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Editorial

The April 2016 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 31 May 2016. The thumping reception of the journal shows the depth of multicultural issues in literature to which critics and readers are attracted.

As a journal committed to quality research and writing, we are aware of the need to delink quality from publication cost. Hence, our decision to charge no publication fee from the scholars whose papers will be published in the issues of *GNOSIS*. At the same time since *GNOSIS* is a self-financed venture, co-operation and support in the form of subscriptions are solicited from the readers and admirers of English Literature and Language from all over the world.

There are nineteen research/critical articles, seven poems of five poets and one short story 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

The Sonnets of Shakespeare: The Man Revealed

Indira Nityanandam

Abstract: The Elizabethan Age saw the flowering of the sonnet as a literary form. Sidney and Spenser had as their precursors Wyatt and Surrey who were inspired by the great Petrarch. However, it is with Shakespeare that the English sonnet reached its pinnacle. With a variety of themes, Shakespeare wrote his sonnets, even as he was writing some of his great plays. Though critics and readers are still intrigued by the identity of ‘the dark lady’ and ‘the young friend’ the sonnets do reveal the literary genius of the Bard of Avon.

Keywords: Sonnet, Sonnet-sequence, Allegorical devices, Blazon.

In a tradition of literature remarkable for its exacting and brilliant achievements, the Elizabethan and early Stuart periods have been said to represent the most brilliant century of all. (The reign of Elizabeth I began in 1558 and ended with her death in 1603; she was succeeded by the Stuart king James VI of Scotland, who took the title James I of England as well. English literature of his reign as James I, from 1603 to 1625, is generally called Jacobean). These years produced a gallery of authors of genius, some of whom have never been surpassed, and conferred on scores of lesser talents the enviable ability to write with fluency, imagination, and verve. From one point of view, this sudden renaissance looks radiant, confident, heroic—and belated, but all the more dazzling for its belatedness. Yet, from another point of view, this was a time of unusually traumatic strain, in which English society underwent massive disruptions that transformed it on every front and decisively affected the life of every individual. In the brief, intense moment in which England assimilated the European Renaissance, the circumstances that made the assimilation possible were already disintegrating and calling into question the newly won certainties, as well as the older truths that they were dislodging. This double-ness, of new possibilities and new doubts simultaneously apprehended, gives the literature its unrivaled intensity.

The Age produced great poets and the greatest of English dramatists. Today, this paper proposes to look at only one genre of this period — the sonnet, with special reference to Shakespeare. Sidney, Spenser and Shakespeare are the important sonneteers of this period. But before them, we need to look at the court of Henry VIII where a group of poets including Sir Thomas Wyatt and Henry Howard, Earl of Surrey, appropriated Petrarchan themes and style, even in some cases writing poems which were direct translations from Petrarch’s

And in some perfumes is there more delight
 Than in the breath that from my mistress reeks.
 I love to hear her speak, yet well I know
 That music hath a far more pleasing sound;
 I grant I never saw a goddess go;
 My mistress, when she walks, treads on the ground:
 And yet, by heaven, I think my love as rare
 As any she belied with false compare.

The couplet at the end shows that even as Shakespeare follows the convention in the first 12 lines, he seems to react against it. This then is an example of the ‘contreblazon’ an insulting version of the blazon—a literary convention being rejected and thus setting into motion a new literary convention.

I would like to conclude by saying that in his sonnets, Shakespeare the man stands revealed.

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Sufism: Inner Disorder, Ultimate Order

Bootheina Majoul

Abstract: Sufism could not be defined with simple words. It does not stand for a religion, neither for an ideology; it is rather a Way of Being, an inner state of elevation of a *Ḥ nefs ī* after having been through a long process of what the Sufi scholar Idries Shah calls *Ḥ learning how to learn ī*. Reaching perennial Truth about Being, needs *Ḥ thekra ī*, *Ḥ tathkir ī* and *Ḥ thekr ī*. The Sufi poet Rumi claims, 'The wound is the place where the Light enters you.' In fact, one needs being hurt, needs going through an inner disorder in order to reach an ultimate order. Cogitation, contemplation, and questioning the universe are the first steps towards the Truth. Rumi asserts 'Yesterday I was clever, so I wanted to change the world. Today I am wise, so I am changing myself.' Before reaching order, the Sufi has to experience disorder. Al Ghazali explains: 'Declare your jihad on thirteen enemies you cannot see - Egoism, Arrogance, Conceit, Selfishness, Greed, Lust, Intolerance, Anger, Lying, Cheating, Gossiping and Slandering. If you can master and destroy them, then will be ready to fight the enemy you can see'. He asserts that disorder is not into the world; it is rather within the self. This paper debates Sufi's conception of wisdom and ignorance as they are linked to the notions of order and disorder. Sufi scholars consider going through ignorance and loss as important assets to reaching wisdom and Truth; as Rumi puts it, 'If a man were entirely wise, and had no ignorance, he would be destroyed by it. Therefore ignorance is laudable, because it means continued existence. Ignorance is the collaborator of wisdom, in this sense of alternation, as night and day complement one another'.

Keywords: Sufism, Psychology, Perennial Truth, Spirituality, Alchemy.

Sufism could not be defined with simple words. It does not stand for a religion, neither for an ideology; it is rather a Way of Being, an inner state of elevation of a « *nefs* » after having been through a long process of what the Sufi scholar Idries Shah calls « *learning how to learn* ». Reaching perennial Truth about Being, needs « *thekra* », « *tathkir* » and « *thekr* ». The Sufi poet Rumi claims,

that one is not separate from anything or anyone else (Grace 147).

