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Editor

Dr. Saikat Banerjee
Department of English
Dr. K.N. Modi University,
Newai, Jaipur
Rajasthan, India
Mobile: +91-9529386461
E-mail: gnosisprintjournal@gmail.com
Website: www.thegnosisjournal.com

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Introduction

The label of “New Literatures” includes the literary productions of a geographically and culturally vast and non-detached area that includes the former British colonies. The inclusion of the US among these is debatable but the minority groups such as African Americans, Latin Americans, Asians, and other Hyphenated groups from the US to be included in the New Literatures group. In addition to that writers, such as Rushdie, who had uprooted themselves from their native land and settled in the former colonial regime due to colonialism are also included in this category. Although used as an umbrella term, “New Literatures” incorporates very different literary products, each with its own cultural and geographical specificity.

New Literatures usually refers to modern experiments in style, narrative techniques, linguistic experimentation, etc. (the means of telling a story rather than the content of the fiction itself), certain thematic trends can be distinguished as well, reflected in the narrative and linguistic experimentation. Among them are the relation of selfhood vs membership in a society; the balance in the history and future prospects; the inner dialogue of the mind of the characters; and of course, the rewards and dangers of moving away from tradition towards ‘individualization’. Moreover, the search for a meaningful identity and a local cultural specificity to oppose to the cultural assimilation of colonial rule or contemporary globalization is also one of the important themes of New Literatures. These themes mark a new function for literature- not merely a fictionalizing, story-telling function, but a social challenge to rethink the world around us from time to time. New literatures joined a larger modern art movement to look at things carefully, to give lesser importance to the past.

Writers, of the New Literatures group, look for a self-constituted identity and independence. In this respect, the use of language is a predominant issue in postcolonial theory. On the one hand, writers abandon the colonizer’s language in order to rediscover their roots. On the other hand, the use of English implies the fusion of cultures

because the meeting of two cultures, and in particular the way in which an indigenous order has been absorbed by alien and intrusive values. Writers regard language as a medium of power but instead of using Standard English, they employ a national variety in order to reconstruct and deconstruct the English language.

In this volume, the contributors have focused on the writings, written in English, from the former colonies of the British Empire. Scholars have included the writers hailing from Canada, Latin America, diverse parts of India, Africa and African Americans covering all the diverse themes from Crick Lit – Chick Lit to Double Diaspora, Migration to queer theory, Dalit writings to indigenous writers in translation, eco narratives to multicultural narratives and many more.

Dr Rachana Pandey in her paper titled, “Masculinities in the Futuristic Space: Manjula Padmanabhan’s *Harvest* in Context” details about the play that portrays a dystopian world where capital, body, and health transfer from the third world to the first world and gets centralised while making third world people miserable and alienated.

The paper titled, “Adultery as a Sin: A Postcolonial Reading of the Select Novels of Mario Vargas Llosa” by Sheniya Jose P. aims to analyze two novels written by the Peruvian author Mario Vargas Llosa, *The Bad Girl* and *The Discreet Llover* and expose the moral code employed by the author to pass judgement upon the people who commit adultery where he seems to share the European, Christian, and colonial concepts of sinfulness.

Chiara Facciani through her paper, “Instances of displacement and nostalgia in migrant literature: Identity (re)construction patterns in the poetry of William Archila” looks into the creative representation of violence and nostalgia in order to investigate the poetic representation of exile. Poetic images and linguistic choices are examined to understand how the creative representations of exile and displacement are expressed within a framework of nostalgia and violence.

In “Subjectivity and the Liminal ‘I’ in bell hooks’ *Bone Black* and June Jordan’s *Soldier*”, Shimi Moni Doley tries to give the dimension that hooks and Jordan are trying to delineate a complex conception of subjectivity through the re-telling of their life story. By introducing issues of race, gender, class, region, ethnicity, sexuality into their text, Jordan and hooks simultaneously reclaim the cultural specificity of their gender identity and exposes the racism inherent in white America

and also the specificity of their experiential history as a black girl growing up in twentieth century America.

Noufal Muneer's study titled, "Recollecting the Predicaments of Early Kerala Diaspora in Gulf 'Masara': A Review on Benyamin's Novel *Goat Days*" is a revisit to Benyamin's novel *Goat Days*, from a perspective of recollecting the predicaments of Kerala Diaspora in Gulf countries from the time immemorial. Many a people from this region had gone to gulf countries in search of a better livelihood beginning from the time of 'Gulf Boom'. It tries to unveil the atrocities faced by the migrants of Kerala, especially the protagonist, Najeeb Muhammad of the novel *Goat Days* in search of a better living in the Gulf countries.

Sujatha A. V. paper, "Reading from Below: An Ecofeminist Reading of "Asoka" by Sarah Joseph" is an ecofeminist reading of "Asoka", the short story of Sarah Joseph, the adaptation of an episode of epic Ramayana and is translated into English by J. Devika. The Ramayana stories of Joseph are the deconstructive reading from a feminist, ecological, and subaltern point of view, a 'reading from below', to create counter texts.

The paper, "On the Surface: Conceptualizing Culture and Subjectivity in Anita Rau Badami's *The Hero's Walk*" by Dr Kshamata Chaudhary, is an assessment of Anita Rau Badami's novel *The Hero's Walk* advocating the importance of human relationships in life. Badami's fiction portrays multicultural, traditional, ritualistic, orthodox Indian society and comments how social pressure shape or affect the lives of innocent humans by enchainning them in various traditions, rituals, and relations.

Bidisha Pal with her paper, "The Distinct Voice/s of Resistance from the Liminality: Reading Select Poems from Manohar Mouli Biswas' *The Wheel will Turn* and *Poetic Renderings as yet Unborn*", aims to locate the very distinct Dalitness in the Neo-colonial marginality to show that 'Dalit' is not a particular sect but it represents marginality in terms of caste, class, gender, and race and the simultaneous emergence of the Bengali Dalit voice that is subsumed under the consternation of caste-class dichotomy of Bengal.

Disability studies is such a discipline which has been questioning the societal norms and making its presence felt through several media such as activism, cinema, and literature etc. The literary representation of disability in Indian regional literature has not been explored as it deserves to be. So, on this unexplored issue Chilkhe Ganesh Nagorao with his paper, "Concealed Narratives: Reading Gender and Disability

in Contemporary Marathi Literature”, attempts to study the representation of disability in Marathi Literature through Nasima Hurjuk’s autobiography *Chakachi Khurchi* (The Wheelchair).

Jyotirmoy Sil’s idea of relating two classics created in different eras is remarkable. His paper, “Resurrecting ‘Her-Story’ from Robinsonnade ‘(Hi)story’: Coetzee’s *Foe* and (De)Foe’s ‘Making’ of *Robinson Crusoe*”, through ‘her-story’ displayed in Coetzee’s *Foe*, would precisely—considering the autonomy of the prequel— would expose those authorial politics of fabricated presentation aimed to appease the contemporary readers’ taste and, in Kate Millett’s terminology, ‘sexual politics’, in converting a woman’s pale realistic narrative into an utterly masculine ‘Robinsonnade’ one where a woman can get no space.

The study, “Feministic Aspect in *Thirukkural*: A Critical Perspective” by S. Mohan Raj, focuses on the Feministic aspects and ideas found in *Thirukkural*. Thiruvalluvar never shows bias. Instead, he supports women for their freedom, dignity, distress-free and content life. Thiruvalluvar is feministic in this extent. He refers faith as a base for a successful conjugal life. The faith should be a common thing for both men and women. Thiruvalluvar strongly insists that a man must be a deserving husband for wife’s respect and love.

