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Emerging Trends in Postmodern Indian Novel In English

- Anand Patil

Abstract

The spatial dimensions of emerging literatures have been a constant reference throughout this paper, which makes it thus a more than fitting subject to discuss here. At the beginning of my paper I examine diverse cartographies of literary emergence, which pinpoint this process in the Third World, or, to be more exact, within some areas... those delimited by the economic terms emerging markets and emerging economics. A Rostowian literary scale and an essentially inter systematic model of emergence was derived from these positions: the emergence of a dependent ex-colonial system in a metropolit - an hegemonic backdrop...

C'esar dominguez, "Literary Emergence as a case study of Theory in Comparative Literature" Trans. from the Spanish by Carla Dechant and Mark D. Wiersma. *Comparative Literature and Culture Web Journal* 802 (2006)

Keywords: Postmodern, postcolonial, subversion, cultural hegemony, market monopoly

At the outset it is in the fitness of things to define each term in the title of this 'Key Note Address' The concept of emerging Indian literature(s) is often used but rarely theorized in Indian criticism. The objective of my speech is to construct a new theory to explain the emergence of 'postmodern Indian novel in English' Here "Emerging Literature" and "Literary Emergence" demand an interdisciplinary and pluralist model. Is Indian novel 'Twice Born' with two faces like Janus or thrice born with three faces like Guru Datta? Is it autonomous and 'independent' or mere "extension" of the European culture and imperialism? Is it really postcolonial or postmodern? What is meant by "postmodern" in the Indian context? Is it a movement, trend or mere tendency? How far is it Indian as well as Bharatiya? From where did this concept of 'postmodern novel' travel to India? Has modernism died altogether? What is its

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Terror of Survival: A Reading of Homen Bargohain's Subala

- Jonali Sharma

Abstract

This paper intends to focus on the Assamese novel *Subala* (1960) by Homen Bargohain¹ as a treatise on the fear of survival as experienced by a young girl threatened in the arena of sexual politics. Here we are alternately familiarized to situations where sexuality simultaneously becomes a domain of fear, danger and repression as well as agency and expectation. *Subala* continually lives on the margin of familiarity and her world is always transient. Throughout her cataclysmic progression towards becoming a prostitute, *Subala* faces and chooses one perspective or the other at different points of her life. The threats of sexuality pale her pleasures and make her vulnerable to reprisal; never abetting her fear towards the domain of male privilege. In *Subala* I try to find a prototype of prostitutes who regardless of how they got into the trade, always remain targets of male sexual aggression and experience fear which may be physical, emotional, psychological and/ or material.

Keywords: Transgression, antagonism, cultural pre-suppositions, patriarchal hegemony

Given the efforts of learning sexuality through force or pressure or imposition; given the constant roulette of sexual violence; given the daily sexualization of every aspect of a woman's presence—for a woman to be sexualized means constant humiliation or threat of it, being invisible as human being and center stage as sex object, low pay and being a target of assault or being assaulted. Given that this is the situation of all women, that one never knows for sure that one is not next on the line of victims until the moment one dies (and then, who knows?), it does not seem exaggerated to say that women are sexual, meaning that women exist in a context of terror. (Catherine Mackinnon)

In *Subala*, the writer Homen Bargohain presents a stark narrative of despair and agony in first person and depicts how *Subala* the whore, comes to attain her present station. *Subala* and her mother are both victims of patriarchal injustice and their poverty makes them vulnerable to exploitation. Identified by gender and class the women in Bargohain's novel are destitute women of a remote villages and they live lives largely dictated by these factors. After the death of *Subala*'s father, the family reach an impoverished state and unable to tolerate the hunger stricken faces of her daughters, *Subala*'s mother goes to the village headman who is also the most influential man in the village to borrow some money in

Fugitive Histories: A Reading in New Historicism

- A. Marie Josephine Aruna

Abstract

Githa Hariharan's fiction *Fugitive Histories* lends itself to a new historicist reading in terms of its thematic and narrative technicality. Writing in this postmodern/postcolonial era, Hariharan centers her text on the issue of communal disharmony embedded in the post independent nation-state that India is with its claims of secularism as its democratic principle. *Fugitive Histories* deals with the aftermath of the communal violence of 2002 in Godhra which results in the dislocation of a whole community that is marginalized within its own country. Sara the protagonist records the testimonials of the women who are the worst sufferers of the historical event so as to recreate the actual situation in the perspective of the victims. Hariharan in the process attempts at reconstructing history that has been written by those in power, challenging its ideology that is defined so finitely as the single truth. She seems to say that there are several other perspectives to history, that it is fugitive and shifting.

Keywords: history, power, women, nation-state, India, secular and reconstruct.

All my novels and stories look at power politics in some way or the other. Fiction has a thousand ways of giving us a new take on the dynamics of power relations - Githa Hariharan

Githa Hariharan's latest oeuvre, *Fugitive Histories* (2009) subtly opens up the presence of all the differences, given within a postcolonial nation-state as India. Staring us starkly in the face is the 'reality' that the colonial world bequeathed to us a legacy- that of the Partition, the one historical/ political event the ghosts of which haunt us in our personal, social, and cultural conduct of every day life. That India is a secular country, in that it recognizes and acknowledges the different identities of its subjects might be true, but the underlying issue, however, is the internal power structure in a multi-cultural social set up, that is most often ignored.

