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History and Fiction in Dammaj's The Hostage

- Abdulrahman Mokbel Mahyoub Hezam

Abstract

The study examines the history-fiction connection in Zeed M. Dammaj's masterpiece *The Hostage* which is the best known Yemeni novel that has been translated into different languages including English, French, Russian, Hindi etc. The study concentrates on how the novelist deals with the social, political, and cultural past of his country and how he uses that past to inform the present culture with a meaning that can help in the exploration of the future. The study explores the narrative strategy and structure Dammaj has used to be able to manage the dialectics of history and fiction. The study includes a brief discussion of the traditional approaches to history and the new historicism with reference to great writers like Shakespeare, Scott and Shaw. The main objective is to show how Dammaj has set a new approach to history which is his own and which puts him closer to new historicism of European decent. His novel is thus an attempt by the present in the form of fiction to give a meaning to the past in the form of history.

Note: The novel was published in 1984 and had been translated to many languages including English, German, Russian, French, and Hindi.

Of all the literary forms, the novel's connection with history has been the closest. History forms the basis of most of the novels but novelists' concern with history varies. Some base their novels mainly on historical facts while others treat the past only as a background. There are others who succeed in blending the historical and the fictional in a way that makes it difficult to disentangle the fictional element from history, as they reinforce each other. Almost all historical novels are a mix of historical events and invented ones. The task of the writer of a historical novel is to combine invented actions and people with actual events and people of a particular time and place. Fleishman argues that the historical novel should be set in the past and its plot should include a number of historical events and at least one historically "real" person. He goes to say that, "when life is seen in the context of history, we have a novel; when the novel's characters live in the same world with historical persons, we have a historical novel" (4)

A fiction, as established by the traditional historicists; the text and history are treated in isolation. History had an objective and independent status apart from the text. It worked as the context and background of the text which gets its subject-matter from the history of a particular time and

Hermann Hesse's Siddhartha: A Manifestation of Vedantic Knowledge

- S. B. Bhambar

Abstract

Hesse's reading in Oriental literatures and philosophy, his tour of India (1919), his preoccupations with religious India, and his perceptions of the gospel of Gita, Vedanta, and Upanishads and Buddhism are presented in Siddhartha symbolically. The whole novel is composed methodically and logically. The four stages of Siddhartha's life suggest the methodology and logic Hesse has used to convey his spiritual perception. He has followed a definite method and definite discipline by which he has developed his characters in the novel. Siddhartha is an artistic embodiment of the affirmative vision of life. In the novel Hesse expresses a positive philosophy of life which controls and affects the thematic and technical aspects. The central philosophy of the novel is an affirmation of transcendental principles like Truth and Beauty through a delineation of pursuit and practice of higher values like love, compassion and the concurrent negation of lower material values. Siddhartha feels a supreme kind of 'joy' of life when he is reunited with nature. In Siddhartha there is an experience of ultimate joy of life which corresponds to the 'joy' or 'bliss' of life taught by all the saints, prophets, philosophers and mystics of the world. The novel, thus, affirms the highest ideals of life thereby assuming the stature of an epic.

Hesse suggests that the meaning of God and the purpose of life rest ultimately in the mission of universal love. Further, he seems to indicate here that, 'you cannot teach or learn wisdom, you must earn it on your own, by way of your own path'. That's why he says, 'knowledge can be communicated but not wisdom; wisdom is not communicable.' One must be his own teacher based upon one's own experience. It is essential to experience everything oneself. Anyone may potentially become as enlightened as the Buddha, as the potential Buddha exists in everybody. The basic spiritual perception of Hesse is the process of loosing the self or ego in order to qualify oneself and then experience the spiritual bliss by merging the ego with the spirit of nature. Hesse's spiritual perception makes one to remind Wordsworth's theory of poetic pantheism.

Hesse indicates that the spiritual blissful experience is to be acquired by the individual concern with special efforts and for that the individual has to qualify himself or herself for that spiritual fulfillment. The reality experienced by Gautama made Gautama a fully enlightened one, a Buddha. It cannot make a Buddha unless one realizes it for oneself. In the same way the reality experienced by Jesus made Jesus the Christ not anybody else. Each individual has to experience the truth, the reality. Hesse is of the view that if you want to experience the truth, then the truth must be within the framework of your body.

Keywords: Hesse, Spiritual fulfillment, self-realization, Buddha

J M Coetzee's Age of Iron as a Critique of the Confessional Narrative

- Namrata Nistandra

Abstract

One of the important concerns in the fiction of J M Coetzee is the representation of social relations under apartheid and the painful self-questioning of white liberals. This awareness of social injustice has been instrumental in the development of confessional narrative in white South African fiction. But this mode has a built in complexity. The confession becomes ironic when the speaker believes himself to be saying one thing but in truth is saying something altogether different. In this way, self-deception can not be avoided in a confessional narrative. My focus in this paper is to analyse the contradictions in 'Age of Iron' that undermine the truth of the narrative. I also understand this text as a response to the degradation of life under apartheid where Coetzee weaves the personal with the political and presents the marginalized characters but does not attempt to speak for them. He addresses the painful questions of guilt and complicity faced by a white liberal but this awareness is subtly ironized.

Key-words: confessional narrative, white writing, complicity, marginality, unreliable narrator.

For more than four decades, apartheid had legal acceptance in South Africa. Race laws were institutionalized in 1948 and could not be done away with till the coming to power of African National Congress (ANC) in 1994. Apartheid bred a climate of intolerance and distorted the multiracial texture of life in South Africa. Derived from a Dutch word, apartheid translates as 'apartness'. This segregationist policy deprived the coloured and black people of their basic rights and confined them to the margins. It also created a class of privileged white people especially the liberal intellectuals who found it difficult to remain contented in their comfort zones. The representations of social relations under apartheid and the painful self-questioning of white liberals has been an important thematic concern in the fiction of J M Coetzee. In *Doubling the Point*, Coetzee recounts the strategic importance of racial politics on his life and work:

The deformed and stunted relations between human beings that were created under colonialism and exacerbated under what is loosely called apartheid have their psychic representation in a deformed and stunted inner life. All expressions of that inner life, no matter how intense, no matter how pierced with exultation and despair, suffer from the same stuntedness and deformity. (97-98)

M.M. Kalburgi's Fall Of Kalyana: A Study of Philosophical Heteroglossia in Historical Teleology