The area of new gender and sexuality studies radically poses certain questions and thought-provoking propositions which brought about a conundrum to the conceptualization of masculinity and queer sexuality, by and large. Debashis Mitra’s proposal, “Queer(ing) Masculinities and the Closet: Reification of Homo-sociality and Queer Spatialization in Select Indian Poems”, aims at delving deep into the layers of critical nuances and differences as well as probing into the scope of exploration in which the customary comprehensibility of the concept of ‘hegemonic masculinity’ and ‘compulsory heterosexuality’, its reproductive matrix are called into question. The paper deals with the concept of same-sex love, male bonding, camaraderie and queer space in select Indian English poems.

Anju Devadas R D takes Anuja Chauhan’s eponymous novel *The Zoya Factor* for her study, “Indian Chick Lit Marries Crick Lit in *The Zoya Factor*: A Concoction of Cricket, Humour, and Romance”, that is meticulously blends the constituents of cricket, romance, humour and sexuality. Breaking away from the cardinal rules of feminine stereotypes, the novel portrays a heroine pursuing a high-end career, as the plot unveils her to be assertive, self-reliant, and ambitious, facing difficult

and unpleasant situations and comes back rejuvenated as symptomatic of the girl power.

Pintu Karak's "Writing from the Margin to Create Centre: Breaking the Codes of Silence in Emecheta's *Second Class Citizen*" investigates into the affinity between the creator Emecheta and her creation Adah for both are victims of marginality in an alien land primarily because they are women, and secondarily, they are black women.

Ghada Ismail takes Mulk Raj Anand's novel *Across the Black Waters* and examines from a different perspective in his paper "Indianizing the Western Front: A Reading of Anand's *Across the Black Waters*." The paper seeks to explore the representation of the Indian experience in the First World War by Anand through this novel. It highlights the hardship endured by the sepoys on the western front as they were mobilized thousands of miles away from home to fight a war that claims no direct linkage to them other than their being troops of a British colony.

Sadaf Bano has taken the widely read writer on Indo-Pak partition, Saadat Hasan Manto, and tries to establish a link between Engels Theory of Dialectics with that of Manto's story "Toba Tek Singh", in order to showcase the level through which this fictionalized history is created in the writer's domain in her paper, "The Dialectics of Division and Fictionalized History in Saadat Hasan Manto's "Toba Tek Singh"".

The paper, "'Re-Membering' the Past: Trauma and Recognition in *Americanah*" by Sruthi B, tries to explore how Chimamanda Ngozi Adichie's *Americanah* becomes the platform where traumatic experiences of the past interact and reshape the victim's present; the victim associated is a migrant under the lens of racial struggles.

Basundhara Chakraborty takes up one of the two most important epics in Hindu mythology, *Mahabharata*, for her study. The paper, "Deconstructing the Patriarchal Construction of Epic: A Feminist Re-reading of *Mahabharata* in Kavita Kane's *Karna's Wife* and *The Fisher Queen's Dynasty*" analyzes how by seeing the patriarchal game of power through the eyes of her two female protagonists – Uruvi, Karna's wife and Satyavati, the fisher queen, two inconspicuous female characters in the epic, Kane intervenes the grand narrative and with the help of feminist nuances and subtleties attempts to interrogate and deconstruct the popular belief propagated and disseminated by the patriarchal constructions of the epic.

Marina Budhos has penned down an intriguing novel, *Ask Me No Question*, to underscore the problematic interactions and intersections among crime, citizenship and human rights. Budhos depicts how the protagonist of the novel is denied the extension of VISA of his family when the validity expires, and subsequently is nabbed in America while trying to sneak out, and has to go through legal intricacies to get disposed of America. Human rights interventions into the contentious trajectories between crime and immigration is intended in this article to divulge the wretchedness of those Muslim citizens who are neither potent threat to America nor have conspicuous proximity with the actual terrorists. This novel has been taken up by Abhisek Ghosal to examine the questions raised in this novel by Budhos with his paper, “Interplay among Crime, Immigration, and Human Rights Contravention in Marina Budhos’s *Ask Me No Question*”.

Rafid C explores Vaikom Muhammed Basheer’s novel *Me Grandad ‘ad an Elephant!* with his paper titled, “Local landscape in Vaikom Muhammed Basheer’s *Me Grandad ‘ad an Elephant!* - An Analysis of Socio-Cultural Codes”. The novel marks a paradigm shift in the South Indian aesthetic sensibility by presenting a new literary dimension, which is divergent from the dominant and Eurocentric narratives, act as catalysts in this rich cultural space making him the pioneer of ‘new literatures’ in South India.

The penned by Jaseel P titled, “An Ecocritical Enquiry into Wole Soyinka’s *The Lion and the Jewel*”. The message of the dramatist, Wole Soyinka, through his play *The Lion and the Jewel*, concerning the aftermath of the colonial era in Nigeria develops into a stronger statement with the accompaniment of numerous allusions to Nature. By juxtaposition of nature, tradition and modernity, Soyinka through humour, irony and exhortation belittles and deflates the blind worship of ineffectual belief structures in a small village in Africa.

The last jewel of this special issue is the three poems by S. Mohan Raj which adds a new dimension to this issue.

Dr. Arpit Kothari

Guest Editor
Assitant Professor
Department of Languages
Manipal University,
Jaipur, Rajasthan, India

Masculinities in the Futuristic Space: Manjula Padmanabhan's *Harvest* in Context

Rachana Pandey

Abstract: The present paper studies how the virtual space reproduces the gendered relations of power, particularly in the context of the complex relationship between masculinity and technology. The play portrays a dystopian world where capital, body, and health transfer from the third world to the first world and gets centralised while making third world people miserable and alienated. *Harvest* gives a frightening vision of a futuristic, technologically advanced world where a human body is a saleable entity against the popular images of romantic, fancy, beautified, and easy going virtual world. Body becomes a site of reconstruction and improvements in order to get saleable. Technology rather confirms the existing gendered meanings assigned to the human bodies instead of neutralizing and minimizing the gender disparity. The study suggests that the virtual space does not liberate individuals from gendered bodies but emphasizes the gender based categories and further objectifies the body. With the textual study of Padmanabhan's play *Harvest*, the paper explores how technology reinscribes gender constructions.

Keywords: Gender, Masculinities, Body, Virtual Space.

The sense of future comes with the sense of uncertainty. It includes hope, faith, dreams, and fear as well. Manjula Padmanabhan, in her play *Harvest* (1998), presents a frightening vision of a futuristic, technologically advanced world (finding gender disparity intact) against the popular images of romantic, fancy, beautified, and easy going virtual world. The play deals with the harm of the emerging organ transplant industry, resulting in the commoditization of third world bodies and cases of abuse. It portrays a dystopian world where men are either dragged into the prostitution or they sell their body organs due to poverty and unemployment. In the play, a virtual female body Ginni (operated by Virgil from a developed country, though he never comes in person) treats real human beings as donors and controls them who are vulnerable enough to get exploited in order to meet their basic needs. The paper locates body and gender identities in various

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Adultery as a Sin: A Postcolonial Reading of the Select Novels of Mario Vargas Llosa

Sheniya Jose P.

Abstract: Adultery has often been dealt with as a major sinful act in literature. Those who commit adultery, especially the women characters, are often represented as ending up in destruction. This paper aims to analyse two novels written by the Peruvian author Mario Vargas Llosa, *The Bad Girl* and *The Discreet Lover* and expose the moral code employed by the author to pass judgement upon the people who commit adultery where he seems to share the European, Christian, and colonial concepts of sinfulness. His ambivalent attitude towards the natives gives immense scope for criticism. In these two novels he punishes those adulterous people with the authority of the author. He has his own prejudices regarding the sexuality of the subaltern. The pagan values regarding sexuality are considered to be deviant and primitive whereas the European Christian values are considered to be normal and civilized by the author. Hence, the very colonial and Christian identity of Mario Vargas Llosa as an author is unmasked and foregrounded in this paper.

Keywords: Sin, Adultery, Post colonialism, Sexuality, Identity.