New Historicism is an approach to literary criticism and literary theory based on the premise that a literary work should be considered a product of the time, place, and historical circumstances of its composition rather than as an isolated work of art or text. New Historicism developed in the 1980s, primarily through the work of the critic Stephen Greenblatt, gaining widespread influence in the 1990s and beyond. New Historicists aim simultaneously to understand the work through its historical context

Mamta Kalia's Tribute To Papa: An Exposition of Contemporary Man's Anguished Consciousness

- S. B. Bhambar

Abstract

In *Tribute to Papa* Mamta Kalia explores the war between tradition and modernity, and depravity of human relationships where the spiritual theme persists, resurfacing every now and then. The 'spiritual theme' is the most important for it is the universal currency of literature when things are falling apart, when wealth and technological gadgetry have mad the lives of a few comfortable, even luxurious, but not happy, while mankind in general wallows in misery and the world as a whole seems to be threatened by some sort of disorder or the other. Through the poem Mamta Kalia states that moral and spiritual progress is even more important than materialistic progress. The poem is an exposition of contemporary man's psyche, it provides a useful dialogue on spiritualism and materialism; modernism verses tradition. The poem delves deep into human psyche, particularly into a disturbed and materially possessed psyche.

Keywords: spiritual predicament of modern man, dialogue on materialistic consumption, modernism verses tradition, contemporary man's psyche.

Mamta Kalia, a bilingual poet, writes both in Hindi and English and has won six awards for her writing. Her own attitude about man can be seen in her *Tribute to Papa* and other poems (1970), where the poet sarcastically craves for the upliftment of the human lot in the modern world. In *Tribute to Papa* she explores the war between tradition and modernity, and depravity of human relationships where the spiritual theme persists, resurfacing every now and then. The 'spiritual theme' is the most important for it is the universal currency of literature when things are falling apart, when wealth and technological gadgetry have mad the lives of a few comfortable, even luxurious, but not happy, while mankind in general wallows in misery and the world as a whole seems to be threatened by some sort of disorder or the other. Through the poem Mamta Kalia states that moral and spiritual progress is even more important than materialistic progress. Her experiences and observations as a modern woman surface in her poem. The subjects, situations and aspirations which she talks about in the poem seem ordinary, commonplace and familiar, however, the simple and familiar lead to serious reflections and suggestions. Modern poetry pre-occupies itself with the search for human values since people are fast losing their identity. T.S. Eliot's cry in *The Waste Land* is a cry for the restoration of

Gita Mehta's A River Sutra- An Exploration

- T. Sasikanth Reddy

Abstract

Gita Mehta's A River Sutra offers authentic interpretations of Indian cultural values, music, art forms and heritage. In this novel, we find Mehta's major involvement with human subsistence in modern times. The setting of the novel is on the banks of India's holiest river the Narmada. It is not only the setting but also the principle of the novel. It includes both a meditation and an exploration of the novel and also finds the simple pattern of the pilgrims' voyage in search of Moksha. The versatility of A River Sutra is that most of the characters only appear once. The progress of the six stories can be seen as variations on the theme of love and the secret of the human heart.

Keywords: spiritual bliss, spiritual freedom, renunciation, mystic rapture.

The river in India is generally considered as sacred and has the spiritual bliss. It is also believed that gods stay on the banks of rivers and thus there are many shrines on the banks of rivers. There is an assumption that if someone takes bath in any of the sacred rivers, the sins are purified. Since it is a spiritual belief even now also people are continuing washing away their sins. The novel, A River Sutra contains many interlinked stories within it are narrated to the narrator by other characters of the novel. Mehta presents unconnected stories in the novel - stories about Hindu and Jain ascetics, courtesans and minstrels, diamond merchants and tea executives, Muslim clerics and music teachers, tribal folks. The narrator is unnamed and unidentified in the novel, is gaining knowledge which brings on the shores of Narmada where he meets many people and learns from them various ideas of life. Unlike most first-person narrative, the narrator in this novel, reveals very little about himself. He seems to have no life story, no main event that made him choose to live a retired life on the banks of the Narmada River. In contrast to this, the people whom the narrator meets and the stories he hears, reveal the disorderly nature of human life. Without exception, the narrator meets or hears tales of extraordinary people; people who have made enormous sacrifices for love or who have been treated cruelly by life.

The novel, A River Sutra set in the bank of the river shows how the narrator is getting experiences from the people those come/reside on the bank of the river. In the novel the narrator often meets someone who

Radioactivity of Trauma in Jewish Immigrants in America

- Raj Sree M.S.

Abstract

This paper attempts to explain the concept of radioactivity of trauma with respect to Jewish immigrants who came to America during and after the Second World War from the perspective of trauma studies. Trauma theory is a discourse of the unrepresentable, a discourse of the event or object that destabilizes language, consciousness and perceptions. Radioactivity of trauma takes place when an external reality of enormous proportions like holocaust enters the psychic spaces without the individual having any control over its entry, implantation and effects. Focusing on select Jewish American fiction, I would like to elucidate this concept.