- Bhagabat Nayak

Abstract

Analyzing the play in philosophical heteroglossia the paper aims at focusing 'Philosophy', as the 'love of wisdom' and 'history' as a living catalyst. Philosophy may lead a person from the mundane spatiality to metaphysical spirituality. It also embodies man's striving to cognize the infinite through knowledge, love, compassion, humanism, truth and justice. But religion without philosophy is like the contents in the Pandora's box without 'rest' that invites man's worries and miseries. Basava's struggle for establishing rationalism and humanism in religion is the historical context on which the play Fall of Kalyana is based. But his utopian empire is infested with so many caste demons that they make the human mind infected with superstitions, irrationality, and orthodoxy. Basava's macro-economic policy is not accepted by these myopic pundits. The individual commitment in politics and economics can help for the visible progress of a nation. But without commitment to philosophy, rationalism, ethic and humanism religion has no meaning, and no visible progress of the nation is possible. Basava's philosophizing of Saiva culture, concept of the nation and reconstructing religion, are analyzed in his contemporary reality. Basava's philosophy is not only metaphysics or reality, epistemology or theory of knowledge, ethics or moral and political but also a study of truthful arguments, rationalism and empiricism. In other words, Basava's religious philosophy in twenty first century praxis adds more to the philosophy of pragmatism, positivism, dialectical materialism, Marxism, Kantianism, phenomenology and existentialism.

Key-words: Agrahara Tradition, Kudala Sangama, Saivism, Ambedkarization and Mandalization

Indian English drama is imbibed with the two great traditions - the indigenous dramatic tradition of the East established in Sanskrit and the European or Western dramatic tradition established chiefly in English. While in the former it is claimed as the fifth Veda with its divine origin in Bharata's Natyasastra, the later has the beginning in nineteenth century with the publication of K.M. Banerjee's play, *The Persecuted* (1831). In form and technique Indian English drama stands as a composite product of homebred tradition and imported spares of modernism from the West. As a whole, it involves the playwright, action and audience in a commonly shared experience. In the pre and post independence eras Indian English dramatists were writing their plays on India's history, myth and contemporary themes. Apart from this they have also made the ugly, unhappy, mean and many invisible issues in our social life

Eroticism and Jayanta Mahapatra's Poetry

- Sibasis Jana

Abstract

This paper proposes to throw light on Eroticism in the contemporary social life as depicted in the Poetry of Jayanta Mahapatra. As hunger and sexuality remain our basic issues, Mahapatra says frankly about love and sexuality. He compares today's eroticism with the help of three K's -- 'Kamasutra' 'Konaraka' and 'Khajuraho'. Eroticism, the issue of conjugal life and love laden aestheticism is lost its fragrance and freshness for the amalgamation of 'glocal' and westernized model. The perverse sex culture marginalizes the aesthetic 'rasa' eroticism. Vatsayan's Kamasutra's sixty four petals of erotic postures, the iconography sculptured on temples of 'Konaraka' and 'Khajuraho', 'rasa' erotic vision of 'sr'ngara', 'abhiman', 'auchitya', 'vasana', 'kama', 'rati', 'sambhoga', all are smashed by westernized sex culture. Our vital force in erotic culture should be controlled and disciplined following the paths of three K's and also other authentic erotic lessons—magnetized by the power of 'shakti' in different forms of 'Durga' and "Chousatti Yogini".

Today we have been passing through an age which is in speedy momentum where love, sex, eroticism transmute in every body battery of electrified orgasm. Man and woman instinct aspires for the sexual hunger to appease their lust with varied forms of their erotic zone. Jayanta Mahapatra is a poet of love and sex where eroticism becomes the blue gem of his poetic impulse. With the hunger zeal in his pen, he scrapples words, gropes into darkness. Erotic venture catches him towards Gopalpur-on-sea. To quote Mahapatra —

"Often have I imagined myself walking those sands, my solitude and my inherent sexuality working on me, to face the girl inside the dimly-lit, palm frond shack. The landscapes of Gopalpur choose me, and my poem. To face perhaps my innerself...."

[About "Hunger" and "Myself" / Door of Paper]

As hunger and sexuality remain our basic issues, Mahapatra says frankly about love and sexuality. From the very ancient pages of poetry we can get some famous erotic lines ever written by the poets. Most of the erotic poems come from Indian and Arab cultures. In early Sanskrit literature Kalidasa's "Meghaduta" (5th C.) springs erotic aspirations. We may get the entire erotic experience from the budding love lyrics. Side by side the suffering of woman, the man is also under grief here. The love lyrics consisting single verses opine the mood of srngara (physical love). Sanskrit norms banned all the expression of sexual play touching the modern readers with blank allusions to genital organs. The bodily

Revisiting the Home Turf: The Parsi Ambience in Rohinton Mistry's Novels

- Judith Sebastian

Abstract

Rohinton Mistry returns to his home turf in all his major works: *Such a Long Journey* (1991), *A Fine Balance* (1995), and *Family Matters* (2002). All his novels are sited in India during moments of intense political crisis. The overwhelming importance of these national problems notwithstanding, Mistry succeeds in representing the minutiae of Parsi life and culture. The Parsi community of Bombay demarcated by the Zoroastrian faith forms the fulcrum on which these novels gyrate. However, the extent to which Parsi life is foregrounded fluctuates from novel to novel. While *Such a Long Journey* undertakes to vindicate the Parsi, Rustom Suhrab Nagarwala and simultaneously present Parsi customs and conventions; in *A Fine Balance* there appears to be a relative lull in Mistry's concern with the Parsi people while *Family Matters* takes up the cause of the clan with renewed gusto. Mistry draws a connection between the Parsi world and the larger tapestry of the nation but as we move from his first novel to the third we see it getting more and more tenuous. It would appear as if the Parsi turf is just too rich to be ignored by Mistry's creative imagination and the novels may be read as a record of Parsi culture in view of the rapidly diminishing population.

Rohinton Mistry migrated to Canada in 1975 at the young age of twenty-five. Nevertheless he returns to his home turf in all his major works. His three novels: *Such a Long Journey* (1991), *A Fine Balance* (1995), and *Family Matters* (2002) are all sited in India during moments of intense political crisis the ramifications of which send strong tremors through his fictional world. The events in *Such a Long Journey* are backgrounded against the Bangladesh Liberation war of 1971, *A Fine Balance* against the Internal Emergency of 1975-77 and the domestic drama in *Family Matters* is set against the Shiv Sena menace and the communal riots of the 1990's. The overwhelming importance of these national problems notwithstanding, Mistry succeeds in representing the minutiae of Parsi life and culture. In fact, the Parsi community of Bombay demarcated by the Zoroastrian faith forms the fulcrum on which these novels gyrate. However, the extent to which Parsi life is foregrounded fluctuates from novel to novel. While *Such a Long Journey* undertakes to vindicate the Parsi, Rustom Suhrab Nagarwala and simultaneously present Parsi customs and conventions; in *A Fine Balance* there appears to be a relative lull in Mistry's concern with the Parsi people while *Family Matters* takes up the cause of the clan with renewed gusto.