The motifs of sin, punishment and redemption are common in literature. There are innumerable works of literature that deal with various sins such as murder, greed, political ambition, pride, lust etc. Adultery is viewed as a major sinful act in literature. Those who commit adultery, especially the women characters, are often represented as ending up in destruction. For example, in Tolstoy's *Anna Karenina*, Anna's extra marital relationship invites her own destruction. She falls from an aristocratic glory to the depth of banality. This paper aims to analyse two novels written by the Peruvian author Mario Vargas Llosa, *The Bad Girl* (2007) and *The Discreet Hero* (2015) and to expose the moral code employed by the author to pass judgement upon the people who commit adultery where he seems to share the European, Christian and colonial concepts of sinfulness. This exposition becomes highly relevant in that the writer calls himself an agnostic.

not to be a conventional daughter, a wife, a lover and remarkably not to be a mother.

The author, on the other hand, is very much conventional and static, is not free from his 'colonizer's gaze' for his ideologies of race, gender and sexuality are very much colonialist. He becomes a representative figure of neo-colonialism in these novels where he distances himself from the main stream to find fault with values and culture of the postcolonial 'flock' of his own country.

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Instances of Displacement and Nostalgia in Migrant Literature: Identity (Re) Construction Patterns in the Poetry of William Archila

Chiara Facciani

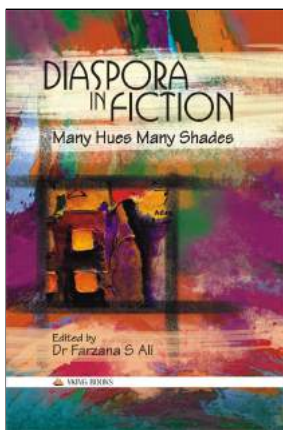
Abstract: The paper examines the complex nature of exile and the derived sensation of nostalgia and displacement by analyzing the use of language in the poetry of the Salvadorian poet William Archila. The paper looks into the creative representation of violence and nostalgia in order to investigate the poetic representation of exile. Poetic images and linguistic choices are examined to understand how the creative representations of exile and displacement are expressed within a framework of nostalgia and violence.

Keywords: Exile; Migration Literature; Displacement; Identity.

“Books are the only homeland of the true writer, books that may sit on shelves or in the memory.” Roberto Bolaño

The paper attempts to look into instances of displacement and violence in the poetry of the Salvadorian poet William Archila. By questioning the role of language and literature in the processes of identity (re)construction, the paper will focus on the concepts of migration, exile and homelessness. William Archila’s poetry has been chosen since his work represents an extremely interesting example of Latino literature where the choice of language, words and literary form convey the brutal images of the Salvadorian Civil War and make the reader question the notion of homeland. The intention of the present paper is to examine the complex nature of exile and the derived sensation of nostalgia and displacement by analyzing the use of language to convey the same. The paper will be divided into two parts. The first one will focus on the concepts of exile and will introduce the historical setting that lead the poet to leave his homeland and become an exile poet. The second part will look into the creative representation of violence and nostalgia in order to examine the poetic representation of exile. Here poetic images and linguistic choices will be paid high attention to. The paper therefore attempts to understand how the creative representations of exile and displacement are expressed within a framework of nostalgia and violence.

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DIASPORA IN FICTION: MANY HUES MANY SHADES

Edited by

Dr. Farzana S Ali

Subjectivity and the Liminal “I” in bell hooks’ *Bone Black* and June Jordan’s *Soldier*

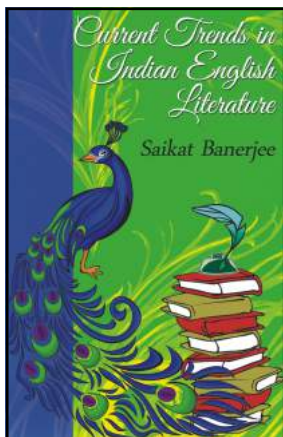
Shimi Moni Doley

Abstract: This paper is an attempt at analysing the complex conception of identity in bell hooks’ *Bone Black* and June Jordan’s *Soldier*. The Self articulated in these texts are multiply inflected despite the overarching emphasis on Race and Gender. hooks and Jordan are trying to delineate a complex conception of subjectivity through the retelling of their life story. By introducing issues of race, gender, class, region, ethnicity, sexuality into their text, Jordan and hooks simultaneously reclaim the cultural specificity of their gender identity and exposes the racism inherent in white America and also the specificity of their experiential history as a black girl growing up in twentieth century America. Theirs is a more complex approach to the African American women’s experience, motivated less by the desire to defer gender and race but by a concern with the interconnections among various systems of power that shape women’s lives. The subjectivity that these texts project is not purely individual or purely community-based or an alienated and isolated self, it is a merging of the individual and collective self which cannot be located and framed in terms of one specific subject position.

Keywords: African American women, Self, Life writing, Multiply-inflected, Racism.

Writing about the self in the twentieth century involved discursive and historical contexts with a range of rhetorical patterns and, thus, redefining the constituents of the genre. The texts in this genre, during the twentieth century, not only frame a contemplative consciousness but are politically engaged involving social positionality, community affiliations and historical circumstances. Autobiography was one of the genres through which women writers of the twentieth century articulated women’s life experiences and made visible formerly invisible subjects. Life writing by women became a focus of serious study only since the 1970s as feminist literary critics critiqued academic scholars’ complicity with broad cultural practices to undervalue women’s writing only in terms of the ‘other’ and mapped a female tradition through the recovery

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RECENT TRENDS IN INDIAN ENGLISH LITERATURE

Edited by
Saikat Banerjee

Recollecting the Predicaments of Early Kerala Diaspora in Gulf 'Masara': A Review on Benyamin's Novel *Goat Days*

Noufal Muneer E K

Abstract: If we walk on the roads of suburbs in the villages of Kerala, the spectacular rise of mansions would make us think of the prosperity achieved by the state. The uniqueness of culture, the spread of education, civilized citizens, and so called good sense of people have opaque yet not well serene backyard stories of catastrophe. The contemporary youth, as happens everywhere in the world, conveniently subsided the haunting memories of their fathers' or grand fathers' sweating down under the burning suns in deserts. Today these ultra-new gen societies entertain the label of NRI and enjoy their life to the fullest devoid of responsibilities in the family, commitment to the society even respect to their elders and love and affection to their young ones. The status quo necessitates a revisit to Benyamin's novel *Goat Days* (2008), from a perspective of recollecting the predicaments of Kerala Diaspora in Gulf countries from the time immemorial. Many a people from this region had gone to gulf countries in search of a better livelihood beginning from the time of 'Gulf Boom'. A huge numbers of them had swum to the other shore of the sea of life, but still a considerable of them lost at the sea. Some of them eternally disappeared under the veil of memories. Thus the present paper tries to unveil the atrocities faced by the migrants of Kerala, especially the protagonist, Najeeb Muhammad of the novel *Goat Days* in search of a better living in the Gulf countries.

Keywords: Diaspora, Gulf Boom, Masara, Predicament, Homeland.

Standard living is wished by all human. Poverty and other natural or manmade calamities usually blur this. The 1970's was an era that extensively kindled the flame of going abroad in the minds of Keralites to fulfill many dreams of their life. Historically the epoch, in relation with Keralites' migration to gulf countries, has been termed as the 'Gulf Boom'. At least a single member from every family of Kerala, especially from *Malabar*, went abroad to upkeep a livelihood. Many of them maintained a job there at least to meet their dawn to dusk. A few of them, by the eternal providence became rich in their homeland. A

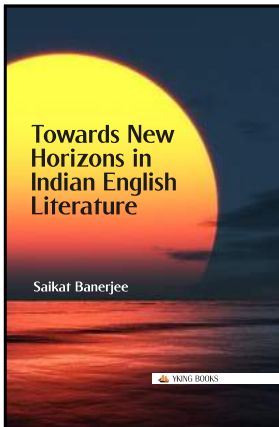
company? I don't have anyone. My Sainu and I don't have anyone. I need her. And she needs me. (179)

Today, if you walk on the roads of suburbs and villages in Kerala, you may come across many multi storied, well-furnished mansions, inside them many people, leading calm, quiet and peaceful days, on the road young lads and lasses, extravagantly attired, perfumed, without performing any of personal or societal responsibilities, enjoying the life to the fullest. A culture built and developed on the graves of many untold, quietly buried, oblivious stories of diaspora in Gulf masara.