Keywords: Holocaust, dissociation, fragmentation, revictimization, objectification and dehumanization

No order. No chronology, no logic, no lodging. Nothing but a desire for writing and this proliferation of existence. To fix this porousness of the probable, this micro-memory of strangeness. To spread out all the signs of difference: bubbles of memories, pieces of vague reminiscences coming all together without texture, a bit grey. Without order, they were loose series, colours without contours, lights without brightness, lines without objects. Fleeting. The black night of exile. History in pieces. (The Wanderer 5)

The opening lines from Regine Robin's *The Wanderer* summarizes and introduces the concept of radioactivity of trauma which is related to those who experience severe political, religious, ethnic, and social persecution. American Jewish fiction set in the post-Holocaust era depicts the life of Jews trapped in the Diaspora, cut off from the Yiddish culture that has been destroyed, people irretrievably damaged, alive but not whole after the Holocaust. Unlike the immigrants of pre-Holocaust period, the post Holocaust immigrants do not seek assimilation and acculturation, but continue to grapple with the European past and often labor to preserve their Jewish identity, history, and tradition. Jewish immigrant writing transforms the holocaust experience into a story of Jewish resistance and survival.

The concept of radioactivity of trauma is put forward by Yolanda Gampel, a psychologist who herself is a holocaust survivor. It describes how traumatic experiences continue to do emotional damage to generations. Like radioactivity the violence faced enters and contaminate the psychic spaces and the non-representable remnants of trauma are

The Idea of the Female in Elaine Showalter's Literary Theory: A Case Study of Shashi Deshpande's *That Long Silence*

- Mahima Singh

Abstract

The paper aims at interpreting Elaine Showalter's idea of the female as formulated in her theories. It is basically concerned with her female tradition and what she calls in her essay *Feminist Criticism in the Wilderness* two distinct modes of criticism i.e. Feminist critique and Gynocriticism. It will also undertake a study of Shashi Deshpande's *That Long Silence* in the light of Elaine Showalter's categories. The first section of the paper will critically analyze Showalter's categories of - Feminine, Feminist, Female - with the help of the available scholarship. The second section will focus upon the analysis of *That Long Silence* and it will also explore the extent to which Showalter's idea of the three types of female reflects in the female characters of *That Long Silence*. The last section would gather the findings and make generalizations that are warranted.

Keywords: Feminine, Feminist, Female, gynocritique, introspection, self realization, mutual understanding, collective female.

I

Elaine Showalter projects the women in literature in a different position than men both in terms of women as reader and as writer. In her essay *Feminist criticism in Wilderness* she formulates a biological model of difference and it implies that men and women have completely different experiences and perceptions. Showalter's exploration of this essential difference establishes the idea that women's writing is different because it is based on women's experiences. Women cannot rely upon critical tradition of male they must consider "[their] own subject, [their] own theory, [their] own voice." (247)

In her essay Showalter discusses two modes-'women as reader' and 'women as writer'. The first mode 'women as reader' is a way to re-read canonical texts from women's perspective and to resist the ideological assumptions of the literary texts about women by discovering the 'omissions' (245) and 'misconceptions' (245). As She calls it 'a mode of interpretation' (245). The role of women as radical re-reader is promoted by other feminist theorists such as Judith Fetterly and Kate Millett. Judith Fetterly in her book *The Resisting Reader: A Feminist Approach to Literature* articulates the concept of immascultation and Millett's Sexual

...self-imposed exile: Contemporary Poetry in English from Nagaland

- Nigamananda Das

Abstract

Four major contemporary Naga women poets have explored the ecological glory of their land, their predicament as subaltern being tribals and immense suffering of Naga women under heavily dominant patriarchy. The poets besides exposing their momentary impressions on many incidents in life have concentrated on values in life and deeds/misdeeds which have imposed exile on them.

Keywords: Incongruous proximity, Woman, Angel of mercy, Obsessions of self, Kelhoukevira, Lungterok, Ecological inequilibrium, Eco-mystery, Ecofeminism, Postcolonialism.

Contemporary Indian Writing in English is a large body of literature in the Commonwealth literature with brilliant world-famous writers. Indian poets have been publishing their poetry in English since the third decade of the 19th century. Though a large number of 19th century Indian English poets hail from West Bengal, such poets in the North-eastern part of India could not be obtained. Only in 1980s a few poets started writing in English in Northeast India. Easterine Iralu (1959-) is the first Naga poet to bring out her collection of poems entitled *Kelhoukevira* in 1982. In 1988 Writers Workshop, Calcutta published a collection of English poems entitled *Songs That Tell* by Temsula Ao (1945-). Monalisa Changkija (1960-) published her first collection of poems entitled *Weapons of Words on Pages of Pain* in 1993 and her second collection entitled *Monsoon Mourning* in 2007. Nini Vinguriau Lungalang (1948-), brought out her collection of poems in English entitled *The Morning Years* in 1994. Temsula published her second book of poems *Songs That Try to Say* in 1992 from the same publisher and her third work *Songs of Many Moods* was published in 1995 by Har-Anand publication, New Delhi, in association with Kohima Sahitya Sabha. Her fourth book of poetry *Songs from Here and There* (2003) was published by North Eastern Hill University, Shillong. Her latest collection of poems is *Songs from the Other Life* (2007). Besides many minor Naga poets the aforesaid four women poets are major voices who explore values, postcolonial/postcolonial realities and surreal entities in life.