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A Postmodern Study of Rationale: Edgar Allan Poe's Psychological Realism and the Contemporary Socio-Cultural Nexus

Vandita Gautam

Abstract: By far the most celebrated controversy sponger, Edgar Allan Poe, is a byword for what is irrational and fervid. Venerated across the United States as an icon of the differentia, Edgar Allan Poe's oeuvre has an amazing brilliance of application and startling speculative possibilities. One continues to wonder at the work desk that could have led to brilliant arguments from observed facts which, in turn were paradigms to anticipated problems in the future. Each short story that he wrote has a kernel of fact, a thoroughgoing analysis on an imaginative paratactic scale that suggests alternatives to deal with today's nascent problems. The nineteenth century in the West was branded by *romantic* fervour. Beauty and the beatification of woman were its identifying marks. Paradoxically, though women were painted as victims of male-persecution, this female diaspora was limned provocatively to blend with the romantic parabola that dealt with the female angst summarily, as an aberration, not as a fact. Women rights were construed by the men in power as a ridiculous parade of self-defeating, unnatural aggression. Refusal to deal squarely with the female underdog was a cauchemar that Edgar Allan Poe canvassed. His fiction debunked the sacrosanctity of romantic literature. Most of his tales labelled as psychopathic-gothic and guignol raise intelligent pertinent issues about the credibility of society that considers cold logic just and female emotion sheer melodrama. *The Thousand-And-Second Tale of Scheherazade* and *Ligeia* enact the traducement of a woman's acumen. Though the man-woman complice in these stories is a mutual agreement, the woman is invariably hurtled to the social margin, in apposition to which the man continues to flourish. Poe leaves it for the readers to decipher whether or not these acts of retaliation are carnivalesque: his fiction is an invitation to the readers to actively engage and participate in the rationale of postmodern – 'what makes our reality?'

Keywords: Arabesque, *Avant garde*, Diaspora, Dystopia, Gizmo, Jingoistic, Marginalisation, *Othering*, Paranoia, Racial.

Shifts of viewpoints undeniably foreground a *vantage*. With the passage of time the erased becomes the loculus of study only to give way to the daubed-in. Bracketing the cogent as serviceable, therefore

begun: 'I CANNOT, for my soul, remember... and my memory is feeble through much suffering.'

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Contextualising Dalit Women as Triply Marginalised: A Comparative Study of the Autobiographies of Urmila Pawar and Bama Faustina

Anamika

Abstract: The subject of the Dalits occupies an important place within the Forth World Literature. Since centuries the Dalits have experienced endless oppression. This exploitation is threefold in the context of female Dalits. They are triply marginalised on the grounds of caste discrimination, class subjugation, and gender prejudice. These Dalit females' plights have been vocalised by many Dalit female writers. The present paper presents the ternary victimization of Dalit females through the autobiographies of two famous female Dalit writers—Urmila Pawar and Bama Faustina.

Keywords: Fourth World Literature, Dalits, Marginalised, Subjugation, Ternary Victimisation.

The most modern increasing consciousness of the fourth world literature, that focuses concentration on the depiction of oppression and subjugation of Dalit community in the hands of upper caste in India, has opened up a new area in the Indian literary field. It has given rise to the discussion about numerous issues related to the Dalit community. Although Dalit literature has shown its presence in all genres, autobiographies are the most popular. These autobiographies deal not only with the institution of caste as a means of oppression, but also show how economic deprivation and poverty go hand in hand with caste discrimination, and in case of Dalit women gender discrimination is also another mode of exploitation in addition to them. They suffer triple oppression as compared to their Dalit men: being a Dalit and being a woman. Being Dalit they suffer due to the prevailing caste discrimination as well as inequality on class grounds in Indian society and being woman they are exploited by the patriarchal social order. In such circumstances many Dalit women like Bama Faustina, Urmila Pawar, Kumud Pawade and many more took pen in their hands and wrote about their experiences of humiliation and hurt.

The present paper is a comparative study of the autobiographies of two Dalit women writers namely Urmila Pawar and Bama Faustina, who inspite of being from two different geographical areas, exhibit affinities with the issues that are related to them and their community. The purpose of studying these two writers, despite their disparity of geography, religion, and culture, is to bring forth the veracity that the

those whose identities have been destroyed and denied by the social setup. Bama writes in the second edition of her memoir: “Karukku has enabled many to raise their voices and proclaim, ‘My language, my culture, my life is praiseworthy, it is excellent (Bama-Ten Years Later).’”

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Transculturation in American Literature with special reference to Jhumpa Lahiri's *The Namesake*

K.R. Vijaya

Abstract: Multiculturalism is being widely experienced by people in this globalised world. New Literatures are produced in English and various other languages by immigrants to express their feelings of multiculturalism and their transcultural identity. In the world of literature, literary critics are constantly searching for literary canons and approaches to analyse a specific text. Postcolonial theories and studies have provided useful tools for analyzing the literary texts. But today, with the increase in diaspora studies in literature, new ways of looking at texts are emerging. Transculturation is one of such unique approaches to look at the text. The aim of the paper is to bring forth the way in which Jhumpa Lahiri, a Pulitzer prize winner novelist portrays her immigrant characters who experiences transculturation in a foreign land.

Keywords: Transculturation, Diasporic identity, Multiculturalism, Culture.

Introduction

A recent study says that the present America has one in four men with a strong tie to a foreign past. At least one in five of the Americans were either born elsewhere or has an immigrant parent. It is well known that it is a nation of many voices. A new literature has sprung from this vibrant and different culture. This kind of transculturation started with the novels of Mark Twain, William Faulkner, F. Scott Fitzgerald. In 1950's a single sense of ethnicity was portrayed in the Jewish-American works of Saul bellow and Bernard Malamud. Ralph Ellison came out with his harrowing tale of racism in "Invisible Man". The literature of Black America started with the slave narratives of Fredrick Douglass. It passed from the fiery rhetoric of W.E.B. Dubois to Gwendolyn Brooks. After that the black voices began to flow freely through America's literary world. With Toni Morrison, Alice Walker, Maya Angelou, the singularly American literature became the part of Main stream. In 1976, a new wave was heralded by Maxie Hong Kingston's "The Woman Warrior" with mixed identities and put a foot across the cultural divide. After that, Latin Americans started publishing a lot of works. Works like "The Mambo Kings Play Songs of Love", "How the Garcia Girls Lost their Accents", "Dreaming in Cuban", "The

supposed to re-create the home in France: “Here Moushumi had reinvented herself, without misgivings, without guilt (233). She does not seem to enjoy her bond with her native place Calcutta. It is a new foreign land. Moreover, she could comfortably connect with the USA through the rumination over the past days across boundary after returning to Calcutta: “... to the city that was once home and is now in its own way foreign” (278).

Conclusion

To extend the metaphor of ‘diaspora’, transculturation may be called ‘cultural efflorescence.’ It is the ‘other’ culture becoming integrated with the new or alien culture into ‘hybridity’ and finally into transcultural literary process. What begins with two distinct cultures gradually morphs into an interstitial cultural pattern (hybridity), ultimately metamorphoses into a fusion as transculturation. The immigrants are in the ‘other’ category, the first generation in hybridity and thereafter it is transculturation. Jhumpa Lahiri’s, *The Namesake* is a telltale title suggesting ‘a name’ (the other) for the sake of an integration to efflorescence (i.e.) transculturation.