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TOWARDS NEW HORIZONS IN INDIAN ENGLISH LITERATURE

Edited by
Saikat Banerjee

Reading from Below: An Ecofeminist Reading of “Asoka” by Sarah Joseph

Sujatha A. V.

Abstract: The paper attempts an ecofeminist reading of “Asoka”, the short story of Sarah Joseph, the adaptation of an episode of epic Ramayana and is translated into English by J. Devika. The Ramayana stories of Joseph are the deconstructive reading from a feminist, ecological, and subaltern point of view, a ‘reading from below’, to create counter texts. The commodification of female body and natural resources as a property to avail pleasure and profit is subverted into creative spaces of life and nourishment. When man loses compassion and love within, and are replaced by envy and egomaniac power, the land as well as the female body turn dry devoid of the capability for regeneration. The organic entity of the land and the feminine self is celebrated here through the feminine force of life energy which is one of concern and care instead of enmity and competition. Further, the article argues for the need to follow emotional politics instead of rational position to handle the crisis the world population face, as that of the low availability of life-sustaining resources, evacuation, issue of refugees and their rehabilitation etc.

Keywords: Ecofeminism, Militarism, Environment, Patriarchy, Domination, Subversion.

Postmodernism, in the social life and in the realm of literature brought about radical rethinking on the concerns of modernism, and as a result, the concepts like capitalism, colonization, universality, development, knowledge, liberation, equality, resistance, centrality etc. have been viewed from decentered angles of varying perspectives. This deconstructed discourses of social, political, gender and ecological readings paved the seeds of plurality and, thereby, diversified voices are began to be heard urging for coexistence. The apprehensions on the post-colonial, feminist, ecological, gender and linguistic minorities, Dalit and subaltern were widely unveiled. The long oppressed, exploited and depreciated groups awoke to resistance against domination to find spaces of dignified existence.

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On the Surface: Conceptualizing Culture and Subjectivity in Anita Rau Badami's *The Hero's Walk*

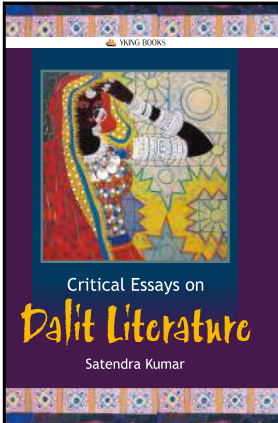
Kshamata Chaudhary

Abstract: Literature is a multi-colored, multifaceted portrait of society with all conceivable murky, sunny, and grey shades of human nature aroused out of the web of relations in the life. It delineates burning issues, humanity crisis, and inter-relationship problems in human life. Anita Rau Badami's confident and engaging second novel *The Hero's Walk* (2000) examines the effect of tragedy on a family stifled and oppressed by duty, where the desire to keep others happy has festered silently into unhappiness for all. The present paper is an assessment of Anita Rau Badami's novel *The Hero's Walk* advocating the importance of human relationships in life. Badami's fiction portrays multicultural, traditional, ritualistic, orthodox Indian society and comments how social pressure shape or affect the lives of innocent humans by enchaining them in various traditions, rituals, and relations. How the author depicts the social, cultural, and religious set up that has made patriarchy very prominent in family institution. Virtuous things do not seem to come to those who wait. The meek are not inheriting the earth. So how does one cope with life's disappointments, when one's values seem to get one nowhere? The ethical elevated ground can be a lonesome and unappreciated place. The novel proposes acceptance of social transformation, importance of relations over traditions to maintain peace and harmony in life.

Keywords: Human Relationships, Traditions, Customs, Culture, Society.

Anita Rau Badami, a persuasive writer, master of words and language, is well received and prized for her outstanding fictional works and applauded for the medley of critical, social, and burning issues for writing. While delineating with various issues Badami deals with the emotional turmoil and relationships of society. Badami has portrayed various light and dark shades of relationships but she doesn't intend to preach any moral lessons to readers. While depicting the minute details of the society she unfolds various aspects of woman- woman, man-woman, mother-daughter, father-daughter, father-

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CRITICAL ESSAYS ON DALIT LITERATURE

Edited by
Satendra Kumar

The Distinct Voice/s of Resistance from the Liminality: Reading Select Poems from Manohar Mouli Biswas' *The Wheel will Turn and Poetic Renderings as yet Unborn*

Bidisha Pal ,
Md. Mojibor Rahman

Abstract: The present study analyses the distinct voice/s of resistance of the Dalits through selective readings from *Poetic Renderings as yet Unborn* (2010) and *The Wheel will Turn* (2014), the anthologies of poems written by Manohar Mouli Biswas. The poems present political, mythical, historical, and literary figures and their suppressed voice/s to put recurring resistances against different forms of subjugation of the Neo-colonial 'hidden apartheid'. The paper aims to locate the very distinct Dalitness in the Neo-colonial marginality to show that 'Dalit' is not a particular sect but it represents marginality in terms of caste, class, gender, and race and the simultaneous emergence of the Bengali Dalit voice that is subsumed under the connotation of caste-class dichotomy of Bengal.

Keywords: Distinct voice/s; Resistance; Subjugation; Polyphonic; Bengali Dalit.

The word 'Dalit' owes its origin to the very Sanskrit word *Dalan* meaning 'crushed' and was first used by the Maharashtrians to denote the caste-afflicted people who were placed in the lower stratum of the hegemonic, hierarchical, Brahmanistic society and whom the British designated as the 'depressed classes'. Dalits are as M. Asaduddin shows the "stay-at-home minority" (Preface, xv) of India. The literature produced by them expresses an outburst of emotions in terms of negation, suffering, trauma and struggle for existence in a casteist society.

According to Acharya, Bengali Dalit poetry is "of anger, voicing its opposition to all that is orthodox, traditional and conventional. In terms of experience and expression, it tries to occupy a space outside and beyond the middle-class Bengali sensibility" (96). The distinct voice of Bengali Dalit poetry dates back to Charyapada and Siddha poets. According to Chattopadhyay among the 84 Siddha poets of

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Concealed Narratives: Reading Gender and Disability in Contemporary Marathi Literature

Chilkhe Ganesh Nagorao

Abstract: In recent times, literature has been witnessing several 'new' disciplines emerging. The interdependent nature of social norms and literature has brought several disciplines such as Feminist studies, Dalit studies, Queer studies, and Disability studies. These disciplines have dedicated to bringing out the unheard voices. Disability studies is such a discipline which has been questioning the societal norms and making its presence felt through several media such as activism, cinema, and literature etc. However, within the disability studies framework, the literary representation of disability in Indian regional literature has not been explored as it deserves to be. This paper attempts to study the representation of disability in Marathi Literature. For this purpose, Nasima Hurjuk's autobiography Chakachi Khurchi (The Wheelchair) (2001) is chosen.

Keywords: Disability, Marathi Literature, Gender.

Literature has been the major influence on society for a long time. It reflects several societal issues in various forms. The interdependent quality of literature and society has brought out several disciplines in literature such as Feminist studies, Dalit Studies, Queer Studies, and Disability Studies. These disciplines have questioned the stereotypical assumptions of society. Disability studies is such a discipline which has been resisting the societal pressure and making its presence felt through several mediums such as activism, cinema, and literature etc. However, within the disability studies framework, the literary representation of disability has not been explored as it deserves to be.