Temsula Ao, Padmashri 2007, who joined the North Eastern Hill University, Shillong as a lecturer in English in 1975 was a Fulbright Fellow at the University of Minnesota (1985-86). From September, 1992-97, she was on deputation as the director of the North East Zone Cultural Centre,

Tagore's Nationalism: Realization and Reconstruction of the True Indian Identity with Lessons from the Past

- Banibrata Goswami

Abstract

Benedict Anderson has argued that Europe and the Americas had provided India with the models of anti-colonial struggle and nation formation, which ultimately cut ways for her achievement of nationhood and freedom. This standpoint has been vehemently contested by Parth Chatterjee and others, who say that Nation formation process had two separate field of activities, one political and the other, spiritual. In the external, political sphere there may be some borrowings of pattern and models, especially in the Congress political programme. But the spiritual field did not allow any foreign direction and domination. Rabindranath Tagore is its classic example. Through his endless poems, songs, stories, articles, lectures, plays, novels and everything he has tried to build up an inner strength for his country. If the self honour and esteem is roused within the soul, he believed, no one could stop India from regaining her political freedom. But this preparation of the soil and soul is a serious issue and it requires extreme courage, love of truth and sacrifice. He examined the history of India, not imitating the process of foreign scholars, but in his own way, taking his cue from her silent yet vibrant culture. He, in one sense, tried to realize and reconstruct the true identity of India, a base upon which the nation was to be built. The present paper intends to examine this venture of Tagore with reference to his various representative works.

Keywords: Enlightenment, culture, nation, History, Hinduism, casteism, deliverance.

I

The advent and spread of Western education in early 19th century Bengal and thereafter gradually in India, with its sparks and ignition introduced a new era, that of new enlightenment. Acquaintance with the brave new world and its modern thoughts and theories; its doubt, belief, experiences and experimentation, and mostly its devoted preoccupation with the world of matter, its supreme urge to dominate there with new and newer findings in the realm of science and technology- all these together enkindled the true spirit of renaissance and gave birth to an intelligentsia, spirited, cultured and solvent. But the new education could not reach the mass, the poor, the marginalized, and even where it reached, it bore and imprinted the inevitable stamp of colonial domination and diplomacy. It intended only to prepare a group of half

Mother Courage: Nawal El Saadawi's Heroic Mother as Portrayed in A Daughter of Isis

- Anju S Nair

Abstract

Historically and culturally women have been both adaptive and submissive in their negotiations with men and older women. As mothers, women have usually transmitted patriarchal values through parenting, that is, in their negotiations of values with their children. But in recent decades mothers have refused to perpetuate patriarchal values, choosing instead to inculcate more androgynous and autonomous values. When women are more aware of what their really value is, they are less likely to accept the dominance of patriarchal value, instead they become role models for their children/daughters. This paper explores Nawal El Saadawi's relationship with her mother in the novel, A Daughter of Isis .

Keywords: inflicted familial affliction, sacrifice, rebel, challenge

Of all the literary forms, In his description of a mother Edward Strecker says, "A mom is a woman whose maternal behaviour is motivated by the seeking of emotional recompense for the buffets which life has dealt her own ego. In her relationship with her children, every deed and almost every breath are designed unconsciously but exclusively to absorb her children emotionally and bind them to her securely" (Strecker 52). This description goes well with Zaynab, mother of Nawal El Saadawi. Writer, Doctor, Feminist and Social activist as she is known today, Saadawi owes all her achievements to her mother Zaynab who played the most significant role in her life especially during her childhood days. It was her mother who first taught her to read and write. The first word Saadawi wrote was her name- Nawal and then she learned her mother's name, Zaynab. "I wrote it down next to mine, her name and mine became inseparable. I loved the way they looked, side by side, and what they meant. Every day she taught me to write new words" (DI 1). Saadawi's relationship with her mother decided the course of her life. What she was to her daughter is well expressed by Lynn Z. Bloom in Heritages: Dimensions of Mother - Daughter Relationships in Women's Autobiographies:

The most significant dimension of maternal heritages that offer some answers to these questions are: the nurturing and conveyance of a sense of self; the transmission human values through mothers who serve directly or indirectly, as positive

The Feeling of Guilt –Motherhood at Stake in Alice Walker's Meridian

- B. Rajarajeswari Jeyarani

Abstract

This paper critically examines Alice Walker's Meridian with regard to motherhood. It demystifies the Victorian attitude and conventional belief. Motherhood is considered a different kind of slavery that is innate and fixed. This paper analyses the reasons for African American women's abdication of the age long reserved duty of pregnancy, delivery and rearing of children.

Keywords: Myth of African American Motherhood, feeling of guilt, victimisation, need for deliverance and motherhood in greater sense.

The African American woman's struggle is the focal idea in almost all the novels of Alice Walker. Walker's novels, in general, express her anguish at the African American woman's oppression and the consequent agonies. The wondrous fragility of life is compressed into the faces of the African American children, who like mist appear and reappear throughout her novels. Their melodic faces connect the bits and pieces of the South's complexity. What all of these children have in common is the precariousness of their existence. They may be aborted before they even have had a chance to live; they may have been given away, or assaulted, or killed. They may be motherless children or they may be the children who kill their own children.