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Migration; An inevitable phenomenon in the diaspora study: A Theoretical perspective

Ramchandra R. Joshi & Urvashi Kaushal

Abstract: The present study aims at analyzing and examining various theoretical perspectives on migration. In the present globalised world, people move every now and then. As a result, the studies related to migration have attained considerable attention of the theorists and the postmodern critics. The study of migration in context of diaspora, narrates the history of migration and socio-cultural, political aspects of a nation which the migrant leaves behind and the nation/country where he/she moves. Thus, migration as one of the diasporic concerns works as an important issue for the studies related to diaspora. Since the historical migrations of diaspora, issues related to migration have encouraged diaspora studies to investigate various causes and consequences of migration. Sociologists, anthropologists, theorists of cultural studies and post modern critics expressed their specific answers to the question of why do people migrate?

Keywords: Migration theories, Diaspora, Trans-nationalism, Globalization.

We are the leaves of tree
 the words of a shattered time
 we are the moon light sonata
 we are the other river bank that lies between the voice and the stone
 we are what we produced in the land that was ours
 we are what's left of us in exile
 we are what's left of us in exile
 we are the plants of broken vase
 we are what we are but who are we?

(Mahmud Darwish *The Adam of Two Edens: Poems*, 2000)

The theoretical perspectives on migration have emerged from various socio-political, economic, geographical and demographic branches of study. Migration is an umbrella term which covers most of the branches of diaspora study. As a result, theoretical discourse of migration relies on various paradigms. Moreover, it also becomes

literary writers to express his/her plight and predicament during the course of migration. A literary text (re)creates the socio-ethno-cultural, linguistic amalgamation at host land.

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Indian Antiquaries and Local Histories: A Retroscope

Maulik Vyas

Abstract: Indian antiquaries, an obsolete term for the study of folklore in India, and the narratives of regional histories and legends that survived in oral folk repertoires, became useful resources for non-natives of India in the 19th century to study and map the heterogeneous character of Indian society. During the Raj, three resourceful factions devoted their resources *de rigueur* to know and control their Indian subjects, viz. the Orientalist scholars, Serampore missionaries and civil officers in the colonial regime as they could have access to native accounts of geographical, economical and cultural histories of given provinces. Re-narrativizing local accounts in colonial frameworks with an angle to scandalize it was only further buttressed when modern academia went on reiterating it in the form of postcolonial studies or South Asian studies. It is intended here to revisit and examine writings by the British officials in the 19th century so as to fathom their interpretive implications of local histories of Indian provinces.

Keywords: British Rule, British Writings, Folk narrative, Indian Folk Studies, South Asian Studies.

Indian antiquaries or writings on Indian folklore find the precedence in the writings of the British officers and Parsi writers in the 19th century in India. The British officers who contributed to the antiquaries and local histories were C. A. Kincaid, James Forbes, Colonel Tod, A.K. Forbes, Anthovan, Captain H.W-Bell, Williams L.F.R, James Burnes among others. They have fitfully compiled and edited some historical tales, but not systematically. The credit, however, goes to the journal *Indian Antiquary* for making folk literature a regular feature as early as in January, 1872 and onwards. Among the Parsi writers were Farmanji Bahmanji, Rustam Irani, and Putlibai. The other pioneering figures were Jivram Ajaramar Gor, Harjivan Purushottam Shukla, and Ganesh Jethabhai Vakil and later Jhaverchand Meghani.

The works of these writers are important for their historicity and voluminous compilations of folktales meshed with local histories. The British writers had access to the local histories and accounts of armed resistance from the outlaws of Gujarat particularly through popular folk narratives known among the natives and the official records of British Agency Police. For instance, it was common knowledge that the British

One notices an interpretive similitude in the British writings that in their support of arguments cite one another and establish them as valid references. It becomes obvious to anyone who reads through these works in chronicle and thematic succession that India was observed and interpreted by the Western thinkers with a framework so alien to its cultural and philosophic specificities. The history of Indians was mapped on Semitic principles of ethics which were hierarchical, dualistic, with linear time perception and the interpretations were based on gross and superficial reasoning of the apparent. The historical evidences shown in support of Western influences on Indian civilization were mainly linguistic and anthropological in nature whose empirical proofs were untenable—as if the entire history of India penned by the modern masters was nothing but an idle speculation. Unfortunately, Swaraj in ideas hardly became a reality even after India secured its independence. For the colonial conceptual categories such as ‘tribe’, ‘race’, ‘dalit’, ‘scheduled caste’, ‘secular’, ‘vernacular’, etc, that the West used to understand India still continue in Indian academia and administrative system. What the Western scholars offered in the name of Indian history was but a speculation mapped on their own frameworks. Like myth-making, the 19th century scholarship indulged in the making up of history or ‘*historipoeia*’ which at best can serve as a tale.⁸⁸ One may call it an irony or a historical naïveté, for the postcolonial Indian minds incorporated colonial records on Indian society and their debasing interpretations as founding principles of social, political, legal, bureaucratic and even academic systems of free and progressive India. It is time to reverse gaze on such hand-me-down historical records of India and recognize them as meta-narratives or historipoeic realism.

Note

1. *Vide* “Texts of Historipoeia and India” for more discussion on ‘historipoeia’ by Maulik Vyas on the website Research Gate.

Notion of relationship with particular class in Hanif Kureishi's *Intimacy*

Mohd Faiez

Abstract: The novel *Intimacy* is delivered in the form of a monologue. This story is about the life of Jay, a writer who writes for television and films. Jay has decided to leave his partner Susan. He also has two children whom he will probably miss after he leaves his house. The story can be interpreted in the light of either of Jay's love of freedom, or his selfishness and lack of commitment to relationships. The story also presents the mutually opposite viewpoints of Victor and Asif. Victor does not believe in the institution of marriage any more having had a failed marriage. Asif, on the other hand, is a champion of the institution of marriage. The novel is all about Jay's meditation on his life, past, present, and future.

Keywords: Relationship, Infidelity, Class, Marriage.

Intimacy is a short novel of about hundred odd pages. It is different from all other novels of Hanif Kureishi not only in terms of the portrayal of characters but also in terms of the technique. It appears in the form of an extended speech of Jay, the principle character of the novel. The novel talks about Jay's failed relationship with Susan, his partner of many years. It also talks about his friendship with Asif and Victor, both are poles apart in their orientation to life and its problems. In fact, there are not many characters in the novel. The action in the novel takes place more in the mind of Jay. There is the use of dialogue form in the novel though it is minimal and certainly much less than what one comes across in *Gabriel's Gift*. Another very important aspect of this novel is Jay's use of sentences in the novel which contain an element of his wisdom. The sentences there appear very much like Bacon's aphorism though focusing on subjects which are dear to Hanif Kureishi namely man-woman relationship, sex, drugs and infidelity.