It appears that the major work and research in disability studies is from the anthropological, social science's point of view. The literary and cinematic representation has not been dealt with. The mainstream cinema and literature have been studied. For example, the disability in Indian English novels and disability in Hindi cinema have been studied by research scholars, academicians throughout India. The regional literature and cinema have not received enough attention. Therefore,

3. Helpers of the Handicapped is Non-for-profit organization run by Nasima Hurzuk. Their detail work is given on their website. visit www.hohk.org.in

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Resurrecting ‘Her-Story’ from Robinnnade ‘(Hi)story’: Coetzee’s *Foe* and (De)Foe’s ‘Making’ of *Robinson Crusoe*

Jyotirmoy Sil

Abstract: J.M. Coetzee’s *Foe* (1986) unveils a series of fragmentary accounts and letters by Susan Barton that contradict the vivacious adventurous saga of the eponymous hero marooned in an island for twenty-eight years in Daniel Defoe’s *Robinson Crusoe* (1719). Coetzee’s post-dated prequel depicts how ‘her-story’ got entangled with Cruso(e)’s when she was driven to his island by sea-currents, and how she unwittingly yielded ‘her-story’ to an proficient author, Mr. Foe/(De)Foe that ultimately cost her deserved ‘space’ in his novel based on her accounts. Now, this paper, through ‘her-story’ displayed in Coetzee’s *Foe*, would precisely—considering the autonomy of the prequel—would expose those authorial politics of fabricated presentation aimed to appease the contemporary readers’ taste and, in Kate Millet’s terminology, ‘sexual politics’, in converting a woman’s pale realistic narrative into an utterly masculine ‘Robinnnade’ one where a woman can get no space.

Keywords: Authorial politics, Sexual politics, Defoe, Foe, *Robinson Crusoe*.

“If the nose of Cleopatra had been shorter, the whole face of earth would have been changed.” Blaise Pascal, *Pensées* (1669)

This above popular quote, with the sense of impossibility of changing the past, is referring to the possibility of an altered history if a condition would be different. However, the sole way of its viability is ‘narration’. Literature or cinematography has the liberty to frame the past or some events—whether actual or fictional—at its own accord for the convenience of plot-framing or other. However, in Postmodernism, the dubious textual nature of history also cannot be ignored. Referring to the aforementioned quote, it can be claimed that Shakespeare in *Antony and Cleopatra* (1607) or Dryden in *All for Love* (1677) could have presented Cleopatra with shorter nose and, thereby, different consequences of events without any allegation. In Joseph L. Mankiewicz’s film *Cleopatra* (1963), the Egyptian dame has been portrayed as a White woman (acted by Elizabeth Taylor) instead of

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Feministic Aspect in *Thirukkural*: A Critical Perspective

S. Mohan Raj, V. Sunitha

Abstract: Thirukkural (2014) is a didactic text acclaims for its morals and values. A few critics opine that the Thirukkural text is male-centred; it presents the list of good conducts to women but shows less concern for men. This is the popular comment on Thiruvalluvar. The present study focuses on the Feministic aspects and ideas found in Thirukkural. Thiruvalluvar never shows bias. Instead, he supports women for their freedom, dignity, distress-free and content life. Thiruvalluvar is feministic in this extent. He refers faith as a base for a successful conjugal life. The faith should be a common thing for both men and women. Thiruvalluvar strongly insists that a man must be a deserving husband for wife's respect and love. Early Tamil people enjoyed equal rights. Thiruvalluvar wants women to regain the former position and equality. Thiruvalluvar subtly pinpoint it which he may not be done openly in the male-centered society. He never disowns women. Thiruvalluvar circuitously spoke for the welfare of the women and registers himself as an early Tamil feminist.

Keywords: Chastity, Loyalty, Equality, Liberty.

Feminism literally advocates the women's rights in the backdrop of equality of sex. Hawkesworth and Basley put forth feminism as Feminism is a range of political movements, ideologies, and social movements that share a common goal: to define, establish and achieve political, economic, personal, and social equality of sexes. The history of women and the path crossed by women is really tenacious, resilient, strenuous and hard as nails. Abuses, abduction, oppression, suppression and breath taking act of subjections are incorporated on them. Still, they suffer within and from the external hardships. The journey of a woman is tough—bed of thorn—and flinty. Child marriage, partiality, sati (immolation of a wife in the funeral pyre of the husband), ban for widow remarriage, denial of education and inequality are the injustices laid upon them by the patriarchal society. Thiruvalluvar advocates feminism in the grounds of equality. The present study aimed to bring

subjugated those wanton women – this is the first condemn on Thiruvalluvar. Secondly, the wanton women were pointed out in a little harsh way but never attempt to find a solution. Thirdly he never blames the wanton women but not the society and social ups and down. 1. Thiruvalluvar never disowns the feminine gender. In the couplet 153, he compares the man to a corpse who is bed with the wanton woman. In the chapter ‘Not Coveting Others Wife’ he directly denounces the man who abducts other’s wife. But he never did so in the case of wanton women. 2. Thiruvalluvar doesn’t have any intention to humiliate the wanton women. He just wants men to be loyal, chaste and trustworthy to their respective wives. 3. *Thirukkural* is a book of virtue; it is not a case study or a historical book. He presented the virtues vehemently. But he never made an attempt to trace the barriers which prevent the virtuous life. Thiruvalluvar never intends to teach or preach, he presented the morals as he knew. Nowhere has he sounded against women and feministic views

Thiruvalluvar stands against war and ascetic life. Both affect the well-being of women. He presents the conjugal life as a safe way of living for women. It is a feministic idea, a new aroma from the cafe *Thirukkural*. *Thirukkural* needs to be read in-depth reading beyond the line thinking. The feministic aspect of Thiruvalluvar is hidden in his text. Many interpretations on *Thirukkural* coat several colours on the text. Removal of the coatings and retracing the originality will show that Thiruvalluvar is not a biased poet. Many aspects of women welfare is there in *Thirukkural*. Misunderstanding or misinterpretation of the text may spoil the true spirit of the ascetic poet Thiruvalluvar.

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Queer(ing) Masculinities and the Closet: Reification of Homo-sociality and Queer Spatialization in Select Indian Poems

Debashis Mitra

Abstract: The research field of ‘men’s studies’ or ‘masculinity studies’ continued to develop with its philosophical question on the concept of ‘man’ and ‘masculinity’. Broadly speaking, the area of new gender and sexuality studies radically poses certain questions and thought-provoking propositions which brought about a conundrum to the conceptualization of masculinity and queer sexuality, by and large. The proposal here aims at delving deep into the layers of critical nuances and differences as well as probing into the scope of exploration in which the customary comprehensibility of the concept of ‘hegemonic masculinity’ and ‘compulsory heterosexuality’, its reproductive matrix are called into question in a razor sharp manner. Specifically, the paper deals with the concept of same-sex love, male bonding, camaraderie and queer space in select Indian English poems. Further, it would finally attempt to look into the fossilized queer space and the plausibility of plural queer masculinity in a homo-social arrangement in the select Indian English queer poetry.

Keywords: Male Bonding, Masculinity, Closet, Queer Space, Sexuality.

Modern Indian English-language poetry ushered a number of newly-constructed thematic as well as structural terms and conditions which resulted from the outcry of the second world war and some path-breaking western ‘avant-garde’ cultural movements during 1980s onwards. There has been a marked shift from pre-independence Indian poetry in English focusing on the issues of subjective romanticism, transcendental spirituality, moralizing over human life and salvation of the human soul, to post-independence Indian poetry in English cashing in the personal, the grotesque, the absurd, the amoral and the darker recesses of the human psyche, by and large. With a number of emergent Indian poets, the standard of themes and epistemological yardsticks of narratology in the Indian poetic corpus got widened and started flourishing to such an extent that it inculcates the ability not

expressions of queer agents and queer narratives occupy space in the homo-social impression in and expression of the queer texts. Voicing the apparently voiceless sexualities due to its non-normative nature and quality, the constituent of non-heteronormative gender matrix opened the window for liberating the dissident sexualities and particularly, dissident masculinities and different configurations of same-sex love. Furthermore, the way the queer expressions have vociferously been articulated and seemed to have come out of the closet and made visible in the current scenario and feasible in the homo-social spaces in India with a number of non-heteronormative and by now, covert non-homonormative discourse contribute well to the critical understandings of the concept of 'sexuality studies' and the concept of 'man' and 'masculinity', in particular. Having all said, this specific school of gender and masculinity studies with all its propositions and non-essential queer dialectics brought it out not only in the lip-service by academia and its application on the readers' response but also put it into practice in various ghettoized sectors and communities in the margin.

