which left me flabbergasted. I could never comprehend her passing moods. Nor could I fathom her. Her transformation was always

## Interview

### Look Around Before You Write: Goutam Karmakar in Conversation with P. Raja

Goutam Karmakar

**About P. Raja:** Born on October 07, 1952 at Olandai-Keerapalayam, a village in Pondicherry, P. Raja is not only a bilingual short story writer but also a poet, playwright, logographer, translator, historian and an essayist. Apart from that he has deep knowledge in folktales and has published several books of folktales. He is a widely published author as more than 5,000 of his works—interviews, short stories, articles, poems, skits, plays, featured novellas and book reviews—have appeared in newspapers, journals and magazines. He has also contributed special articles to *Encyclopaedia of Post-colonial Literature in English* (London) and *Encyclopaedia of Tamil Literature in English*. Apart from these he is a script writer and his short stories and poems are broadcasted from All India Radio, Pondicherry. He was on the English Advisory Board of Central Sahitya Akademi from 2008 to 2012 as General Council Member, representing Pondicherry University. Besides this, he is the editor of a literary quarterly *Transfire*, devoted to translations of various languages into English. A former Professor of English he humbly carries on his back forty lovely years of teaching experience.

So far he has published 32 books for adults and 8 books for the children. He has also published 14 books in his mother tongue, Tamil. This eminent writer of Pondicherry has done his graduation in English Literature from Tagore Arts College and after that he has completed masters from Annamalai University. He has received his doctoral degree from Madras University. At the age of twenty-four he has started writing and since then he has never stopped. A book reviewer and translator for a start, he wielded his pen in all genres of literature and consistently continues to do so.

He has published five volumes of poetry—*From Zero to Infinity* (1987), *To a Lonely Grey Hair* (1997), *To Live in Love* (2003), *Five-Headed Arrow* (2013) and *Dhoti and Other Poems* (2014). He has four collections of short stories—*The Blood and Other Stories* (1989), *Kozhi Grandpa's Chickens* (1997), *My Father's Bicycle* (2005)

## Book Review

**Indira Nityanandam. *The Fiction of Chitra Divakaruni Banerjee* New Delhi: Creative Books, 2017. Pages 136. Price Rs. 500. (ISBN 978-81-8043-133-3)**

**Minnie Mattheew**

Chitra Divakaruni Banerjee is a woman diasporic writer of both short stories and novels. Though she has written poetry too early in her career, recognition came to her with the publication of her first collection of short stories.

*The Fiction of Chitra Divakaruni Banerjee* by Indira Nityanandam is an analytical reviewing of the short stories and novels written by Divakaruni. The book explores various thematic aspects of the diasporic novelist and describes how the characters are constantly caught and juxtaposed between two cultures. Moreover, the book traces the struggle of the characters to establish an identity for themselves or re-invent themselves. Interestingly, the book has focused particularly on the women characters, their experiences both with men and women, their thoughts and feelings, their aspirations, disappointments and hopes which intrinsically form the major theme of most of the novels.

The women characters that hold attention range from Draupadi who is far different from the Draupadi of the *Mahabharata* to Sudha who is a largely listless and confused diasporic. Then there is the female protagonist Kairobi, the bold girl, ready to abandon a cushioned life in Calcutta to travel half way across the world inspired by a dream. The book's high point is the analytical ability to pull in together a comparative framework of Chaucer's *Canterbury Tales* and Divakaruni's *One Amazing Thing*. There is a fine blend of the individual with the typical. Chaucer uses the Prologue to describe the nature and temperament of his characters, while the novelist allows the characters to speak in order to reveal his or her personality, temperament, attitude etc. Thus, there is no Prologue to the novel but an authorial voice that speaks directly to the reader. The reader is compelled to feel the angst of the diasporic writer through her character Uma. The feeling of

**Singh, Ravindra Pratap. *Shakespeare ki Saat Raatein*. Delhi: Orientalia, 2015. pp. 96.  
Price Rs. 195**

**Banibrata Mahanta**

*Shakespeare ki Saat Raatein*, a play in Hindi by Ravindra Pratap Singh, is an interesting academic exercise that articulates the concerns of various positions in the understanding and interpretation of Shakespeare ranging from the liberal humanist to the postmodern. Set in interesting circumstances, the play details a situation wherein Shakespeare the dramatist finds himself amidst a congregation of some of the most popular characters he has created, four famous philosophers who are well known for their views on individual freedom, and some characters from the academia. Among the characters from Shakespeare who appear in the play, Portia, Caliban, Ariel and the three witches of *Macbeth* are prominent in the development of the plot. The four philosophers who form part of the cast are John Locke, Jean-Jacques Rousseau, John Stuart Mill, and Friedrich Schiller. The academia is represented by professors, research scholars and other students.