It is also important to note that the novel is also very much about class. It talks about a particular class of people. The characters in this novel belong to middle-class. Jay is a script-writer who reads and adapts scripts for films and television. Susan is a middle-class woman. Asif is a college professor. The only character who appears to live an uncertain existence is Victor. The novel talks about the relationship of these characters with each other. It tries to depict the anxieties of a

swears by Oprah and fears for his prostate. (Malik)

A darker picture, however, is painted by Polly Rance who is of the view that:

This is a book of unnerving honesty; disturbing, powerful and intensely personal, a novel that runs on the aggressive energy of self-loathing. Though occasionally bitterly funny, *Intimacy* is pretty much relentlessly dark. The ambiguity of the ending does nothing to alleviate the gloom. (Rance)

However, Hanif Kureishi's comment about this work can be quoted to conclude this discussion 'The central character of the book certainly feels cruel and behaves cruelly and couples do certainly behave very cruelly towards one another when they are in that position. I wanted to write a book that seemed to reproduce that.'

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The Theory of Katharsis and Jhaverchand Meghani's folktale 'Gigo Mahiyo'

Vandana P. Soni

Abstract: A folktale gives vent to an unconscious 'psyche' which is termed as *Katharsis*. Aristotle applied the medical theory of *Katharsis* / catharsis on the forms of Tragedy that denotes the purgation of the excess of emotions. A purgative pill causes removal of bowels in the same way Tragedy purges the excess of emotions. In the present paper the theory of *katharsis* is applied to one Gujarati folktale about an outlaw from the anthology titled as *Sorathi Baharvatiya* collected and compiled by Jhaverchand Meghani (1896-1947). The present paper covers a translation of a folktale from Gujarati into English, brief explanation of the theory of *Katharsis* and its application on the folktale.

Keywords: *Katharsis*, Purgation, Hamartia, Psyche, Tragic hero, Folktale, Outlaw.

The mares rapidly covered mileages while returning home. During the quiet hours of silvery moon lit night the densely bloomed wild flowers of *Chameli* effused fragrance. The riders went far ahead by leaving back mountains, battlefield and all monumental pillars. Feelings of compassion and a sense of honor for sacrifice of the heroes prevailed as the aftermath effect of mass destruction. Filtering the poison of enmity –

Aagar chandan raat

Chandan poonam raat

Chandaliyo Kyare ugshe

Tarodiyo kyare ugshe (Meghani 19)

A fragrant full night releasing sandalwood's aroma.

It was a full moon night.

When the Moon will rise?

When stars will rise?

The aromatic night releasing fragrance of sandalwood was exactly same as described in the song. The guest understood that Mahiyo has entered into different swing of mood when he lighted an indigenous cigar; so referring the matter the guest asked, "Would you please give

excess of emotions. Excess of any emotion for example *bhaya* (fear), *krodha* (anger), *soka* (sorrow), *juguptsa* (disgust) etc. creates a mental imbalance. Folklores and imaginative narratives moderate them by exciting emotions. As a fine blending of all spices and ingredients in a cooked dish effuse aroma and create a taste, similarly amalgamation of *bhava* (the state of mind) evokes certain state of mind that leads to *Katharsis* - 'purgation of the disturbing emotions,' followed by *ananda* / joy / aesthetic pleasure which is the ultimate aim of any piece of art/literature.

Note

1. The folktale in the present paper has been translated by the author of this paper from the Gujarati folktale 'Gigo Mahiyo' (Mehani 19-30, 36-43) included in the anthology *Sorathi Bharvatiya*. Vol 3.

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Childhood, Memory, Women, Self & Journeying: Home as a multi-layered icon in Tagore's *Homecoming*

A. Balu Vijayaraghavan

Abstract: Shelley Mallet, in her article “Understanding Home: a critical review of the literature” claims that home is a spatial and relational realm from which people venture into the world and to which they hope to return. Also, home is regarded as a place of origin as well as a point of destination (77). Further, Robert Ginsberg states that home is less about ‘where you are from’ and more about ‘where you are going’ (Ginsberg). Rabindranath Tagore’s *Homecoming* subsumes the various western notions of home as well as his concerns about the unrestrained growth of urbanization that causes the total annihilation of human values represented by home. *Homecoming* deals with the life and times of Phatik Chakravorti, who leaves to Calcutta and finally yearns to return to his village. An open-ended story, *Homecoming* vividly describes how home is associated with the unadulterated love and innocence of childhood and also with the distressing sense of nostalgia. Obviously the story again bottles up other themes like self and journeying. Childhood, which has been portrayed in several of Tagore’s stories, is again a central theme of this story. The idea of home, related to childhood and self, comes into play when Phatik finds it difficult to associate himself with the home in the city of Calcutta. Home in *Homecoming* acts as a multilayered metaphor. Phatik’s journey from home to the world, seeking a better life and education, ironically ends in his total isolation and dislocation, teaching him as well as the readers a lesson that the dependence on one’s own home is the best way to achieve one’s self-hood. The metaphor of home in Tagore’s *Homecoming* is thus conspicuously admixed with the themes of childhood, memory, motherhood, self, journey, and also of rustic and urban life.

Keywords: Home, Childhood memory, Journeying, Nostalgia, Selfhood.