In his novels Mistry embodies Bombay from the Parsi margins. The

Partition and Women: A Study of Rajinder Singh Bedi's Story "Lajwanti"

- Tanuka Das

Abstract

The Partition of the erstwhile undivided India was an event the implications of which exceeded by far the simple cartographical act. It became an instrument not only of geographical separation between two peoples belonging to two communities for whom two separate states – India and Pakistan – were thought necessary. It became also an instrument of dissolution and fragmentation of smaller units and bonds of people within each community, affecting both social and private life of individuals. Much of the above transpired through the abduction, rape and (true or mal-) rehabilitation of women – an easy target of the male desire and male power. This is graphically illustrated through the marital relationship of Sunderlal and "Lajwanti", i.e. the name of the female protagonist in Rajinder Singh Bedi's story of that name. In this story about space Lajwanti journeys from the rural to the urban space, then from the domestic space out into the social space and back to the domestic space, ultimately being cast out from there, to be confined only to her private space. Resisting her fate at none of these phases, she is a new avatar of Sita projected by Bedi for recognition. The irony of the situation is that she understands her loss, her "eviction" by Sunderlal but her husband lacks the awareness both of his failure and her love/fidelity – which means the same to him. Though he changes himself a lot, the story is a variety of female bildungsroman tangentially offering a male bildungsroman that goes halfway through.

Lajwanti alias Lajo is an Indian woman whose life was impacted by the great political event – the Partition of the erstwhile undivided India. This act of cartography had been a tsunami, playing havoc with the lives and property of innumerable people, throwing all stability and mental peace to the winds... But women were its special victims. "Lajwanti" is a story by Rajinder Singh Bedi, which holds a mirror to the plight of women during the Partition and its aftermath.

To be more accurate, it is a story about the space available to them. Bedi has traced the process of the cartographical separation assuming increasingly larger, other dimensions, so that it not only separates the people of one nation geographically. It becomes a narrative of political-religious-economic-cultural-domestic space, and even more importantly, the personal space of self-definition. The phenomenon enters into relationships of every description, thus marshalling the interactive space of society and its miniature—in family—within its purview. Bedi foregrounds the plight of the Indian segment, while signalling clearly that

The Significance of Rituals in Cogewea: A Study

- A.P. Shesh

Abstract

Cogewea: The Half Blood is the first Native American novel written by a woman novelist, Mourning Dove. This novel was published in 1927 and it has an autobiographical touch. The importance of rituals and traditions has been presented in this novel. The novel gives an excellent picture of Okanogan traditions. The stories in this novel give an impression of Mourning Dove's personality and tradition as well as the folk material she had gathered. Native American tradition has always regarded various rituals with reverence. Significance of Okanogan rituals is an integral part of this novel. Present study aims at revealing the significance of rituals for the characters of the novel as well for the plot and theme of the novel.

Mourning Dove was born near Bonner's Ferry, Idaho. Her English name was Christine Quintasket. Besides English name, she was given the name Hum-Ishu-ma. Her father's name was Joseph Quintasket, Okanogan mother's name was Lucy Stukin, a Colville. On her mother's side she was descended from an ancient line of warriors and her paternal grandfather was an Irishman who worked for the Hudson's Bay company. She received some education at Sacred Heart Convent at Ward, Washington, but she left the school to care for four younger sisters and brother. In her later teenage years Mourning Dove lived with her maternal grandmother and through her developed interest in the oral tradition of her people, Okanogans. Okanogans today live in the her western part of the Colville Reservation, near the Columbia and Okanogan rivers and Canadian border. She presents themes like ancestral storytelling practice and exploring themes of conflicted identity and communal reintegration which locate the narrative quite securely within this century's fiction by American Indian writers. The present novel can be studied focusing different themes. But the significance of traditions and rituals has been prominently presented in this novel. The protagonist of the novel is Cogewea who is a half-blood. Half-bloods were treated inferior those days. Cogewea belongs to Okanogan tribe. Other major characters of the novel are Stemteema, Cogewea's grandmother, Jim, the man who loves Cogewea and Densmore who is a white man. He is in love with Cogewea. Cogewea considers Jim at the place of her brother. She does not know that he loves her and wants to marry her.

Lesbianism as a Counter-Attack on Gender Exploitation: A Study of the Poetry of Suniti Namjoshi

- Tanu Gupta

Abstract

Suniti Namjoshi strikes a different note when compared to other contemporary women poets, as she expresses her anger and resentment against male dominated society not only as a woman or a feminist writer, but also as a lesbian writer. She comes out openly and boldly as a lesbian and considers her defiance of social norms as a counter-attack on gender exploitation. Lesbian theorists argue that by rejecting stereotypes about women, these women can think radically and profoundly about the possibility of social change with reference to gender arrangements. Namjoshi, too, seems to consider that by rejecting heterosexuality a woman can decline secondary, derivative, or second-best to men positions. She was so much disappointed with the heterosexuality that she prefers to be united with animals rather than a man. It is lesbianism only that seems to give her some contentment.

The poems written by contemporary Indian women poets express their deep dissatisfaction with the given world and order of things, and their realization of the need for a transformational change leaves them perplexed and baffled. The same frustration and dissatisfaction can be seen in the poetry of Suniti Namjoshi. The discontentment, conflict and dilemmas which she faced as a woman in patriarchal set up made her not only a feminist, but also a lesbian. In an interview with Christine Croyden, Namjoshi expresses how her mother disapproves of her freedom, "She has never been particularly happy about that I'm a writer, or, a lesbian feminist. She sees these as notoriety, tarnishing the good name of the family" (Croyden 1).

While discussing her lived experience with her partner Gillian Hanscombe, Suniti Namjoshi in the "Introduction" of *Flesh and Paper* write, "... a lesbian woman does not inhabit the worlds that make sense to heterosexual men." Both Namjoshi and Gillian Hanscombe do not consider "male heterosexual literary tradition" as "universal" and say:

For us, love is not the same; sex is not the same; parenting is not the same; work is not the same; safety is not the same; respect is not the same; trust is not the same. Only death might, perhaps, be the same. (Namjoshi, *Flesh* 3)

Heterosexuality is thus a system of male ownership of a woman, participation in which is compulsory for man and especially for woman. A woman's heterosexual orientation perpetuates social, economic,

Forging the Conscience of her Race: Tehmina Durrani's *My Feudal Lord*

- Shabina Nishat Omar

Abstract

All across the world, especially in the Indian sub-continent, the act of writing is for a woman essentially an act of breaking her silence because her repressive patriarchal/racial society has taught her to be culturally silent. The feminine is essentially the marginalized consciousness that operates on the periphery of patriarchal discourse. Such an insight into the marginal self is provided by Tehmina Durrani's *My Feudal Lord*. Professionally a charismatic champion of democracy, on the personal front her husband Gulam Mustafa Khar was an inveterate wife abuser. This article examines the trajectory of Tehmina's experience to elaborate how patriarchal discourse limits and transcribes the image and identity of Tehmina but she inverts the social and familial constraints to emerge as a new woman. She strives against all odds to escape all forms of essential categorizing that render the subaltern or minority woman both the victim and unwilling perpetrators of damning stereotypical metaphors both by Eurocentric imperialism and the patriarchal tenets of her Islamic society, the power politics in Pakistani Government and the social ethos of Pakistani marital life.