The play basically hinges upon some important perceptions about Shakespeare's genius and his body of work. Four professors and a research scholar present research papers in a seminar on "Postmodernism and Shakespeare" held at London University. The ideas and views presented by these academicians infuriate Shakespeare's ghost. The ghost decides to summon all of them to his court. The title, *Shakespeare ki Saat Raatein*, hints at the proceedings of this court, which span seven nights. The play is divided into two acts. The first act, comprising a single scene, is about how these academicians are abducted from London by Prospero and taken to an isolated island where Shakespeare sets up court. The second act, which comprises seven scenes, details the seven hearings of the case in which the paper presenters are accused of defaming Shakespeare the playwright in different ways. While Portia holds the responsibility of coordinating the court proceedings, Ariel, on the basis of his investigation, tables the charge sheets on each of the accused. The different issues highlighted in the seven hearings of the court are: whether Shakespeare

**Singh, Ravindra Pratap. *The Flea Market and Other Plays*. New Delhi: Authorspress, 2014. pp. 71. Price Rs. 195/\$10**

**Banibrata Mahanta**

*The Flea Market and Other Plays*, written by Ravindra Pratap Singh, is a collection of three one-act plays. The three plays that comprise this collection – titled *The Flea Market*, *The Expired*, and *A Scientist E* – vary not only in length, but also in the dramatic spaces they are set in. As far as the sense of unity among them is concerned, the plays commune at one very interesting point – the confusions and chaos that dominate sensibilities in the present time. While *The Flea Market* primarily deals with the tussle between the emotional self and the existing systems of theorized knowledge, *A Scientist E* exposes the perilous impact of wine on the successful careers of two now-dejected persons. *The Expired* is about two couples who crave for consummation of their love, but fail because of different reasons.

*The Flea Market*, the first play in the volume, is divided into four scenes. The scenes are set in different localities of Paris. The play largely revolves around the exchange of wits between The Asian alias Ketan Mehta, and Corsea, a cultural anthropologist. The Asian is a stranger in Paris who craves for “cultural extravaganza.” This craving leads him to the flea market where gambling is the prime phenomenon. Martin, a gamekeeper, tries to convince the Asian to try his luck at gambling. Initially, the Asian refuses to do so; however, the persistent gamekeeper ultimately succeeds in getting him to gamble. The traveller loses sixty-five euros and feels duped by Martin. In the flea market, he meets Corsea, who is emotionally unstable. While talking to her, he comes to know that she is a famous anthropologist with several books to her credit. Corsea is however an extremely vulnerable woman who reads vile intentions in every act of a man. Ketan constantly struggles to maintain rapport with Corsea, who habitually charges men with being “flirting beasts,” and “raven-eyed monster[s].” Corsea and Ketan regularly engage in theoretical speculations, but their conversation cannot resolve much, and they fail to reach to any conclusion about terms like attitudes, commodity, gender, body etc.