The notions of staying, leaving and journeying are integrally associated with notions of home, as authentically unveiled through contemporary cultural studies and anthropological literature. Primarily detailing the experience of migrants and refugees, the sociological and psychological empirical research on family formation infers that these ideas are in turn linked to the understanding of dependency,

industrialization and urbanization destroys home and along with it the innocence of country life, purity of childhood, and sanctity of womanhood, in short, all human relationships based on love and mutual understanding. In his own words,

The simple comforts of home, made precious by the touch of love, are giving way to luxuries that can only have their full extension in the isolation of self-centred life. Hotels are being erected on the ruins of homes; productions are growing more stupendous than creations; and most men have, for the materials of their happiness and recreation, their dogs and horses, their pipes, guns, and gambling clubs. (224)

Note

1. Brah, A. *Cartographies of Diaspora: Contesting Identities*. 1994. London: Routledge.

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Repetitive Syndrome: ‘Marketing Hybridity in Fiction’ in Zadie Smith’s *White Teeth*

Neha Dubey

Abstract: Multiculturalism is inextricably linked with postcolonialism and free market policy augmented the proportion of new kind of racism in the world i.e., pure race cannot survive in hybrid terrain and assimilation is inexorably to be embraced. The book *White Teeth* was published in 2000 when the rise of ‘multi’ thing was mounting in vogue. The author also branded with hyphenated identity black-British, raised in a land of racial tension and the commencement of cultural studies in Birmingham sprawled reinterpretation and reclamation of historical past in a new consciousness that inescapably cut out place for authors like Rushdie, Naipaul, Andrea Levi, Monica Ali and Hanif Kureishi. The other names that can be potential competitors are out of that Zadie Smith is the most suitable name who flamboyantly writes the saga of cross-cultural and multigenerational people exclusively now called ‘minority’. Much to her appreciation she is called the poster girl of multiculturalism and new Rushdie. But what more interestingly amazed her critics that she is a postmodern writer using all the Victorian sensibility, visionary irony and humour and plots after plots sprawling out that according to James Wood categorises her fiction ‘hysterical realist’, aspiring a big ambiguous novel attempting to include more that eventually leads to hollowness by the side of characters. My contention is here that how she is hailed as new contemporary writer who ardently replaces racism to hybridity. The huge sale and publication of hard cover and paperback edition with a look of gorgeous half-black and half white image, that was a smart publication and marketing strategy of her machinery making her advocate of minority culture and hybridity that is nothing but a path marching toward ‘sponsored multiculturalism’ due to globalization and market.

Keywords: Hybridity, Cultural studies, Cross-generational, Hysterical-realist, Sponsored multiculturalism.

“The immigrant is a kind of modern Everyman.” Hanif Kureishi (*Borderline* 4).

The novel *White Teeth* was published in 2000 and rendered heterogeneity of contemporary cultural life succeeding Rushdie and Hanif Kureishi for problematizing homogeneity and upholding polyphonic voices in literature. Smith as an author of new millennium

daughter will be a descendant of Jamaican, British and Asian echoing history will not shape future. Smith assigns British identity that every character accumulates. “(t)he sheer quantity of shit that must be wiped off the slate if we are to start again as new. Race. Land. Ownership. Faith. Theft. Blood. And more blood. And more” (WT 390).

In an article “Hybridity Gets Fashionable”, Andréia Azevedo Soares argues,

People are enduringly enthralled with hybridity. In the past, naturalists believed that species, when intercrossed, were doomed to be infertile “in order to prevent the confusion of all organic forms”, as Darwin wrote in his *The Origin of Species*. In fact, sterility turned out to be associated with close interbreeding rather than hybridity. Now there is a relatively fresh idea that people who have different racial or cultural backgrounds are tailored to be more tolerant, cosmopolitan, creative and so forth. Or even more successful—like Barack Obama or Zadie Smith herself. (3)

Poststructuralist reading of text changes the notion of author from a producer to product of socially and culturally construct. Author as M H Abram’s states ‘is an individual who is invested with the intellectual ownership of his or her literary product was the result of the ideology ‘and further glosses over the sustained interplay between the economic circumstances and institutional arrangements for producing and marketing literary texts (17). Author is always interpellated to document what he understands by his cultural base. Smith tries to incorporate heterogeneity without taking away pressure of ethnic boundaries of Asian and African that creates a rigidity from the part of heterogeneity and hybridity and the novel turns out to be a complex mollifying of minority that is artificial.

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Postcolonial Migration in Kamila Shamie's *Burnt Shadows*

Shibily Nuaman VZ

Abstract: Postcolonial migration takes a different turn in the post 9/11 fictions. Kamila Shamie's novel *Burnt Shadows* fluctuates the migration experience of her characters before and after the attack of the twin towers. When the migration of refugees in the post 'war on terror' scenario seeks a more problematic narrative the postcolonial migration is considered here as a search for humanity and transnationalism. Shamsie's experiment with the relationship between Pakistan and the USA encapsulates the dilemma in their relationship. Abstraction and absence appear in the postcolonial narration of migration also derives from the novel also. Without giving direct narration about the '9/11' attack, the narrator draws to the absence of the main discourse.

Keywords: Postcolonial literature, Pakistani English Literature, '9/11', War on Terror.

Terrorist attack on September 11, 2001 initiates a drastic change in the social, economic and political life of the world. More than the horrific material destruction caused by the attack, '9/11' signifies a marginal shift in the literary representations also. Since the formation of Pakistan, the governments of the country, whether military or civilian have been trying to keep constructive relationship with the US and the Musharraf who was the president of Pakistan during the attack was no exception to the system. Because of the geographic proximity and diplomatic relation with the Taliban regime of Afghanistan, Pakistan has been arisen into the international spotlight performing as an ally of the war against terrorism. The friendship becomes threatened when Indian parliament has been attacked by terrorist and India accused Pakistan for their intervention. More than a decade after the US invasion to Afghanistan, still the policy makers and security officers are doubtful, whether in the 'war on terror' Pakistan is part of the problem or the solution. The dilemma still continues as the US presented heroic awards to the American soldiers who captured Osama Bin Laden from Abbottabad, but Pakistan government prosecuted and imprisoned the doctor who pointed Bin Laden.

To the world the 9/11 attacks were changing world order and views, whereas to the US, terrorism emerges as the first order threat and its security paradigm has shifted. Since Pakistan has played a

Sajjad's muhajir identity secures him in one of Pakistan's most powerful foundational myths.

Notes

1. Water, Marina. "Pakistan's \$4.2 Billion Blank Check for US Military Aid". www.publicintegrity.org last accessed on 25/20/2015.
2. See, Richard Gray's *After the Fall: American Literature since 9/11* and edited work of Ann Keniston and Jeanne Follansbee Quinn, *Literature after 9/11*.
3. Boehmer defines, "Postcolonial theory... is associated with migrant spaces for which the colony as a situation of violent repression, and the nation as a horizon of expectation, have retreated, to be replaced with a concept of cultural exchange and contestation as primary and form giving".
4. Carine M. Mardorossian further states, "as Hamid Naficy in his study of Iranian immigrant communities in Los Angeles, this new migrancy is about "ambivalences, resistances, slippages, dissimulations, doublings, and even subversions of the cultural codes of both the home and the host societies".