Keywords:

Post colonialism, gender, feminism, postmodernism, identity, subaltern, patriarchy.

Post-colonial feminist writing is extensive and variable. Its analyses range across representations of women in formerly colonized countries and in Western locations. Criticism and analyses have focused on the constructions of gender differences during the colonial period; with the representations of women in post-colonial discourses; with special reference to the work of women writers. At the level of theory, postcolonial feminist critics have raised a number of conceptual, methodological and political problems involved in the study of the representations of gender. It is as challenging to define feminism as it is to define post-colonialism. The variable range of work that can be called 'feminist' makes it difficult to summarize feminism. One can begin with a reading of the introduction to *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism* (ed. Belsey and Moore, Macmillan, 1989). Catherine Belsey and Jane Moore argue that a feminist reader is enlisted in the process of changing the gender relations which prevail in our society and she regards the practice of reading as one of the sites in the struggle for change (Belsey, Catherine and Moore, 1). They suggest that a

Gender Studies: The Construct of Society and Culture

- S.K. Rai & Dhananjay Tripathi

Abstract

Gender-study is an analysis of the phenomenon of gender, where sex is subsided by the social and cultural construction of masculinities and femininities. The sexual orientation is the main characteristics of lesbian /gay criticism .Gender criticism is mainly designated by Lesbian feminism. Lesbian feminism emerged during 1980s as an appendix of feministic criticism before being separated from Gay or Queer theory, it emerged because Feminism failed to accommodate the subtle differences between homo and bisexual, gay and Lesbian and Black and White. The present paper tries to explore the matrix of society where man and woman are two carts on which the family rolls but the cart of fair sex gets a subaltern status all the way.

Keywords:

Social construct, feminism, lesbianism, lesbian continuum

Gender-study is an analysis of the phenomenon of gender, where sex is subsided by the social and cultural construction of masculinities and femininities. This concept of literary criticism is based on the concept of Simone de Beauvoir, "one is not born, but rather becomes, a woman...it is civilization as a whole that produces this creature ...which is described as feminine." (Beauvoir, 267) As a distinct theory gender criticism emerged after 1990s but the seeds can be traced in "lesbian" and "Gay" sections of women studies. If women studies are concerned with gender, Lesbian studies concerned with sex and sexualities. The sexual orientation is the main characteristics of lesbian /gay criticism. Gender criticism is mainly designated by Lesbian feminism. Lesbian feminism emerged during 1980s as an appendix of feministic criticism before being separated from Gay or Queer theory, it emerged because Feminism failed to accommodate the subtle differences between homo and bisexual, gay and Lesbian and Black and White. According to Beat writers Feminism has ignored these differences. Bell Hooks condemns feminism in the book *Black Woman and Feminism*.

In the essay "What has never been: An Overview of Lesbian Feminist Criticism" Zimmerman attacks the Essentialism which prevents the consideration of Lesbian issues in establishing feminist writing she argues that lesbian should be regarded as the most complete form of feminism. This conflict between Heterosexual Feminism and Lesbianism was partly reconciled by Adrienne Rich's concept of "Lesbian Continuum" in her book *Blood Bread and Poetry*. The Lesbian

Kamala Das's Poetic Work: A Tantalizing Portrayal of Feminine Longings

- Ankita Khanna

Abstract

The poetic work of Kamala Das has engaged considerable critical attention and sustained rigorous explication. The subject of Kamala's work comprises of "woman" and the revelation of female experiences, be it trauma of an unhappy marriage or humiliation of a desireless surrender in sex or disgust at the male domination. Quest for love is certainly the perennial theme of Kamala's poetry. Love, for a woman is much more than what it is for a man. The difference in experience of love for the two is well put by Kamala:

".....In him.....the hungry haste
Of rivers, in me... the oceans' tireless
Waiting." ----- (An Introduction)

The author, in this article, does not attempt a general appreciation of her poetic achievement, but restricts herself to examine the emotions of longing in her poetry. This article critically evaluates the charisma of passion, despair and hunger for love in Kamala Das's poetry. An attempt has also been made to expound the poet's soft feminine feelings beyond her intrepid expressions.

Das's poetry revolves around a hectic search for love. What distresses her most is that too often lust is passed off as love. Unlike other poets of India, she is frank and open to her readers. She openly expresses her longings for love. She is always charged with overpowering emotions and a sense of urgency.

".....Gift him all
Gift him what makes you woman, the scent of
Long hair, the musk of sweat between the breasts,
The warm shock of menstrual blood, and all your
Endless female hungers."

----- (The Looking Glass)

The strength of Das is so much attributed to her love poetry that she is often called the queen of erotica. However, to consider Das as a poet of love alone is to hold an erroneous view. She has metaphysical quest of unrest soul and she writes invariably about the power of love along with the appeal of the body. The experiences in Das's love poems cannot be assessed at their face values solely with her dealing of physical aspects. She writes with equal pride of pains, failure and wounds of love. Kamala

Woman: Quest For Identity in Jayanta Mahapatra's Poetry

- Priyanka Sharma

Abstract

Poetry is a craft that needs to be chiseled both in theme and technique. Jayanta Mahapatra as a post- colonial poet writes to establish a native tradition by resisting the former colonizer and asserting national identity and nationhood. Poet covers multiple levels of personal and social experiences and also mirrors forth the dilapidated picture of woman's excruciatingly painful life through his poems. My paper is an attempt to explore the vision and voice of Mahapatra's discriminated woman and to transform an experience of woman's pain into a narrative of resistance. As a subject of the long silenced and long denied sufferings, Mahapatra writes that the similes, metaphors are not the only things important for the woman, she also has a Yeatsian zest for life and longing for love by her husband/consort.

Keywords:

Woman, Dilapidated, Discriminated, Victim hood.

In the Indian context woman's identity is defined in terms of her relationship with men at various roles of daughter, wife, fiancée, aunt, and so on for she does not have an identity of her own. She is like a Barbie Doll, played with at will, and placed again in a glass box. The low status of woman in India dates back to the days of Manu, the ancient lawgiver, who placed woman at the lower stratum than man.