Alongside their tentative child bodies, stand the seemingly substantial figures of African American mothers buttressed by the monumental myth of motherhood, a myth that is based on the true stories of sacrifice African American mothers had to commit for their children. Walker chronicles sacrifices of mothers, and thereby, pictures the entire Southern milieu in her novels. The history, then, of black Southerners is an essential piece of fabric in her fictional quilt, not as mere dates of battles or even as accomplishment of singular important African American figure but as the natural process of generation and regeneration of oppressive African American women's lives.

Meridian's mother marries Mr. Hill not out of love, but to appease her community. She is not interested in having children. But when she gets children, she feels that she could never forgive her community, her family, his family, and the whole world, for not warning her against

Dynamics of Corruption in Satish Alekar's *Pidhijat* (Dynasts)

- A.J. Sebastian

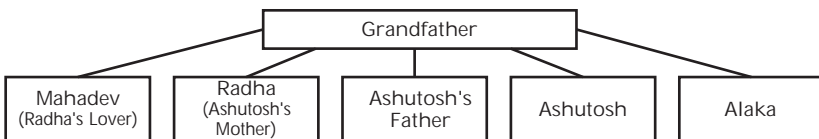
Abstract

In *Pidhijat* (Dynasts) the dramatist probes into rampant corruption perpetrated by political parties in the country. There is a total disregard for moral principles as characters live compromised lives. The story revolves around the family of the Politician getting disintegrated as his wife Radha continues her clandestine affair with Mahadev and spends most of her nights in a bar. Her son Ashutosh, unable to concentrate in his studies, prepares himself to learn the ways of the world of corruption he has learnt from his father. The ironic life they live is a shock to the grandfather who emerges out of his photograph on the eve of his twenty-fifth death anniversary. The absurd drama with its "Godfather theme" is very symbolic of the central theme in the play.

Keywords: Corruption, moral degradation, dynastic hegemony, Caste Brahmin, tensions, Emergency, absurd theatre, Godfather theme.

Satish Alekar has contributed substantially to Indian theatre with his absurdist presentation of plays with black humour, satire and circuitous depiction of reality. He is known for his *Mahanirvan* (The Dread Departure), *Mahapoor* (Deluge), *Atirekee* (The Terrorist), *Pidhijat* (Dynasts), *Begum Barv*, and *Mickey and Memsahib*. He has mingled colloquialism and traditional theatrical practices of Maharashtra. Alekar has been influenced by playwright Diwakar (Shankar Kashinath Garge (1889-1931)) who employed *Natyachhata* (dramatic monologues) to project issues of social customs, women, politics, colonial bureaucracy, using dark comedy and cynicism (Alekar 410).

Pidhijat (Dynasts) written in 2003, is a superb satire on rampant corruption perpetrated by political parties in the country. The play is a mingling of realism with absurd mode of expression. The dialogues between wife and lover, father and son, son and grandfather, wife and grandfather, father and grandfather are unique in presenting the central issue at discussion namely, corruption. There is a total disregard for moral principles as characters live compromised lives.



Contextualising Aravind Adiga's The White Tiger in Postcolonial Paradigm

- Bhagabat Nayak

Abstract

Arvind Adiga's *The White Tiger* is an excoriating portrayal of the post-colonial realities of India. It is a moral biography of his protagonist who makes a long journey from a remote village in Bihar to the city of Bangalore. This presents how the proletarian yahoos are exploited by the capitalist houghnms in post-colonial capitalist India. The novelist projects India as a divided nation into 'Rich India' and 'Poor India', and attacks her economic miracle and rise as a global power. In the self of a sociologist, psyche of an economist, and spirit of a humanist he focuses the crude realities of India's socio-economic growth. Focusing the realities of shining India he attacks her failure to establish democratic socialism. The capitalist mission of the rich helps them to exploit the poor that makes India a faltering nation. The novelist is serious about the condition of the poor due to India's rise as a global power. India's around progress without eradicating poverty is the authorial concern that disturbs the sociologists, politicians, economists and policy makers. He believes that this is a kind of internal colonialism in which his protagonist desperately fights for his existence. The rise of the rich and capitalist class in metropolitan cities and progress in industrial and IT sectors do not define the real progress of India. The protagonist's movement from his native village to Delhi and Bangalore is a soul searching mission in an emancipatory zeal. While the protagonist murders his master it sounds like the story of crime and punishment but the nemesis reveals that the subaltern protests only to end his subalternity. A postcolonial reading of the novel reveals the difference between common man's imagination of India during freedom movement and her growth as a global power in the recent times.

Keywords: Cannibalistic, Dickenson grotesques, reportorial narration, citified fellow and economic weightlessness.

Analysing a text critically in a theoretical context is often called textual politics in postcolonial theory. One can not avoid this politics while reading a text as it is necessary for the 'worldliness' of text. Postcolonialism / Post-colonialism does not mean only where the story of colonialism ends rather where the ruled and colonised self revolts and colludes with the imperialist self in the status of 'other' or in voicelessness. Aravind Adiga's *The White Tiger* (2008), the Man Booker Winner of the year has drawn rave reviews better than his first book *Between the Assassinations* can be read as a postcolonial text from different perspectives. Focusing on the realities of two Indias - the India

Sensitive and Sentimental yet Profound and Bold: Feminine Voices of Indian English Poetry

- G.A. Ghanshyam

Abstract

In a patriarchal society however, a woman is hardly heard; often her silence is taken for granted as her inability to speak. The silence is more of an imposition of constraints on her free expression; the subaltern position of muteness which was referred to by Gayatri Chakravarti Spivak as the 'subaltern cannot speak'. Like wise her voice is also not her own; either its subdued or silenced or given an expression but under male censure. In Indian English literature, feminine voices are few and far between, more so in the genre of Poetry. Indian English Poetry written by women crossed the threshold of modernity to emerge as a bold expression of the personal and psychological dilemmas and experiences of being a woman. The present paper critically analyses Indian English Women's Poetry starting from the renderings of Toru Dutt and Sarojini Naidu to the modern poetess.