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Of Animal Tales: Exploring literary ecology in Scottish Animal Stories

Ritushree Sengupta

Abstract: History of Scottish Children's literature is enriched with various forms of children's narratives ranging from restoration and rise fairy tales to adventure narratives and animal stories. Andrew Lang's *Red Book of Animal Stories* (1899) reveals the faithful documentation of certain animal traits and behaviour in his much acclaimed work. It has been acknowledged by ecocritics such as Garrard and Glotfelty that Ecocriticism evaluates how humans are interrelated to and affect their ecology as represented in literature. Joseph Meeker's idea of literary ecology as discussed in *The Comedy of Survival* suggests that creation of literature is a unique human function which helps in a better understanding of ecological relations and the effect that it has on the wellbeing and survival of humanity and ecology. According to Meeker certain human activities are beneficial for survival while some of them are destructive at the individual as well as the collective levels. To Meeker, acts of destruction are tragic and the acts prioritising survival over everything is comic. He further articulated that while animals are more concerned with survival, human beings often prove destructive. In the light of Meeker's idea of literary ecology, the paper shall primarily attempt to analyse the stories collected in Andrew Lang's *Red Book of Animal Stories* from their tragic and comic perspectives. It shall essentially define the potential tragic and comic elements in the characterization of the animals and their possible effect upon the prospective readers in its course of analysis.

Keywords: Animal tales, Literary ecology, Ecocriticism, Environmental consciousness.

Children's literature since antiquity has effectively engaged into a complex play of reality and imagination. This feature has been observed to be evident irrespective of continental borders. The history of children's literature affirms that from the early period of its advent, the content of the fictions mostly dealt with superhuman creatures like fairies and goblins assisting or disturbing the humans in various ways and it has also been observed that animals have been given visible priority in the genre. In 13th century there broadly existed two kinds of tales namely restoration tales and rise tales both of which followed a particular structural pattern with considerably minimal alterations in

equally precious as his honour which again is quite of a 'comic' behaviour.

Meeker as an ecological thinker writes that:

Into the foundations of Western Culture was built the idea that personal greatness is achieved at the cost of great destruction[...]Tragedy is ultimately metaphysical, and it is always evident that biological problems of survival and welfare are of small concern. (*The Comedy of Survival*, 30)

It is from that tradition that Meeker seeks to move away and thus he proposes the need to seek other kind of alternate traditions which promotes ecological coexistence.

The collection of animal stories by Andrew Lang which are primarily meant for the children also stands a chance of being acknowledged as a part of the potential alternate tradition which focus not on living up to the expectation of the culture or the other social forces but prioritises life or survival above everything else. A gradual shift from blatantly attempting to create heroes out of everything to celebrate the extraordinariness of life in every way is what convinces the ecocritics to accept Joseph Meeker as a pragmatic ecologist. Extending that recognition we must also acknowledge the talent of Andrew Lang for what he had compiled most poignantly strives to develop in the readers a higher ecological consciousness and also generate in them a greater esteem for individual as well as collective development and survival much needed to promote environmental sensitivity in the world of global mechanization.

Notes

1. See page. 4 of *The Red Book of Animal Stories* by Andrew Lang and Henry J. Ford, Kessinger Publishing, 2010 (print), for the mentioned story.
2. See Christy Rodgers, "AT PLAY IN THE COMEDY OF SURVIVAL: AN APPRECIATION OF JOSEPH MEEKER." *The Dark Mountain Blog* (web) for further reading.

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The Treatment of Historicity in Dan Brown's *The Da Vinci Code*

S. Anandh Raj

Abstract: This research article begins with a brief description of how Dan Brown blurs historical fact and historian's speculations using the images like 'The Last Supper', 'The Priory of Scion', 'The Knights Templar', 'Opus Dei', 'Merovingian's family in France.' The arguments supporting the historical fact regarding these issues are also brought into consideration. Dan Brown insists that "all descriptions of artwork, architecture, documents and secret rituals in this novel are accurate". Leonardo Da Vinci scholars are harrumphing over Brown's portrayal of the Renaissance artist and inventor as a sort of trickster leading Holy Grail seekers through a Middle Ages matrix.

Keywords: The Last Supper, The Priory of Scion, The Knights Templar and Merovingian's family in France.

Da Vinci is portrayed as a former head of the conspiracy guarding the "truth" about Jesus Christ. In the novel, he is said to have planted various codes and secret symbols particularly in his painting of *The Last Supper*. According to the novel, this painting depicts Jesus' alleged wife, Mary Magdelene, next to him as a symbol of her prominence in his true teaching in reality, the figure that Dan Brown identifies as Mary Magdelene. Martin Kemp, a Professor of the History of Art at Oxford University and author of many scholarly works on Leonardo observes the painting as "The figure on Christ's right is the youthful St. John, who is awaking (as traditionally) from a doze. He's typical of Leonardo's pretty young men" (qtd. in Gelb 5). St. John the Evangelist, who traditionally has been regarded as the youngest of the apostles and so is often pictured in medieval art without a beard. The idea that Leonardo left "Codes" in his paintings such as *The Last Supper* (e.g. the apostle John is actually a woman, Mary Magdelene who is the "Holy Grail") has been called "absurd" by art historians, including one of the most learned scholars of Leonardo, Professor Judith Veronica Field of the University of London and current president of the Leonardo Da Vinci Society (Stern 2003).

"The Grail", Langdon says, "is symbolic of the lost goddess." When Christianity came along, the old pagan religions did not die easily. Legends of Chivalric quests for the Holy Grail were in fact stories of the Holy Grail were in fact stories of forbidden quests to find

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Sea of Poppies: A Portrait of the Waves of Ecocriticism

Shruti Soni

Abstract: *Sea of Poppies* (2008) is the first novel of Amitav Ghosh's volume *Ibis Trilogy*. The novel begins with the historical event of First Opium War in 1838. The Opium production causes chaos in the lives of people of Ghazipur and are adversely affected by it and destroying the environment. Man is always taken the help of nature for his necessities and demands. But the excess exploitation of nature by man results into the deterioration of the ecology. This concern for ecology and what are the efforts we can make to save this earth from this imbalance – is the motto of “Ecocriticism”. The present paper will be dealing *Sea of Poppies* from the ecocritical perspective.

Keywords: Ecocriticism, Ecology, Nature writing, Environmental Racism, Environmental concerns, Opium.