## Our Esteemed Contributors

1. **Janesh Kapoor**, Associate Professor, Postgraduate Department of English, Govt. College, Karsog, Shimla, Himachal Pradesh, India.
2. Sandip Ain, Associate Professor, Department of English, Bankura University, Bankura, West Bengal, India.
2. **Harneet Kaur Sandhu**, Post Graduate Department of English, Guru Gobind Singh College for Women Chandigarh, India.
3. **Sindhu J.**, Assistant Professor, Department of English, Bangalore University, Bangalore, Karnataka, India.
4. **S. Shanmuga Priya**, Assistant Professor of English, Madanapalle Institute of Technology & Science, Madanapalle, Andhra Pradesh, India.
5. **Syed Imtiaz Jukkalkar**, Assistant Professor, Department of English, Shri Shivaji Science & Arts College, Chikhli, Buldana, Maharashtra, India.
6. **Vijeta Gautam**, Assistant Professor, Department of English, Government Raza Postgraduate College, Rampur, Uttar Pradesh, India.
7. **Divya Walia**, Freelance Academic Editor, Jaipur, Rajasthan, India.
8. **Prithvirajsingh Thakur**, Assistant Professor of English, G.S. Science, Arts & Commerce College, Khamgaon, Maharashtra, India.
9. **Jhilam Chattaraj**, Assistant Professor, Department of English, RBVRR Women's College, Narayanguda, Hyderabad, India.
10. **Pratibha**, Assistant Professor, Sharda University, Greater Noida, Uttar Pradesh, India.
11. **Shweta Kumari**, Senior Research Fellow, Department of English, Faculty of Arts, B.H.U., Varanasi, Uttar Pradesh, India.
12. **Jagadish Barat**, Assistant Teacher, Dorodih H.G.K. Vidyapith (H.S.), Dorodih, Kenda, Purulia West Bengal, India.
13. **Joyanta Dangar**, Assistant Professor of English, M.U.C. Women's College, Bardhaman, West Bengal, India.



14. **Mahmudul Hasan**, Assistant Teacher in English, Diara HNM High School, Murshidabad, West Bengal, India.
15. **Shreya Mehta**, Ph.D. Research Scholar, Jawaharlal Nehru University, New Delhi, India.
16. **Rumy Dar**, Ph.D. Research Scholar, Department of English, University of Jammu, India.
17. **Harsh Bharadwaj**, Ph.D. Research Scholar, Department of English and Cultural Studies, Punjab University, Chandigarh, India.
18. **Ishani Dutta**, M.Phil. Research Scholar, Department of Comparative Literature, Jadavpur University, Kolkata, West Bengal, India.
19. **Sreejit Datta**, Ph.D. Research Scholar, Centre for Comparative Literature, Bhasha Bhavana, Visva Bharati University, Shantiniketan, India.
20. **Debmalya Biswas**, M.Phil. Research Scholar, Centre for Linguistics, Jawaharlal Nehru University, New Delhi, India.
21. **Arun DM**, Ph.D. Research Scholar, Pondicherry University, Kalapet, Puducherry, India.
22. **Vikram K. Koshal**, PhD. Research Scholar, Punjabi University Patiala, India.
23. **Huzaifa Pandit**, Ph.D. Research Scholar, University of Kashmir, Srinagar, Jammu and Kashmir, India.
24. **Suhasini B. Srihari**, M.Phil. Research Scholar, Jain University, Bangalore, Karnataka, India.
25. **Rachit Verma**, M.Phil. Research Scholar, Department of English and Cultural Studies, Panjab University, Chandigarh, India.
26. **Shameem Quader**, Ph.D. Research Scholar, J.R.N. Nagar Rajasthan Vidyapeeth (Deemed) University, Rajasthan, India.
27. **Jaydeep Sarangi**, Associate Professor, Department of English, Jogesh Chandra Chaudhuri College, Kolkata, West Bengal, India.
28. **Shubh Brat Sarkar**, Associate Professor, Department of English, Rishi Bankim Chandra College, Naihati, North 24 Parganas, West Bengal, India.
29. **Sarita Chanwaria**, Associate Professor, Department of English, SPC Government College, Ajmer, Rajasthan, India.
30. **Pratistha Shyam**, Poet, India.

31. **Rajnish Mishra**, Independent Poet and Researcher, Varanasi, Uttar Pradesh, India.
32. **Irum Alvi**, Assistant Professor, Rajasthan Technical University, Kota, Rajasthan, India.
33. **Sithara PM**, Assistant Professor, P.G. Department of English, Nehru Arts and Science College, Kanhangad, Kerala, India.
34. **Monisha Sarkar**, Assistant Professor of English, East Calcutta Girls' College, Lake Town, Kolkata, West Bengal, India.
35. **Goutam Karmakar**, Ph.D. Research Scholar, Department of Humanities and Social Sciences, National Institute of Technology Durgapur, West Bengal, India.
36. **Minnie Mattheew**, Department of English & Business Communication, J.G. College of Commerce, Ahmedabad, Gujarat, India.
37. **Banibrata Mahanta**, Associate Professor, Department of English, Banaras Hindu University, Varanasi, Uttar Pradesh, India.