Keywords: Feminism, Exploitation, Sensibility, Imagery, Womanhood, Rebel, Confession, Disillusionment, Alienation,

I write
Because I cannot bite
It's the way
The Weak ones fight.

-Mamta Kalia

Life starts from a woman yet society refuses her right to her own life, even to her own voice. The essence of being a woman is its ability to give life; it is the life force that sustains and continues life, and so it is said in the 'Poem of the Ute Indians':

I am the woman who holds up the sky.
The rainbow runs through my eyes.
The sun makes a path to my womb.
My thoughts are in the shape of clouds.
But my words are yet to come.

Femininity defines what essentially the society ordains of being a woman; to be feminine. 'Feminine' is a word that relates to women or girls and is characterized by a possession of qualities generally attributed to a woman; graceful, gentle, sensitive, sentimental and meek. So Feminism is a concept that addresses the issues related to women and girls. A phenomenon which has its roots in the West, made its presence felt in the

Dalitism: Sufferings of Past as “Pains of Death”

- Priyanka Sharma

Abstract

Literature always anticipates life. Dalit Literature, born out of pain and poverty, reflects the nuances of various diachronic paroxysms molded through diverse range of hapless segment of India. Dalit Literature in India is an attempt to bring the forefront the experience of discrimination, humiliation, suppression, anguish and mirror forth the depiction of the ill starred marginalized section of Indian Society. The growing corpus of Dalit Texts, Poems, Short Stories, Novels, and Autobiographies however seeks to ratify the traumas of being an “untouchable”. The reality of their life is too hideously shocking rather beyond the capacity of fantasy or imagination and their tragedy is universal, trampling down and disfiguring their humanity. This paper is an attempt to explore the different ways where Dalits “the untouchables” have faced an enormous burden of oppression and exploitation as a result of the stigma of defilement.

Keywords- Discrimination, Humiliation, Suppression, Anguish, defilement.

“Those who eat goats, fowl and tiny fish:
Such, they call caste people.
Those who eat the sacred Cow
That showers frothing milk for Shiva:
Such, they call out-castes”.
(Dalit Saint Kalavve)

The Nineteenth century is the environment where the ideas of Nationalism, Independence, Radicalism, and Liberalism first began to grow on Indian soil. It is said that in the process of Indian social change, Religion became a primary step to build a virtually united nation. The human societies had to change voluntarily and involuntarily. The “caste” as a definition is not a native term but a description that was used first by the Portuguese who appeared on the sub-continent from the end of the fifteenth century. The word “Dalit” is the gift of the caste system of Indian civilization. This word “Dalit” has been derived from the root “Dal” which signifies crack, open, split, etc. Dalit has come to mean, things, or persons burst, spilt, broken or torn asunder, downtrodden, scattered, crushed and destroyed. The Dalits were “outcaste” because they were not fit to be included in the four folds graded caste structure of the Indian society and were in the state of being a “No People”. The Dalit Literature,

Textualizing the Body: Deconstructing the Female Body in the Novels of Alice Walker

- Prasanta Kumar Panda

Abstract

This paper deals with a feminist practice of writing texts Walker exploits to highlight the female body. The features of 'human textuality' as propounded by G. C. Spivak and 'the theory of textualizing the feminine' as suggested by Sherry Ben stock can help us to see Walker's unique strategy of body as the text in these novels as. It is argued, on the bases of these theoretical positions, that Walker consciously highlights female body and its sexuality to make it intrinsic to text as a post modern practice in feminist writing. The reason which can be attributed to this kind of treatment is Walkers awareness that in the name of manifest male sexuality as the main driving force behind society patriarchy encodes female body with derogatory meanings. To change this practice, she tries to encode, the same bodies differently, through their 'textualization', feminist critical paradigm recognizes as 'body is the text.' In other words, the primordial concept of female body as 'lack', 'absence' and 'silence' is substituted by Alice Walker for the texts these female characters produce as a result of their transformation to become 'substance', 'presence' and 'speech.'

Keywords: violence, selfishness, egotism, patriarchy.

The human textuality can be seen not only as world and self, as the representation of a world in terms of a self at play with other selves and generating this representation but also in the world and self, all implicated in an intertextuality. (Spivak, 1987:78).