“Pīta Rākṣatī ṣaiṣavé, Bhārtā Rākṣatī Yæuvanē,

Shthaviré Rākshantī pūtrā, shtriyā swātantra na marhatī”

(Father protects at childhood, husband protects at youth,

Protected by sons at old age, women are never independent)

Jayanta Mahapatra(1928-) offers a structure as well as a texture that integrate both persuasive and expressive modes of poetry. Having hinted at socio-cultural conflicts he decks his poems with transparent words by structural association. Mahapatra has depicted women in the very first collection of his poems:

Even

When she is

Even

When she is not

(Close the Sky: Ten by Ten)

In her presence and absence woman is pervading the consciousness of man. She is mythically an abstraction. She is more spoken to and about

Need For Plain English Language For Lawyers

- Shubha Vats

Abstract

Legal language is not easily comprehended by the public for whom laws are made to control and protect them. Language is constantly evolving with daily usage; legalese tends to use difficult terminology which a layperson cannot understand. Lawyers should use Plain English Language as it consists of content and format in a simplified way for making it comprehensible by the lay person. Plain Language conveys the ideas with the greatest possible clarity. Lawyers who have adopted plain English Language one providing better services to their clients.

Keywords:

Legalese, complex terminology, outdated grammar, plain English language, comprehensible, clear, precise, quicker, cheaper, straight forward.

The Plain English Approach to Legal Language:

Legalese was once defined as “the language of the lawyers that they would not otherwise use in ordinary communications but for the fact that they are lawyers.” (Robinson, 3) Linguists identify legalese as a distinctive dialect. Legal language is a block to communication with clients; it has made lawyers the butt of jokes for centuries. It has been conservative and somewhat static. It uses outdated grammar and sentence structure. Legal language tends to use too many words and unnecessary phrases. It uses improper or non standard punctuation, passive voice and awkward pronoun references. It suffers from the use of archaic vocabulary and excessive use of jargon and technical terms without the definition that the lay person requires. It needs to be no more formal than any other kind of modern business writing.

Almost all languages bear the traces of their past, but languages are continuously modified by the way they are used today. Legal language is also full of relics from past which everyday English has long left behind. Words are like 'aforesaid', 'herein', 'hereby', 'said', 'thereon', 'thereto', 'witnesseth' are commonly used in legal language but they are rarely used in modern English now-a-days. In other words, “legal language is wedded to the past and afraid of the future.” (Language on Trial 13)

The language of the law continues to hide the law from the public it controls and protects. Lawyers and law makers have deliberately excluded the public from the law by the use of unclear legal language. Legal language is a different language in order to show everyone, who reads it, that lawyers are different. For hundred of years, lawyers

Linguistic Impediments in the Advancement of Research in Academics: An Interdisciplinary Approach

- Sangeeta Das

Abstract

This topic is based on the major project from U.G.C. and has entailed a rigorous field work and voracious reading of books on research in subjects of humanities such as History, English Literature, Economics, Political Science and Education. The project has covered a time period of almost two years and one more year of work is left with me. During these two years, I have prepared questionnaires and distributed it amongst professors working not only with Kanpur University but with other universities and colleges affiliated to those universities. This campaign has brought in commendable result and I have a wide variety of opinions from supervisors in colleges and universities far and wide. My effort to prove, that English Language is an indispensable medium for a research of class and distinction has been readily accepted and appreciated by the professors and supervisors every where. Professors and supervisors everywhere, lamented on the falling standard of research for which, language constraint is one vital reason. Talking to them I have discussed certain steps which the scholars should adopt to enhance their knowledge of English Language for channelling their research in the right direction. This problem of acquiring control over the foreign language which is essentially needed for advanced studies was dealt with by the various experts invited by me for their lectures in the workshops organized by me under the project. The books consulted by me written by various experts of the subjects, surprisingly had references of foreign historians, politicians, economists, litterateurs and educationists and their theories which further endorse my justification of English language as an appropriate medium of today.

Research emerges from the possibility of perception of solution to the existing problem. Just selecting a topic does not allow the researcher any help to go ahead with his project. He has to invent means and ways of reaching his goal. This invention brings him face to face with problems. The problem in the question is the difficulty or hazard faced by the researcher and to go ahead with overcoming the difficulty in research. A problem alone sets the wheels of research to turn. Among the various problems faced by the researchers, we are going to focus on the medium of expression adopted by the researchers in his pursuit of accomplishing his research and to exemplify in it.

The quality of research has received a great set back of late and much has to be blamed on the weak power of expression of the research scholar which decapitates the healthy growth of a research. As research is the pinnacle of advanced studies, the most acceptable language is English

Dina Mehta's Brides Are Not for Burning: Ravaging the Wall of Deception

- Durgesh Bhausahab Ravande

Abstract

Dina Mehta's highly acclaimed play *Brides Are Not for Burning* offers a wide criticism on the contemporary social issues like bride burning in our country. The playwright is here in a vibrant protective mood. The sample bride burning case represents various aspects related to this social problem. It shows veritable concern for the growing evil in our society on the one hand, and it exposes the hidden hypocrisy of the so called sophisticated people. The playwright does not present the problem only, but a way out by providing practical solution to the issue. The protagonist of the play, Malini takes a judicious decision of completing her law education and then using it for the cause of others like Laxmi. The present article is an elaborate study of this central issue and also its protagonist's transmutation from being confused to becoming concerned.

Keywords:

Deception, domestic violence, victimization, bride burning, justice, gender, movement, evil, homicide, rescue, dichotomy and Amendment

Dowry system is among the most pervasive social evils in India. The bride burning cases can simply be reckoned as an outrage of this system. A young woman is burnt by her husband and in-laws or she is forced to commit suicide on the ground of demand for more money in the form of dowry. It's regarded now 'as an important public health problem in India.' The ratio of death is shocking as between 600-750 women are burnt alive in a year. The National Crime Bureau, Home Ministry, India reported in 2004 the stunning figures of dowry victims. According to its report the number of brides burnt in the year 1998 were 2,209 in 1999 it reached to 5,199 whereas 6,851 young married women became martyr in the year 2001. The intensity of this evil isn't alleviated yet. According to CNN, a leading News Channel, the Indian Police receives more than 2,120 reports of death per year.