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Indian Chick Lit Marries Crick Lit in *The Zoya Factor*: A Concoction of Cricket, Humour, and Romance

Anju Devadas R D

Abstract: The international trendy fiction genre ‘Chick Lit’ made popular by Bridget Jones’s *Diary* (1996), *Sex and the City* (1997), and *Confessions of a Shopaholic* (2001) attained an Indian archetype in Indian Chick Lit. Combined with the genre of ‘Crick Lit’, Anuja Chauhan’s eponymous novel *The Zoya Factor* (2008) meticulously blends the constituents of cricket, romance, humour and sexuality. Breaking away from the cardinal rules of feminine stereotypes, the novel portrays a heroine pursuing a high-end career, as the plot unveils her to be assertive, self-reliant, and ambitious, facing difficult and unpleasant situations and comes back rejuvenated as symptomatic of the girl power.

Keywords: Indian Chick Lit, Crick Lit, Romance, Cricket, Humour.

The post-colonial Indian literary scene witnessed a significant departure from traditional narratives and saw the emergence of new literary genres. The remarkable changes in Indian lifestyle, consumption and leisure activities echo the transformation in the literary taste leading to the rise of commercial or popular fiction. The boom in English language fiction in India registered a proliferation of genre categories like chick lit, crick lit, crime writing, science fiction and fantasies, romances, campus novels, and graphic novels.

The contemporary genre of women’s fiction known as ‘Chick Lit’ focusing on the trials and tribulations of modern womanhood, their relationships-both platonic and sexual, their struggles for professional success, breaking away from the conventions of “ideal romance” gained immense popularity after Helen Fielding’s *Bridget Jones’s Diary* (1996) and Sophia Kinsella’s *Shopaholic* series. Suzanne Ferriss and Mallory Young defined the ‘Chick Lit’ genre in *Chick lit: The New Woman’s Fiction* as follows: “chick lit features single women in their twenties and thirties navigating their generation’s challenges of balancing demanding careers with personal relationships” (3). After its thorough appreciation in the Western world, a subgenre of Chick Lit called Indian Chick Lit or Ladki Lit established its presence in India

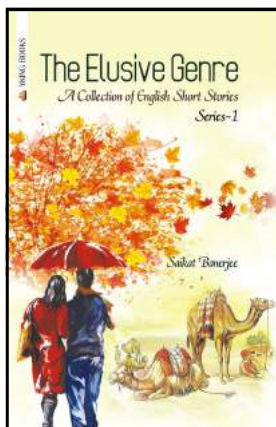
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Saikat Banerjee

Writing from the Margin to Create Centre: Breaking the Codes of Silence in Emecheta's *Second Class Citizen*

Pintu Karak

Abstract: Buchi Emecheta's *Second Class Citizen* (1974) registers a young Nigerian woman's struggle for existence in a patriarchal society. The tragedy of being born as a girl continues throughout the life of Adah and her maker Emecheta. Both Emecheta and Adah find themselves trapped in marriage. But they desperately try to come out of their bondage by establishing a new bond with their creative selves. They have to dislodge the codes of silence in order to carve out a new discourse. The present paper investigates into the affinity between the creator Emecheta and her creation Adah for both are victims of marginality in an alien land primarily because they are women, and secondarily, they are black women. Yet despite being in the margin owing to their gender discrimination and colour difference, they desperately seek respite from their contrite situation and it is through the medium of writing they come out of the margin to create centre, thereby challenging the restrictions and constrictions of society.

Keywords: Marginality, Centre, Creativity, Colour, Gender discrimination.

"Of all the women writers in contemporary African literature Buchi Emecheta of Nigeria has been the most sustained and vigorous voice of direct feminist protest" (35), comments Lloyd Wellesley Brown in *Women Writers in Black Africa*. Through her fictions such as *Second Class Citizen* (1974), *The Bride Price* (1976), *The Slave Girl* (1977), *The Joys of Motherhood* (1979) Florence Onye Buchi Emecheta deals with serious issues like sexual politics, racial prejudice, clash between tradition and modernity and subordination of women in Nigerian society. In almost all of her novels, women characters have been marginalized and relegated to insignificance. In *Second Class Citizen* (1974) Emecheta registers a young Nigerian woman's struggle for existence in a gender-based society. In the semi-autobiographical novel the protagonist's fight against gender discrimination; social, economic and political marginalization of women; and her fight against racism equate her with the creator's strife and survival in life. As Abioseh

the tendency to deploy language in demolishing (or undermining) a relationship is higher than that of (re)building it. (294)

Both Adah and Emecheta find themselves trapped in marriage. But they desperately try to come out of their bondage by establishing a new bond with their creative selves. It is through the medium of writing that they endeavour to overcome their trials and tribulations in life. But their husbands instead of encouraging their creativity, burn their first manuscripts. Both women realise the need of dislodging the codes of silence to carve out a new discourse. Thus the novel becomes a story of independence – the story of the margin’s occupying the centre. At the end of the novel “Adah asserts her independence in a way which shows that she is now ready to be in complete control of her own and her children’s lives.” (271). Agho and Osighale vehemently assert that through the character of Adah, Emecheta stresses on the need of education in political, social and economic liberation of women. Needless to say, it is through the medium of education the creator and the creation come to the centre from the margin and try to overcome their plight and come to the limelight.

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Indianizing the Western Front: A Reading of Anand's *Across the Black Waters*

Ghada Ismail

Abstract: This paper seeks to explore the representation of the Indian experience in the First World War by Mulk Raj Anand in his *Across the Black Waters* (1939). It highlights the hardship endured by the sepoys on the western front as they were mobilized thousands of miles away from home to fight a war that claims no direct linkage to them other than their being troops of a British colony. It also detects their reaction to these extraordinary conditions and the way in which they processed this western war.

Keywords: First World War representation, Sepoys, Indian experience.

When I go from hence, let this be my parting word

That what I have seen is unsurpassable—Rabindranath Tagore
Gitanjali

Recited by India's Ambassador to the United Nations, Asoke Kumar Mukherji, in the ceremony marking a hundred years to the break of World War One (WWI), this excerpt delineates the overwhelming experience of the Indian troops throughout the war on the world's different fronts. Mulk Raj Anand's *Across the Black Waters* offers an early insight into the sepoys' suffering which will be ignored for long in India and abroad. The role of Anand's novel in shedding light on the Indian experience in WWI is stressed by Santanu Das in the following terms:

When Histories of the war had become largely white and the massive colonial contribution by around four million non-white people (Asians, Africans, West Indians and Pacific Islanders) largely sidelined, Anand powerfully reclaimed the Indian war experience: in the process, he aligned the story of a small village in the Punjab to the defining event of European history in the twentieth century" (Das *Indian Troops* 148).

Indeed, one cannot but notice that the Indian service to the Empire has been "doubly marginalized" (Das "Ardour" 342) by the world that

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The Dialectics of Division and Fictionalized History in Saadat Hasan Manto's "Toba Tek Singh"

Sadaf Bano

Abstract: Ostensibly lunatics are no longer insane for Saadat Hasan Manto, for here in his story "Toba Tek Singh", we have a small section of innocent delineating characters who might confuse the readers with their parabolic catechism, whether they are actually insane or just holding a metaphor for insanity. Therefore it might surprise many of us that, from a population of approx. thirty nine thousand, as the statistics of 1950's verify, he chose alone this marginalized section of society in Pakistan and made it share a large part of his story. This story of Post- Partition, is a 'fictionalized' history, yet has achieved the distinction of being 'real'. History which is believed to be the consequence of emergent contradictions of a particular time, is a working of the Laws of Dialectics, according to Marxist and Post-Marxist theoreticians in general, and Engels in particular. The paper therefore brings out the consequence of establishing a link between Engels Theory of Dialectics with that of Manto's story, in order to showcase the level through which this fictionalized history is created in the writer's domain.