Introduction

“Ecocriticism” is creating a buzz in the literary world these days. Ecocriticism has emerged out as a new literary theory which connects two different disciplines i.e. ecology and literature in a thread. *The Environmental Imagination* (1995) by Lawrence Buell and *The Ecocriticism Reader* (1996) by Cheryll Glotfelty and Harold Fromm, are the two seminal publications which give an official pronouncement to the term- Ecocriticism. Cheryll defines “ecocriticism is the study of the relationship between literature and the physical environment” (xviii). If we elaborate the term then ecocriticism studies that how the environment including human and non-human worlds are presented in literature. It studies that how the human world is interconnected with the non-human world. Man is always taken the help of nature for his necessities and demands. But the excess exploitation of nature by man results into the deterioration of the surroundings and give us such an environment which is hazardous for every species and creates an imbalance in the ecology. This concern for ecology and what are the efforts we can make to save this earth from this imbalance – is the motto of ecocriticism.

Sea of Poppies (2008) is a novel by Amitav Ghosh, the first novel of the volume *Ibis Trilogy*. The novel is entangled with the complexities of the characters and the historical events. The novel begins with the historical event of First Opium War in 1838. When the British colonized

Environmental Racism and the stunned description by Amitav Ghosh is a prove of it.

Conclusion

Thus Amitav Ghosh's *Sea of Poppies* encompasses each and every facet of ecocriticism—from nature writing to environmental racism. With the entanglement with lots of character, the novel justifies the theme of ecocriticism. The novel creates an awareness among the reader to understand the need of our surroundings and it is our responsibility to protect it and to save it for future. *Sea of Poppies* is a fine example of colonization and its hostile effects on the colonized people; displacement; destruction of human and non-human world and death too. Amitav Ghosh with the help of just crop production presents a horrifying picture where the poppy flower embraces the whole ecology in the world of devastation.

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Slavoj Zizek : The refined Version of Jacque Lacan

Amandeep Kaur

Abstract: Psychology is the very important phenomenon for understanding major studies related to human beings. It is the psychology which commands the humans according to the respectively domination of Id, Ego and Superego. Many theorists have propounded different studies related to the psychology among them Freud is the father of all psychologists. With the changing phases of times many changes occur so same happened in psychological studies. Jacque Lacan has changed the previous scenario of psychology and the Slavoj Zizek regarded as burnet of psychological studies and refined and presented more new theories and researches and presented many unexplored truth about psychology. Although he has learnt a lot from Jacque Lacan but with great virtuoso he has presented a more refined version of Jacque Lacan in his studies.

Keywords: Psychology, Id, Ego, Superego, Zizek, Freud, Lacan, The Imaginary, The real and the Symbolic.

Zizek is hailed as the most prominent interdisciplinary thinker of modern times. He has been called Elvis Presley, of philosopher as well as an academic rock star. In order to understand Zizek it is essential to understand Jacques Lacan. The reason behind this is he was greatly inspired by Jacques Lacan all his works shows great influence of Lacan. Jacques Lacan was a French psychoanalyst whose work has had an extraordinary influence on many aspects of therecent literary theory. He began his career by taking a medical degree and then training in psychiatry in the 1920s. In 1930 he worked on paranoia, publishing his thesis on the patient Aimee. He was deeply influenced by many figures as the anthropologist Claude Levi-Strauss, and the linguists Ferdinand de Saussure and Roman Jacobson. All his ideas were derived from these major influences along with the mathematical set theory and the philosophies of Plato, Kant, Hegel and Heidegger and also Ludwig Wittgenstein influenced him for his notion of language games. During the 1950s and 1960s there was prevailing a French Structuralism movement that flourished an orientation that challenged the theoretical primacy of existentialism in France. Levi Strauss has Structuralised anthropology, as Roland Barthes did for literary studies and Louis Althusser for Marxism similarly fundamental reorienting shift

psychoanalytic theory of Jacques Lacan in order to ritualize a dialectical method in philosophy.

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Trauma and its Literary Symptoms: A Clinical Perspective of the Witness in Anne Enright's *The Gathering*

Vivek V.S.

Abstract: Following the footsteps of Sigmund Freud, modern psychoanalysts, over the years, have meticulously mapped the intricacies of the human mind which has culminated in frequent restructurings of the psychoanalytic theories. Cathy Caruth's and Shoshana Felman's ground-breaking publications in the 1990s gave rise to interdisciplinary research on trauma especially in the field of literature. Trauma, from its Greek meaning "wound," is an injury caused to the psyche of an individual where it lies scarred and dormant covertly working its way up to a stage where the individual cannot escape its grasp. Anne Enright's novel *The Gathering* is different in that the victim, Liam, is no more. The story of his life and her own is narrated by his sister Veronica, the witness of the traumatic incident. Liam's death proves that she had never actually forgotten the childhood memory; rather it was consciously repressed in order not to alter the status quo of her big "happy" family. The paper aims to evince the effect of the unfortunate event in the narrative of the protagonist, Veronica.

Keywords: Trauma, Memory, Female, Witness.

The psychological concept of trauma and the theorizing of its literary application which garnered renewed interest in the 1990s are based on the definition of Post-Traumatic Stress Disorder (PTSD) put forward by the American Psychiatric Association. The definition was expanded to include, besides those directly related to the traumatic experience, secondary victims, witnesses and relatives, friends, and therapists of victims. Irish writer Anne Enright's Booker Prize winning novel, *The Gathering* (2007), is a fresh and interesting take on how traumatic events can affect not only the victims but also the witnesses of such events. The act of witnessing itself becomes a separate psychic disordering incident especially if the person in question is underage. As given in the blurb on the back cover, Enright gives the readers "the nine surviving children of the Hegarty clan" who "gather in Dublin for the wake of their wayward brother Liam." Veronica Hegarty, the eighth child of the family and immediate younger sister of Liam, narrates how his death is a consequence of sexual abuse endured by him as a nine year old, in his grandmother Ada Merriman's house,

society and her protest against the Catholic Irish State where contraception was illegal and abortion still is.

Veronica feels guilty for deliberately relegating the truth to the back without sharing it with her parents or siblings. It is this guilt that takes the form of Liam's apparitions. The thought that revealing the gruesome incident might provoke confession of her own corruption by Nugent, a fact which she is not sure of, may have deterred her. For thirty years it remained repressed, allowing new experiences to be influenced and memories to be constructed around it. Her mind like her house is "all extension." If she is to give a part of her mind to anyone she has to start anew. Liam's death is the Pandora's Box which let loose of all the dark forgettable memories in Veronica's mind. The tirade which begins as a consequence of the loss of life from Liam's body ends with his funeral. The unburied body of Liam rakes up unbearable stink from the dysfunctional family which subsides after the funeral. At the funeral Veronica is presented with Rowan, Liam's new incarnation with a fresh body and soul, who tempts her to turn back for her daughters and husband and a probable new child.