The government of India passed the Dowry prohibition Act in 1961 itself to proscribe domestic violence. Indian Penal Code mentions : "a bride within seven years of her marriage is killed and it's shown that soon before her death, she was subjected to cruelty or harassment by her husband such death be called as dowry death" (IPC : 304). The 1986 Amendment goes a step further as it considers burning of a woman as a criminal offence. Mostly the laws and amendments in this regard are found on the paper because the offenders are seldom punished. A recent

A Critical Appreciation of Sinclair Lewis's Babbitt

- Iros Vaja

Abstract

The present paper discusses various aspects of an American author Sinclair Lewis's novel Babbitt. Very few men of letters in American literature have done what Lewis did in Babbitt about a middle-aged realtor. Here he gave the world a character so vivid and indestructible that the name has come to stand not just for a single fictional character but for many American businessmen of that era as well. In some ways the novel contains certain autobiographical elements too. Lewis was himself much like Babbitt- Midwestern, ambitious, occasionally loud, sometimes obnoxious, and insecure. He replaced the traditionally romantic and complacent conception of American life with one that was realistic and even bitter. No other writer seemed to know the American business world and American middle-class life as intimately as Lewis knew it. This knowledge was one of the main reasons for Babbitt's success.

Keywords:

Conformity, snobbish, turanny, business-ethics

If you go to any large dictionary and open it to the "B" section, you'll find two definitions that didn't exist before 1922: Babbitt- an uncultured, conformist businessman; Babbitt-ry- smugness, conventionality, and a desire for material success. These words have become part of our vocabulary, thanks to Sinclair Lewis.

Few authors in American literature have done what Lewis did in his novel about a middle-aged realtor: in George F. Babbitt he gave the world a character so vivid and indestructible that the name has come to stand not just for a single fictional character but for many American businessmen of that era as well. In some ways Sinclair Lewis was himself much like Babbitt- Midwestern, ambitious, occasionally loud, sometimes obnoxious, and insecure. Sinclair Lewis's naturalistic style and choice of subject matter was much imitated by later writers. He replaced the traditionally romantic and complacent conception of American life with one that was realistic and even bitter.

Lewis wasn't the only literary figure of the 1920s critical of American life. Writers like Sherwood Anderson, F. Scott Fitzgerald and Ernest Hemingway were making some of the same attacks, and many readers believe they made them with more skill and intelligence. But no other

Treatment of Myth and Imagery in Bernard Malamud's *The Natural*

- Vibha Sharma

Abstract

In *The Natural*, Bernard Malamud comments on the role of the hero in the modern world. He digs deep into American myth to portray a natural man adored and corrupted by an unnatural society – the baseball world. Roy Hobbs, the baseball natural protagonist, has been paralleled with Percival the Arthurian knight. In this novel Bernard Malamud infuses his story of successful Roy Hobbs with allusions drawn from a variety of mythic sources – Arthurian legend, fertility myth, vegetative myth, bird imagery.

Keywords:

Vegetative myth, Fisher king, Arthurian legend, baseball, bird imagery, Wasteland, American dream

Bernard Malamud is the only Jewish-American author in the twentieth century, including Saul Bellow, who has brought the Eastern European shtetl to the streets of America. His novels are so carefully crafted that they appear as a certain current of "Jewish" writing, or as period pieces. His novels and stories are concerned with Jewish characters and issues but after many readings of his works, the exact opposite feeling is generated. The aching reality, the underlying myths, the seeming simplicity - all point to the immeasurable depth of a master artisan and artist whose literary legacy remains one of the Jewish community's most priceless possessions. This is one of the most profound literati of our age as his works surpass the earthly time in which they were written. Malamud uses myth, legend, and magic to convey the most intimate details of existence, and consequently, life's pathos and sadness as much as life's joy and fulfillment.

The Natural is somewhat of an unusual novel in Malamud's body of work. There are virtually no Jewish characters and it certainly does not deal with Jewish issues. Instead, *The Natural* is a complex blend of myth, legend, and the American obsession with professional sports and celebrity. Roy Hobbs, the talented but tragic baseball player, becomes tied up with the hopes and dreams of New York as he brings the New York Knights up from last-place oblivion into a winning race. Malamud modeled Hobbs's brief career on the myth of the Fisher King, focusing on the core idea that the health of the king—or coach, in the case of Pop Fisher—is related to the health of the land, or, in this case, the city. Hobbs

Amrita Pritam's Pinjar (The Skeleton): A Metaphor of Violence Against Women

- D.P. Digole

Abstract

The present paper endeavours to interpret Amrita Pritam's partition classic Pinjar (The Skeleton) as a metaphor of violence against women. It highlights women's suffering, exploitation and sacrifices due to their dislocation and abduction during those riot-torn days. Being a highly sensitive poetess, Amrita Pritam has captured the pains and traumas of partition in her novel Pinjar most compellingly and voiced the agonizing experiences of women through the archetypal story of its protagonist, Pooro. The novel Pinjar is a highly pertinent and apt metaphor of violence against women offering a realistic portraiture of their excruciating suffering, victimization, trapped anguish and traumas. It is a classic example of degradation of human values through the exploitation and violence against women during those tumultuous days of partition.

Keywords:

Victimization, suffering, exploitation, sexual violence, societal abuse, dislocation, mass-rape, partition traumas, abduction, anguish, family vendetta.

"A single daughter of Punjab had wept,
And you wrote a long drawn elegy of woe,
Today millions of daughters are crying addressing you".
- Amrita Pritam

Amrita Pritam (1919-2005) is undoubtedly the doyen of Indian literature who has been immortalized as 'one of India's rare literary gems' due to her forceful and heart-rending writings on the tragedy of Pakistan. Her oft-quoted and highly moving poem *Aj Akhhan Waris Shah Nu* (I Address Waris Shah Today) composed during the days of partition riots has become a prayer sung with great pathos all over the Punjabi-speaking areas on both sides of the border. The agony and predicament of women in Punjab-whose bodies and souls were full of oozing scars got the most passionate expression in this poem. She hailed Waris Shah (1736-90) who wrote the legendary poem *Heer Ranjha* and articulated the suffering and plight of the heroine 'Heer' in a heart touching manner. She asks, appeals and challenges him to write the tear-soaked tales of thousands of Punjabi girls, the innumerable 'Heers' who paid a heavy toll during the partition holocaust. Most of her works like *Doctor Dev* (1949), *Alhana* (1952),

A Comparative Study of Train to Pakistan and Tamas as Partition Novels

- Vinita Gupta

Abstract

The fictional representation of Partition has been popular theme in literature of different languages. This paper attempts to analyze two Partition novels in two different languages English and Hindi: Train to Pakistan by Khushwant Singh and Tamas by Bhisham Sahni. Tamas basically concentrates on partisan politics of extremists during the maelstrom of Partition. Train to Pakistan succeeds in catching the attention of readers by expressing the tragic splendor of a man's sacrifice for his Muslim beloved. Tamas focuses more on the dark side of Partition whereas Train to Pakistan celebrates the victory of love over hatred. The comparative study of these two novels reflects that the treatment of theme is different but both of the novels present the pangs of Partition. It also expresses human goodness in the midst of carnage.