Keywords: Dialectics, Qualitative, Quantitative, Negation.

Matthew Arnold's assertion in his inaugural lecture at Oxford in 1857 duly accommodates every possible rationale to justify the claims of Comparative Literature within the main stream academia. For he advocates the case of comparative study fairly well as mentioned by Susan Bassnett in her article 'What is Comparative Literature Today' that quotes, "Everywhere there is connection, everywhere there is illustration. No single event, no single literature is adequately comprehended except in relation to other events, to other literature."
(1)

The study of Saadat Hasan Manto's "Toba Tek Singh" is no exception to the above paradigms of comparative literature, as the paper aims to showcase, to what extent Manto's fictionalized history complies with Friedrich Engel's Laws of Dialectics, in portraying the monstrosity of post-partition, whose "highest price of freedom" (Dhabi

From this detailed analysis of Malgonkar's reason for introducing English character, it becomes although more imperative to reflect, what could have been the possible reason for Manto not doing the same for his story? This is the final question which Manto might leave for many of us towards the climax of his narrative, which brings a great level of contradiction in the treatment of fictionalized partition history.

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“Re-Membering” the Past: Trauma and Recognition in *Americanah*

Sruthi B

Abstract: Diaspora, racism, and psychoanalysis are the areas frequently explored by theoreticians. The interdisciplinary approaches have helped in exploring these areas in detail and widening their contributions to areas of research. Freud’s psychoanalysis elucidates on human traumatic experiences which have further caught the interests of theoreticians like Homi Bhabha, Cathy Caruth, Frantz Fanon, etc. They have explored in detail the influence of traumatic experiences in re-shaping the concepts of racism, diaspora and other psychoanalytic aspects. This paper tries to explore how Chimamanda Ngozi Adichie’s *Americanah* (2014) becomes the platform where traumatic experiences of the past interact and reshape the victim’s present; the victim associated is a migrant under the lens of racial struggles.

Keywords: Trauma, Psychology, Trauma studies, Diaspora, Migrant.

“For denial is always a retroactive process; a half acknowledgement of that ‘Otherness’ which has left a traumatic mark.” (Bhabha xxiii).

Homi Bhabha’s above mentioned observation in the foreword to Fanon’s *Black Skin, White Masks* (1986) talks beyond the “otherness”, which is usually examined in theories on racism. It takes a huge leap to explore the psychoanalytic aspects that lie underneath the question of race and colour. “There are times when a black man is locked into the body.” (Fanon 225) Thus the body moves beyond from being a “structure of consciousness” to an “object of consciousness”. This consciousness can often reveal traumatic repercussions as is explained by Fanon in *Black Skin, White Masks* drawing on Jean-Paul Sartre and Maurice Merleau. These tensions or trauma re-models memory, identity and consciousness of the affected. When we ponder deeper into cultural trauma we identify how the notions of solidarity and recognition are intertwined. To go deeper into the understanding of trauma and its contribution to racial, ethnic and migrant struggles we need to understand what psychoanalysts understand by the term trauma. None other than Freud can give us a better understanding of the term in the context of diaspora and racial conflicts as his engagement with the term

“surrogate”. Thus *Americanah* explores a bundle of repressed traumatized memories that are re-enacted later in varied forms thus problematising the concept of identity. Further insights into the characters of the novel will open up vistas into understanding Freud’s concept of trauma and post-traumatic disorder in Chimamanda Ngozi Adichie’s novels, for most of her novels usually revolve around womanism. This investigation will thereby bring up new arenas into the study of post-colonialism and diaspora.

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Deconstructing the Patriarchal Construction of Epic: A Feminist Re-reading of *Mahabharata* in Kavita Kane's *Karna's Wife* and *The Fisher Queen's Dynasty*

Basundhara Chakraborty

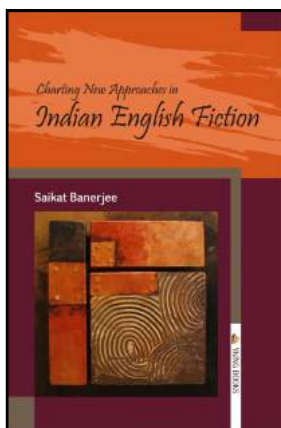
Abstract: The present paper endeavors to study two of the modern reconstructions of the epic *Mahabharata*—Kavita Kane's debutant fictional work: *Karna's Wife: The Outcast's Queen* (2013) and her latest one *The Fisher Queen's Dynasty* (2017). Kane, in both of these novels attempted to regain the voice of women who have been rendered into the role of mute spectators of the carnage in the epic. The paper will analyze how by seeing the patriarchal game of power through the eyes of her two female protagonists—Uruvi, Karna's wife and Satyavati, the fisher queen, two inconspicuous female characters in the epic, Kane intervenes the grand narrative and with the help of feminist nuances and subtleties attempts to interrogate and deconstruct the popular belief propagated and disseminated by the patriarchal constructions of the epic. The critical approach of the study will combine textual analysis and feminist theory.

Keywords: *Mahabharata*, Women, Reconstruction, Kavita Kane.

Revisiting, revising, and recreating epics is not a new trend in the Indian literary arena. A great number of writers, of both regional and pan-Indian fame, down the ages have tried their hand in this genre. Using the trope of the popular epics like *Ramayana* and *Mahabharata*, the practitioners have addressed various issues like race, class and gender and attempted at answering various new questions that crops up in the contemporary world. The present paper endeavors to study two of such modern reconstructions of the epic *Mahabharata* – Kavita Kane's debutant fictional work *Karna's Wife* (2013) and her latest one *The Fisher Queens Dynasty* (2017). Kane, in both of these novels attempted to regain the voice of women who have been rendered into the role of mute spectators of the carnage in the epic. The paper will analyze how by seeing the patriarchal game of power through the eyes of her two female protagonists—Uruvi, Karna's wife and Satyavati, the fisher queen, two inconspicuous female characters in the epic, Kane intervenes the grand narrative and with the help of feminist nuances

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**CHARTING NEW APPROACHES IN
INDIAN ENGLISH FICTION**

Edited by
Saikat Banerjee

Interplay among Crime, Immigration, and Human Rights Contravention in Marina Budhos's *Ask Me No Question*

Abhisek Ghosal

Abstract: In the context of Post-9/11 in America, immigration laws are tautened to safeguard the sovereignty and integrity of the legitimate citizens of America apprehending that terrorists might once again strike in future to unsettle the socio-political status quo in America. The involvement of Muslim terrorists who are inhabitants of different Muslim nation-states, in the 9/11 terror strike, leads America to be sceptical of Muslim people living in America particularly and to beef up security check at the border to stop illicit infiltration. In the name of counter-terrorism measure, America begins to inflict torture and torment on naïve Muslim people thereby indirectly pushing them to leave America, and disseminates islamophobia among the citizens by equating terrorism with Islam. In this context, Marina Budhos has penned down an intriguing novel, i.e. *Ask Me No Question* (2007) to underscore the problematic interactions and intersections among crime, citizenship and human rights. Budhos depicts how the protagonist of the novel is denied the extension of VISA of his family when the validity expires, and subsequently is nabbed in America while trying to sneak out, and has to go through legal intricacies to get disposed of America. Human rights interventions into the contentious trajectories between crime and immigration is intended in this article to divulge the wretchedness of those Muslim citizens who are neither potent threat to America nor have conspicuous proximity with the actual terrorists.