If patriarchy has been content with a reading of a text as the semiotic creation of and assigning women roles of stereotypes and the consequent use of them as univocal signs, the radical feminist critical paradigm has created a space in which the stereotypes can be rewritten as texts. These texts do not necessarily derive their meaning from the realm of binary opposites assigned to them by patriarchal social order. Walker's characters give up ample scope to analyze the process of textualization of individual female characters. In other words, we shall bring out the features of 'human textuality' as suggested by Spivak (1987,78) in the study of Walker's characters as texts. As we shall see this textualization has been rendered possible through the intricate

Constructing and Reconstructing Individual and Social Self in Toni Morrison's *Beloved*

- B.K. Sharma

Abstract

In all of Toni Morrison's literary outputs there is often a blending of African proverbs and Biblical allusions that function in searching of a character's identity within the troubled context of his or her relationship to community. Her use of such apt narratives makes her an especially prolific writer to explore the way that language can construct the way we understand the world. The emphasis on rootedness in her works functions to reveal what about an individual or communal conception of home cultural or even psychological limits or liberates an individual or community. All of Morrison's novels deal with the question of where a character's original "home" is, what ancestral "roots" are and how such an "origin" form character and personality.

Keywords: Self-affirmation, Oppression, Collective Identity, Individual Recognition

That anybody white could take your whole self for anything that came to mind. Not just work, kill, or maim but dirty you. Dirty you so bad you couldn't like yourself anymore. Dirty you so bad you forgot who you were and couldn't think it up.

(Toni Morrison, *Beloved*)

Toni Morrison's *Beloved* can be regarded as a novel of individual's quest for self-affirmation. The personal need to express one's selfhood has its roots in the institution of slavery responsible for the elimination of this selfhood in the first place. Therefore, the individual explores "new" self recognition, an urge traced back to the trauma of past experience. Even though the aftermaths of slavery were felt primarily within the communal boundaries, the white suppression has also affected the individual. Only by affirming personal individuality, is one able to rebuild the sense of rootedness in the community. It appears that in Toni Morrison's *Beloved*, it is the two female protagonists, Sethe and her daughter, Denver, that best represent successfully reconcile with self-value, and recognition in the eyes of the society.

Though ostensibly white racial domination aimed at degrading and abusing all black people without exception, it tended to exercise its

Theme of Pseudo-Neutrality in Bapsi Sidhwa's *Ice Candy Man*

- Saikat Banerjee

Abstract

The theme of Partition in Modern Indian English novels has been in limelight since its inception. Some of the famous Modern Indian English writers have presented the theme of Partition with the minutest detail in their novels. Amrita Pritam, Attia Hosain, Manohar Malgaonkar, Amitav Ghosh, Khushwant Singh, Chaman Nahal and Bapsi Sidhwa are some of the prominent writers. Bapsi Sidhwa's *Ice-Candy-Man* presents the story of Independence leading to partition with a feminist point of view. It also propagates the message of undying love for the humanity. It decries the cult of violence in any form and on any pretext. It holds in rejection the oft proclaimed policy of neutrality and non-alignment. To Bapsi Sidhwa the said policy represents a pseudo- concept. In fact man is a victim of different passions. So most of his actions are the outcome of his different passions. Only a man who has succeeded in curbing his passions to the point of extinction can talk of neutrality in his life which this paper mainly deals with.

Keywords: Partition, communal frenzy, adaptability and equidistance

Among the Post Partition novelists Bapsi Sidhwa occupies a remarkable position. At the time of Partition, she lived in the territory of Lahore (Pakistan). During the Post-Partition era she shifted to the USA where she kept herself busy with vocations like teaching and writing. She has represented Pakistan at the 1975 Asian Women's Congress. Her novels, *The Crow Eaters* (1980), *The Pakistani Bride* (1983) and *Ice Candy Man* (1988), are experimentations with an aim to achieve artistic synthesis.

"Sidhwa's *Ice- Candy Man* examines the inexorable logic of partition as an offshoot of fundamentalism sparked by hardening communal attitudes" (Kapadia, 75) As a woman novelist she is second to Attia Hosain who is known for her famous novel *Sunlight on a Broken Column* (1961) on the theme of partition. Attia Hosain an Indian writer was born and educated in Lucknow. Along with her liberal English education, she absorbed the courtly values and traditions of her aristocratic Muslim family, and studied Persian and Arabic as well as her native Urdu. Hosain moved to Britain in 1947 like Bapsi Sidhwa and worked for many years for the BBC. She has held considerable influence on Indo- Anglican fiction, and her work is admired for its lyrical prose and its carefully delineated social, historical and political perspectives. Attia Hosain's *Sunlight on a Broken Column* deals with a young woman's personal crisis set against the larger historical background of communal hatred. This novel sharply brings out

Through the 'Window' of Sujata Bhatt's 'World': ...there is more than one way to cut out a voice

- Dibyajyoti Sarma

Abstract

The essay tries to understand the experience of an expatriate poet, Sujata Bhatt, while arguing the fact that an expatriate author's experiences are not necessarily drawn towards a lost homeland, as argued by Salman Rushdie. The essay examines Bhatt as an expatriate Indian poet, and how she negotiates the issues of Diaspora: language, colour, culture, identity and homeland/s (both imaginary and real), her memory and her share of amnesia. Apart from language, the poetic universe of Bhatt's imaginary homeland/s centers around her parents, especially her mother. Memory, for that matter past, appears in Bhatt's poetry in surprising regularity. But the poet is not panic at the loss of her memory.