Keywords:

Partition, partisan politics, communal hatred, massive violence, harrowing experiences, migration, love and longing.

All we have gained then by our belief
Is a life of doubt diversified by faith,
For one of faith diversified by doubt :
We called the chess-board white-we call it black.

(Bishop Blougram's Apology by Robert Browning)

The narrative of colossal human tragedy during Partition in Indian subcontinent is increasingly popular in the literature of twentieth century. Partition novels have covered a wide range of literary works in different languages like Hindi, Urdu, Bengali and English. The cataclysmic event stirred many creative minds in India and Pakistan to write stories and novels and to make movies on it. At the time of Partition massive violence and slaughter occurred on both sides: India and Pakistan:

Twelve million people were displaced as a result of Partition. Nearly one million died. Some 75,000 women were raped, kidnapped, abducted, forcibly, impregnated by men of the 'other' religion, thousands of families were split apart, homes burnt down and destroyed, villages abandoned. (Butalia 44-45).

Even now, nearly sixty three years after Partition fictions and films are made to unfold trauma and pain of its victims. Most of the writers who have presented Partition as a main theme of their works, have gone

Life as Touchstone – Bond in Bond's Stories

- C. GangaLakshmi & G.Baskaran

Abstract

Autobiographies are a representation of the life and experience of the authors. It acts as a soothing factor of the author to express his feelings. Ruskin Bond is one such autobiographer who gives out his own feelings, life and lost things in his works. His short stories are not only the narration of events but gives out his own experiences. The scenes, the backdrops, the incidents, situations and events depicted in his stories project a part of his personality and this is depicted in his subject to make them authentic and interesting. Bond depicts his personal life without hesitation. The first person narration in Bond's stories not only underlines the autobiographical elements in them but also lend a sense of authenticity to them. The writer presents the autobiographical elements in the stories like "The Funeral", "Coming Home To Dehra", "Picnic at Fox Burn", "The Woman on Platform No: 8" and "A Love of Long Ago". He is a living legend who has been ceaselessly portraying life and experiences through short stories. The researcher has deliberately dealt in this topic how Ruskin bond has craftily incorporated his life and experience in the short stories listed above.

Keywords:

Social construct, feminism, lesbianism, lesbian continuum

An autobiography is the history of a life of a person written by himself. Autobiographies constitute a very important and unique genre of literature. In this process, the writer's experiences are universalized. The experiences are universal because they communicate experiences as experiences. Secondly, it is narrated in the way that it becomes relevant to and is experienced by anybody who reads it. People cannot be great creative writers but they can write autobiographies and can make them come alive with the investment of quality. Autobiographical writings depend upon the motives with which the writer writes and the imaginative quality of vividly expressing and experiencing life with which he is gifted. In writing a story, the writer should be able to tell it vividly and coherently which is more than just sequential. Thus, some autobiographies are indeed good literature.

Ruskin Bond's stories are found, which lends them an authentic sense of deeply felt and lived life. Unhealthy nostalgia leads to sickening sentimentality and simplistic romanticism. Bond has written stories that delve deep into human psyche and unfolds human mind in relation to nature and environment. The scenes, the backdrops, the incidents,

Ecology and History in Mamang Dai's The Legends of Pensam and Easterine Iralu's A Naga Village Remembered: A Comparative Analysis

- Nigamananda Das

Abstract

India's Northeast is one amongst the World's 25 biodiversity hotspots and 17 biodiversity heritage sites. Ecologically rich as it is, the literary genres from the region explore the flora and fauna and the mysterious ecology and expose eco-consciousness of its people and other ethnic realities. As such the ecological writings are canonical as they expose the postcolonial ecological erosions. So far the Penguin India has published more than half a dozen fictional works of authors from various provinces of the Northeast. These works explore the ecology and history of the region. The paper aims at analyzing an Arunachalee writer, Mamang Dai's novel *The Legends of Pensam* (Penguin, 2006) and a Naga writer Easterine Iralu's *A Naga Village Remembered* (2003), comparing their ecological and historical concerns. These first generation post-colonial first novels in English from the two different provinces of the Northeast India showcase to the world some unknown chapters of India's history and ecology.

Keywords:

Ethnic Realities, Postcolonial Ecological Erosion, Ecotheology, Ecotheosopy, Toxic Consciousness

India's Northeast is one amongst the World's 25 biodiversity hotspots and 17 biodiversity heritage sites. Ecologically rich as it is, the literary genres from the region explore the flora and fauna and the mysterious ecology and expose eco-consciousness of its people and other ethnic realities. As such the ecological writings are canonical as they expose the postcolonial ecological erosions. So far the Penguin India has published more than half a dozen fictional works of authors from various provinces of the Northeast. These works explore the ecology and history of the region. The paper aims at analyzing an Arunachalee writer, Mamang Dai's novel *The Legends of Pensam* (Penguin, 2006) and a Naga writer Easterine Iralu's *A Naga Village Remembered* (2003), comparing their ecological and historical concerns. These first generation post-colonial first novels in English from the two different provinces of the Northeast India showcase to the world some unknown chapters of India's history and ecology.

As a contrast to the "toxic consciousness" (Deitering 202) represented by the post-1980s postnatural American novels, the novels in English from India's Northeast, especially *The Legends of Pensam* by Mamang Dai and *A Naga Village Remembered* by Easterine Iralu explore the ecology and history of their respective regions which have remained unexplored in writing till date. Mamang Dai, an ecopoet and fictionist from Arunachal

The Base and Superstructure in Shakespeare's Merchant of Venice

- Banibrata Goswami

Abstract

Thomas Caryot offers a description of late 16th and early 17th century Venice in detail. The city here appears as an unrivaled metropolitan centre of business and commerce, where Capital comes forward to shape, control and dominate the socio-cultural life. In order to prevail upon the opposite culture, it marks Shylock as ugly capitalist, but eventually itself gets exposed, as the charge against him in the play, is not of practicing usury, but his detachment from it. Even Antonio early in the play, recognizes that Shylock's condition for loan, as far as finance rule is concerned, has nothing objectionable and has to welcome it. The conditions with which, Shylock is finally released from the court, also expose the arrogance of the Christian world. The article finds out Capital to be the chief factor, introducing a dominant cultural hegemony in order to safeguard itself from cross cultural economic challenges and to overcome corresponding resistance.

Keywords:

Capital, shape, control and dominate, opposite culture, ugly capitalist, dominant cultural hegemony, resistance.