Keywords: Crime; Human Rights; Islamophobia; Immigration.

Twin Tower Terror strike on 9/11 has wreaked havoc on the prevailing socio-cultural and political frameworks in America in general and particularly has rattled the poise in economic *status quo* so much so that natives of America have begun to suspect fellow Muslims as potential threats to the sovereignty and internal security of America inasmuch as various investigation reports have confirmed that Al Qaeda had ruined World Trade Centre to defy and deny the supremacy of America in terms of economy in their own den. Gradually, a spree

breaches human rights of Abba. Moreover, the judge does not pronounce retributive justice to the guilty authority and it implies that immigrants enjoy less dignity and freedom than to natives in America in the matters of justice, human rights, to name only a few in post-9/11 scenario.

Thus, at the close of the discussion, one may contend that Budhos has brilliantly put the problematic interface between the immigration and crime in this literary narrative intending to induce readers to make human rights interventions into the matter. Budhos has made attempts to make the interface convincing to readers by adding an endnote which reveals that Budhos was personally moved by the 9/11 terror strike and its formidable consequences which had led her to pen down this narrative. Thus, Budhos's interventions into the interface deserve critical acclaim.

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Local landscape in Vaikom Muhammed Basheer's *Me Grandad 'ad an Elephant!* - An Analysis of Socio-Cultural Codes

Rafid C

Abstract: Vaikom Muhammed Basheer's novel *Me Grandad 'ad an Elephant!* marks a paradigm shift in the South Indian aesthetic sensibility by presenting a new literary dimension, which is divergent from the dominant and Eurocentric narratives. The novel celebrates the existence of 'the local', which is apparently unconcerned about 'the global'. The socio-cultural codes of Basheerian landscape are products of the Arab-Keralite cultural synthesis, and hence this hybrid space possesses unique existence in itself. The authorial interventions such as linguistic experiments, eco-centric narration and mystic elements act as catalysts in this rich cultural space making him the pioneer of 'new literatures' in South India.

Keywords: Colloquialism, Localization, Hybridity, Eco-narrative.

Vaikom Muhammed Basheer, a prominent south Indian literary figure, emphasized on originality of the genuine nativism. His life period (1908-1994) spent on the invention, expression, and celebration of indigenous experiences. Basheer's craft of linking the experiences of the autochthonous with the universal social order gave him a worldwide audibility. His uniqueness of narration and theme made him the precursor of literary modernism in Malayalam literature. His writings diminished the boundaries of canonical perceptions and it sympathized with the imminent realities of common man. K. Satchidanandan (a prominent writer from Kerala) in his article "Remembering Basheer" points out this fact:

Basheer was a modernist who never knew that he was one. He broke new grounds quite casually, unselfconsciously, just by narrating his varied experiences within and outside the borders of his native land. He shunned the big canvas: it was not the expanse that mattered to him, but the sheer depth and intensity of the narrated experience. (1)

Acceptance of Basheer into elitist Malayalam literary canon marked the beginning of a divergence and revolution against homogeneity. At

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An Ecocritical Enquiry into Wole Soyinka's *The Lion and the Jewel*

Jaseel P

Abstract: By closely weighing in on the environmental aspects of Wole Soyinka's play *The Lion and the Jewel*, the message of the dramatist concerning the aftermath of the colonial era in Nigeria develops into a stronger statement with the accompaniment of numerous allusions to Nature. This uncanny mixture of metaphors from the play brings out an expedient reflection on human nature and also on the prospects for reform amid struggles in a postcolonial era. By juxtaposition of nature, tradition and modernity, Soyinka through humour, irony and exhortation belittles and deflates the blind worship of ineffectual belief structures in a small village in Africa.

Keywords: Ecocriticism, Modernity, Tradition, Nature.

The Lion and The Jewel (1962) is one of the poignant postcolonial dramas that delves into the conflict between tradition and modernity. The predicament of Sidi to choose the right partner in her life is juxtaposed with imagery and metaphors from the ecosystem surrounding the village tribe in Africa. By ambiguously showing both the merits and demerits of modernity and tradition, Soyinka validates his argument of adopting changes and progress by preserving the native traditions through a subtle subtext of portraying nature along with character growth. This paper foregrounds the elements of nature presented in the play through stage directions, dialogues and other literary devices employed and attempts to show that the playwright successfully conveys his message by placing fundamental elements of nature adjacent to the plot development.

The play contains brilliant stage directions and awfully detailed descriptions of the natural settings during which the scenes take place. Since it is a postcolonial drama defying the established rules and being reactionary to formal conventions of art and culture, the play does not follow the classical act and scene division or a linear structure. Instead of a typical five-act division found in ancient Greek plays, *The Lion and the Jewel* is divided into three parts and they are named Morning,

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Our Esteemed Contributors

1. **Rachana Pandey** Guest Faculty, Department of English, Vasanta College for Women, Rajghat Fort, Varanasi, Uttar Pradesh, India.
2. **Sheniya Jose P.** Assistant Professor, Government Arts and Science College, Kozhikode, Kozhikode, Kerala, India.
3. **Chiara Facciani** Assistant Professor of Spanish, Doon University, Dehradun, Uttarakhand, India.
4. **Shimi Moni Doley** Assistant Professor, Department of English, Jamia Millia Islamia, New Delhi, India.
5. **Noufal Muneer E K** Assistant Professor, Department of English, WMO Arts & Science College, Muttil, Wayanad, Kerala.
6. **Sujatha A. V.** Assistant Professor, Department of English, Govt. College Kasaragod, Kannur University, Kerala, India
7. **Kshamata Chaudhary** Assistant Professor & Head, Department of English, School of Humanities and Social Sciences, Vardhman Mahaveer Open University, Kota, Rajasthan, India.
8. **Bidisha Pal** PhD Scholar, Department of Humanities and Social Sciences IIT(ISM) Dhanbad, Jharhand, India.
9. **Md. Mojibor Rahman** Associate Professor, Department of Humanities and Social Sciences IIT(ISM) Dhanbad, Jharkhand, India.
10. **Chilkhe Ganesh Nagorao** PhD Scholar, Department of Comparative Literature and India Studies, The English and Foreign Languages University, Hyderabad, Telangana.
11. **Jyotirmoy Sil** PhD Scholar Department of English Aliah University, Kolkata, West Bengal, India.
12. **S. Mohan Raj** PhD Scholar, School of Social Sciences and Languages VIT, Vellore, Tamilnadu, India.
13. **V. Sunitha** Assistant Professor, English School of Social Sciences and Languages VIT, Vellore, Tamilnadu, India.

14. **Debashis Mitra** PhD Scholar, Department of English & Foreign Languages, Guru Ghasidas Vishwavidyalaya, Bilaspur, Chhattisgarh, India.
15. **Anju Devadas R D** PhD Scholar, Department of English, Mar Ivanios College, Trivandrum, Kerela, India
16. **Pintu Karak** Ph.D Scholar, Department of English, Kazi Nazrul University, Asansol, West Bengal, India.
17. **Ghada Ismail** PhD Scholar, Department of English, Osmania University, Hyderabad, Telangana, India
18. **Sadaf Bano** PhD Research Scholar, Department of English & Modern European Languages, University of Lucknow, Lucknow, Uttar Pradesh, India
19. **Sruthi B** Ph.D. Scholar, Institute of English, University of Kerala, Trivandrum, Kerela, India.
20. **Basundhara Chakraborty** M. Phil Scholar, School of Women's Studies, Jadavpur University, Kolkata, West Bengal, India.
21. **Abhisek Ghosal** M.Phil Scholar, Department of English and Culture Studies, The University of Burdwan, Burdwan, West Bengal, India.
22. **Rafid C** MA Final Year, Department of English Literature, The English and Foreign Languages University, Hyderabad, Telangana, India.
23. **Jaseel P** M.A. Final Year, Department of English Literature, The English and Foreign Languages University, Hyderabad, Telangana, India.