Keywords: nation, language, imaginary homelands, poetry, cultural identity, memory

Salman Rushdie made popular the concept of 'imaginary homelands.' (Rushdie: 5) Now, it is a kind of unequivocal standard, a yardstick to judge a text, especially a text by an expatriate Indian. What Rushdie tried to express was an apocalyptic moment of history as experienced by the Diasporic intelligentsia. Rushdie's vocal experiences changed the way we see the generations of Indians living abroad, especially their intellectual growth, sweeping over the issues of class, creed, colour, religion and other possible differences. Today Diaspora and Diasporic writing is a standard word in literary criticism. Rushdie's 'imaginary homelands' was just but a mythical beginning. Critics like Edward Said, Homi Bhabha, and Neil Bissoondath have talked at length about cultural dislocation and its impact on personal perspectives. Talking about Diaspora as an expatriate experience, there are issues of rootlessness, and dislocation, experiences of both nostalgia and amnesia, which need to be answered. Writers living abroad live in the margins of two different cultures; there are issues of this margin to be explained.

The word Diaspora literally is a scattering carrying within it the ambiguous status of being both an 'ambassador' and a 'refugee.' (Jain: 1) But these two roles have their distinct connotations. While the former means projecting one's culture and the ability to enhance its understanding, the latter seeks protection and refuse, and relates more

Othello and Omkara: A Comparative Study of Two Different Civilizations

- Dhananjay Tripathi & Shri Krishan Rai

Abstract

As literature differs from other subjects in the representation of human experience, play differs from the other genres of literature in its portrayal of almost all the aspects of human life. A play, unlike poetry, portrays more than one temperament and trait of its protagonists. It is a prerogative of a playwright that he can deal with all human emotions and every aspect of human life in a single work of art. As John Dryden defines in *Essays of Dramatic Poesy* (1681), "A play is a just and lively image of human nature, representing its passions and humours, and the changes of fortune to which it is a subject, for the delight and instruction of mankind". Here it can be argued that the representation of the passion, sorrows and fortunes is nothing but a reflection of culture and civilization. This endeavour is to show these different aspects of human nature and on a more similarities in the nature of a character of 16th century's Europe and its adaptation in Indian context after five centuries irrespective of the disparities of time place and action.

Keywords: Othello, Omkara (the Bollywood movie), human psyche, civilisations' approach , class, creed, race, culture politics.

William Shakespeare's 17th century play Othello and Vishal Bhardwaj's 21st century movie Omkara are the reflections of two different civilizations. Othello, set in 17th century Venice and Omkara, set in somewhere in India of 21st century. As a domestic play Othello is a story of an aristocratic family of ladies and Dukes, and naturally involves war battles or chivalry as these are the customary elements of 17th century civilization. Omkara, on the other hand, moves around the politics and rivalry of two political groups. Both Shakespeare and Bharadwaj have followed the current issues of their respective time. If Rome of that time involves kingship in intrigues, the contemporary India involves Politics and conspiracies. Shakespeare's Othello and Bharadwaj's Omkara both are hailed because both deal with human nature beyond the differences of civilization and time. In Othello critics fail to make out the motive of Iago for destroying Othello's world. As Hazlitt says:

The character of Iago is one of the supererogations of Shakespeare's genius. Some persons, more nice than wise, have thought this whole character un-natural, because his villainy is without a sufficient motive.

Round Table Character of Shakespeare (1936)

An Aesthetic & Philosophical Approach to You and My Haiku

- Lata Mishra

Abstract

Drawing on philosophy, religion, spirituality and Indian Aesthetics, this paper explores the power of love and faith, on which human existence depends. Poetry is an attempt to awaken mutual understanding, and then bring concord to human relations. The paper asserts that haiku poems of Prof. Rajkamal Shiromani confirm the faith in a meaningful cosmos and the power of love. These haiku poems strictly followed in 5-7-5 syllable format of Japanese Prosody are based upon the principle of humanity. They have a unique ability to transcend the limitations of language and of logic. They compel the reader to participate in creating the poem.

Keywords: sublime, mysticism, truth and meaning, sahrdaya, creative potency, ānandaḥ

Aesthetic contemplation is the reflective process that emerges out of the aesthetic experience. Indian Aesthetics considers Rasa as of paramount importance in poetry. Rasa is a theory of the nature of poetic discourse that states that the aim of poetry is the expression and evocation of emotions. Aesthetic experience is the act of relishing. All Indian aesthetic forms owe their genesis to spirituality and are intended to conduct man to the gateway of the Good. Poetry is an attempt to awaken mutual understanding, and then bring concord to human relations. According to Abhinavagupta rasa is not an experience confined to the senses. It is rather a complete merger of the subject with the object causing a transcendental state of spiritual bliss.

The collection of two hundred forty haiku by Prof. Rajkamal Shiromani gives a new vigour to Indian aesthetics and Indian writing in English, per se. Dedicated to the poet's parents, Shiromani's You and My Haiku, is as heartbreaking in its beauty and love as in the loss it records. This book is a collection of pieces about love, beauty and nature which still survive on this earth for those who weep and work for humanity. The different emotions like love, longing, anxiety, joy, sorrow, anger, pity are so organized in You and My Haiku that there is mutual reinforcement, balance, and harmony, a perfect adjustment of means to their ends and of parts to the whole. His haiku flow into the mind of the reader irrigating the parched fields of logic and intellect. They are based upon the principles of humanity. The dominant emotion invoked in these haiku is of compassion. Mukesh Williams, Professor, Soko University, Tokyo

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