I

Thomas Coryat in his travelogue, *Crudities*¹ has made an elaborate description of the late sixteenth and early seventeenth century Venice, which with its various aspects, provide a unique socio-economic background behind the making of Shakespeare's play, *The Merchant of Venice*. The analysis of that background, which is undertaken here, intends not only to reveal the mechanism of the economic context, that gives birth to the dynamics of basic cultural difference between the Christian Merchant and the Jewish Usurer, the central theme of the play, but also to suggest the inevitability of its overwhelming influence upon the playwright, who could but fashion his dramatic superstructure only as per the dictate of the base.

II

Coryat's description offers a grand image of stately Venice, which had been the centre of all commercial and mercantile enterprises of the then Europe. First comes the city in its full glory:

The City is divided in the midst by a goodly fair channel, which they call Canal are situated on ... both sides of this chanel [which] are adorned with many sumptuous and magnificent palaces that stand very near to the water and make a very glorious and beautiful show. For many of them are a great height- three or four stories high- most being built with brick and some with fair freestone. Besides they are adorned with a great multitude of stately pillars made partly of white

Floral Motifs and Vibratile Emotionality in Girish Karnad's Flowers

- O. P. Budholia

Abstract

The text of *Flowers* analyses the triangulated version of human relationship. Enmeshed in erotic sentiment (*rati*) it brings into being the effectiveness of folk motifs and the orality of literature. The existing two female characters in the text- the wife of the priest and Ranganayaki- create the sensuous perception and arouse visual and auditory stimulus-response for awakening the latent emotions (*sthayibhavas*). It ascertains the fact that the contents included in the text of *flowers* are conditional by the social obligations and moral responsibility. The devices of folklore and the application to the oral signs of literature as an inclusive mode in showing the complications of relational values set forth the metaphoric connotations in the text. The sense of horrification and fetidness as the *sthayin* (latent) of *jugupsa* (disgust) prevails in the structural properties.

Keywords:

Social structure, cultural configurations, carnal desire, folkloristic devices, the memory lanes, the cyclity of time, psychic turmoil, the text and the connoisseur, abiding appeal, referral contexts, *rasa*-realization, the origin of *sringar*, sense of revulsion, the sense of horrification and fetidness.

Any text of literature is a true reflection of an insight into culture and social matrix. The literariness of the literature as the universal appeal in the text innovates and re-innovates the literary signifiers which control and re-define the changing values of social structures and the understanding of national traditions as culture. The cultural configurations and the social structures determine the conscious level and thus enrich the unconscious mental powers as the empiric mode of human knowledge. The genre of drama in its suggestive pattern encompasses the codifying system of the associational clusters between the actors and the spectators.

Girish Karnad as a dramatist experiments some definitive movements in the structural. He has made an application to the two antagonistic situations: the worship of the *Linga* and the development of carnal desire in the priest for his relationship with Ranganayaki, the courtesan. As Karnad chooses an oral tale from the folklore, he brings into being its efficaciousness in revealing the interior motifs of drama and the theory of

The Study of the Concept of Exile: Re-reading Edward Said

- Bilal A. Shah

The history of exile dates back old. There are instances of Ovid¹ and others being given the punishment of exile. The punishment may be due to social, political, economic, cultural or religious reasons. Etymologically the word 'exile' comes from the Latin word 'exilium' meaning banishment. Numerous thinkers have been subjected to undergo the hardship of banishment². Exile as such has been the thematic concern for a countless number of literatures till today. It is one of the major characteristics of contemporary period yet as a concept and a condition it is hard to define owing to its complex and varied nature which subsequently invites multiple referents. Only few have come forth with clear and sound theories of exile. In this paper I will analyze the concept of exile from the perspectives of the twentieth- century thinker Edward Said. Furthermore, I will discuss how his perception of exile has molded the formation of varied other ideas in his works.

It may not be wrong to say that exile has been the central theme of many of Said's works. This thematic concern may not appear at all surprising once we take into consideration the 'uniquely punishing destiny' that Said shares with other Palestinians. He spends his early life as a refugee in Egypt - 'I was born in Jerusalem and had spent most of my formative years there and, after 1948 when my entire family became refugees in Egypt' (Said 2001: 556)). His *Out of Place*, which is 'a record of an essentially lost or forgotten world' (Said 1999: xi) clearly mentions the influence of exile on his life:

an extraordinary increasing no. of departures have unsettled my life from its earliest beginnings. To me, nothing more painful and paradoxically sought after characterizes my life than the many displacements from countries, cities, abodes, languages, environments they have kept me in motion all these years. (Said 1999: 217).

His life is a life 'out of place'; always in exile which carries a sense of dissatisfaction and grief. He writes - 'To this day I still feel that I am away from, ludicrous as that may sound, and though I believe I have no illusions about the 'better' life I might have had, had I remained in Arab world or lived and studied in Europe, there is still some measure of regret'(Said 1999: 223). He stays in New York after being displaced from – Palestine, Egypt and Lebanon. He was born in Jerusalem in 1935. Still there is the constant awareness of being at odds with his environment

Now it does not seem important or even desirable to be 'right' and in place (right at home, for instance). Better to wander out of place, not to own a house, and not ever to feel too much at home anywhere,

Race, Gender and Exile in National Discourse: Another Reading of Bessie Head's Maru

- Adamu Pangmeshi

Abstract

From history, since 1994, South Africa is undergoing a process of social change though at a slow pace. This is probably due to the multiethnic and multicultural situation of that country. Writers are the thermometers of their epochs. Bessie Head is one of the most prominent writers who in her works project the inevitable change that had to come in South Africa. The objective of this paper however is to chart the argument that art cannot be discarded in national discourse and national life. In this light, we have demonstrated that racism, gender and exile are not any barrier to social transformation. Head has created a 'new world' where mankind should live together without any regard to skin, colour or gender. Additionally, we have demonstrated that Head has moved far beyond the stereotype of the white oppressing the blacks to unfold in Maru that systems of privilege and discrimination also work within the black community. Head's meticulous interrogation of racism, exile and gender in Maru, is an indication of her concern with the complexities of power.

Keywords:

Racism, Exile, Gender, inferiority, empowerment, consciousness

INTRODUCTION: When apartheid was instituted in South Africa in 1912 and later adopted as a government policy in 1948, a number of things went wrong at the socio-economic and political levels. Mallyab Sebastian holds that it was a policy of separate governance which was put in place to stagnate the growth of the blacks who make up a majority of the South African population. This tense background brought about many problems amongst which were racism, gender problems and exile. This has not gone unnoticed by the South African writers especially because writers are the thermometers of a given society. Consequently, most if not all the positive and negative ills that apartheid brought with it has been captured in all the genres of literature produced in South Africa. Bessie Head, a creative writer from South Africa did not ignore it especially because the policy of apartheid affected her much. This explains why she is not only focused on her biography but is also particularly concerned with the issue of apartheid in her works. Desiree Lewis in 'Power, Representation, and the Textual Politics of Bessie Head' informs us that:

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