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William's Right-Hand Head Rule Is Untenable: Evidence From Bangla Derivational Morphology

Moumita Singha

Abstract: In Bangla Language (belonging to the Magadhan sub-family of Indo-Aryan sub branch of Indo-European languages), we find Primary suffixes, which when attached to a 'root verb' (root word), form noun or adjective. For example, "natfon", meaning "dance" is divided into two parts: "natf", meaning is "to dance" and "on". Here, 'natf' and 'on' are root verb and primary suffix, respectively. In this essay the untenable nature of William's 'Right-hand Head Rule' in Bangla derivational morphology, will be considered including other languages where it fails to explain. According to the Right-hand Head Rule, Williams (1981:248). 'In morphology, we define the head of a morphologically complex word to be the right-hand member of that word.' Bangla also has both left and right headed lexical items. Therefore it obeys the Right-hand rule of William's for right-headed items, but goes against the same principle during left-headed lexical items (generally class changing derivational prefixes which when added to the left hand side of roots/stems change the lexical category of the entire word).

Keywords: Morpheme, Right-hand Head Rule, Primary affix, Secondary affix, Grammatical Category.

Bangla lexicon: The Bangla language, belonging to the Magadhan sub-family of Indo-Aryan subfamily of Indo-European main branch of Language has a lexicon which can be divided into three parts:

To conclude, William's Right-hand Head Rule might play an important role in languages like English, Vietnamese, Dutch or Bangla, yet there are exceptions to every rules and predictions. Every language has its own distinct properties and is unique in its own way. We have already seen instances of both left headedness and right headedness in all the above mentioned languages. There is dual play of head positions in those languages and many more languages which are yet to be discussed sometimes later. In language acquisition, Williams' Right-Hand Head Rule plays an important role for beginners who are more interested in semantics of the language. This is because the rule determines the lexical category of the word. So, we should remember the importance of Williams' RHR and at the same time remember the exceptions to it and try to adjust with both for a better language acquisition.

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Globalization: A Perceptive Approach To Communication

Yashoda Kumari & Priyanka Chaudhary

Abstract: Some of the challenges for knowledge, education and learning in this period are the ability for today's learners to be more familiar and comfortable with abstract concepts and uncertain situations in this communicative globalized world. Much of the academic environment today, presents students with ready-made problems and then asks them to solve them. The reality of the rapid-fire global communication, based on information and knowledge is the problems that occur during communication. It requires the effective communication to impart knowledge to those seeking valuable employment to seek problems and gathering the necessary information in order to make decisions and choices based on complex uncertain realities. The linguistic diversity of English language learners has important implications for the design of programs intended to address the range of levels of English language learners' oral fluency, literacy skills, and cognitive growth. A variety of materials can be used to engage learners in English language content instruction; however, if these students are to attain grade-level standards in this second language subject matter instruction, they must master in communicative and cognitive skills as well as master strategies for reading and learning from expository text. Hence, in this arena these cognitive efforts are to be made for content instruction and the dominant type of text included in materials employed to teach content.

Keywords: Cognitive approach, Globalization, Learning second language, Effective communication.

The word "globalization" does not mean the same thing to everyone, and there are various attempts to define and describe it in the literature. There is general agreement that we are living in a time of profound and rapid changes in the kinds of connections that exist between nations and peoples in different parts of the world.

There is less agreement about the exact nature of those changes. And when it comes to the question of whether the changes are good, bad, or mixed, disagreements become greater still and at times contentious. We as Indians are made to view and understand the English language considering the phenomena of globalization and thus defining the role and importance of English in our nation in terms of determining our language policies especially in relation to English in our curricula. This paper argues that, in many respects, our

would sit among the other students, preferably in a less conspicuous place, so the presenters do not revert to making eye contact only with the teacher. Of course, teachers can always use the last minutes of a class period to augment the conversation with their own thoughts, to summarize the currents of the preceding discussion, or to synthesize various threads and look ahead to the homework or the next class meeting while the “descriptive adequacy and accuracy” of the metaphor are appropriate in some instances, in other instances they are self-defeating and takes us down a very narrow road. As I have explored in this paper, in talking about globalization, the conceptual metaphors underlying the expressions we use affect and shapes how we view and comprehend globalization. In fact, some expressions have become commonplace in the discourse of globalization and are unconscious (used largely without being noticed).

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Short Story

The Stalkers

Vandita G. Liddle

The fragile earth was warm with the setting of the tropical sun which encompassed the village. On bitterly cold evenings, people returned early from their day's toil. It was heartening to see the children emerge after loitering with their pale red cheeks and sunken eyes as they assembled near the hearth.

The labyrinthine lanes echoed a chanting sound of a funeral procession that was ambling through the village. Many people were flocking to have a closer view of the bereaved family members who looked as if they had been struck by lightning. Among them was the little boy, Reuben who had actually witnessed the entire tragedy. Reuben felt a little chilly gust of wind pierce through his soul which pestered him to reveal the truth.

The next day, as mother was lighting the morning fire, a sudden thought flashed through Reuben's mind. Could he tell all that transpired between his father and those shady looking men? There was a deafening silence that filled the room with a strange light. A hoarse and muffled voice came from the next room, familiar yet apprehensive in its tone. Instincts told Reuben it was his father talking to a visitor who had come to condole with the family. Dark thoughts plagued Reuben's mind, his hands trembled and his eyes seemed to bulge out of their sockets. What if father's crime was discovered? Would the village ostracize him or throw them out? Just then, mother chided him as she had left him in charge of the milk which had boiled over. Panicking, Reuben rushed towards it, scalding his fingers as he uttered a cry of pain. The pain of the fingers had camouflaged the pain in his heart.

The starlit night sent shafts of lights in through his bedroom window as he lay in bed, restless and in a bath of cold sweat. Clinging to his mackintosh, Reuben covered his face with a pillow. The monstrous faces and dark silhouettes stalked him that night too. It seemed they would track him down and terminate his very existence. He had to tell someone before it was too late!

Suddenly, there was a rhythmic succession of taps at the front window. Shadows flickered in the lustrous moonlight. Reuben noticed his father take furtive steps in the direction of the window. He had

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