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Management of Face in Vikram Seth's *A Suitable Boy*: A Socio-semantic Study

- Vijay Singh Thakur

Abstract: There has been quite a lot of work in the studies of *Language in relation to Society* explaining how speakers are polite to one another in what they say and do, and how they try to mitigate impolite behavior linguistically in order to uphold social cohesion. As literature, in many ways, reflects societies, the investigation of principles of politeness in literary discourse can tell us a lot about language, society, culture and thought and thereby can uncover new meanings, implications, and insights into the nature of literary communication that are generally not explained through a strictly traditional analysis. Based on the premise of who speaks; to whom; when; where; how; and why in a variety of contexts, including social contexts, the present paper examines some supra-sentential stretches of dialogic discourse in diverse inter-personal relationships from Vikram Seth's magnum opus *A Suitable Boy (ASB)* in the light of Brown and Levinson's (1987) *Face Saving view of Politeness*. Various issues concerning face management related to personal motives, solidarity principle, power principle, etc that are opened up through the analysis of the conversational behaviours of characters and the governing force for their choices of one strategy over others within the framework of face-saving politeness can help us better account for the aspects concerning the construction and performance of various personalities and identities— particularly through the inferences generating about the changes in one's character in different inter-personal and socio-cultural contexts. Furthermore, the application of pragmatic interpretative strategies in the literary studies would also produce multi-level discussions and interpretations of literary texts which may help heighten literary appreciation.

Keywords: face, interaction, concord, role-relationship, verbal transaction, politeness-principle.

Introduction

How do readers of novels get from the words in conversations to judgments concerning the 'personalities' of characters? Generally, the readers' judgment is based on anecdotal references in the story and hence it tends to become tentative. It is against this backdrop that the present paper attempts to show as to how the face-saving model of politeness, as proposed by Brown and Levinson (1987), could be used to uncover real meanings of character utterances through the marked

Interpreting the Dialectics of Duality in Anita Desai's *Clear Light of Day*

- Narinder K. Sharma & Rohit Phutela

Abstract: Duality, in Desai, means a sort of internal confrontation of choices. As life offers various options at every step, it becomes really very difficult to decide what actually should be done. The dilemma often leads someone in a confused territory of thought where making a choice is really very grim. The attempt is to personalize the impersonal time and space thereby bringing it into the domain of conflicting choices signifying an existential desire to manifest freedom. Going a step further, it can be deciphered that the individual desires to make an ideal choice to experience 'authenticity'. However, the quoted desire of making an ideal choice results in the creation of psychic tension. The subject often feels a psychic pull which signifies a 'lack', a 'void' or a possibility of something ideal left out or missed. The contradiction splits an individual apart as subjective reflection takes place with relation to making an existential choice. The dilemmas start haunting the individual. This sort of condition is common to everybody although in some cases, the number may be less. In existentialist parlance, truth is more a matter of decision than of discovery as the nature of the choice is criterion-constituting rather than criterion-less. The criterion-constituting choices give 'unity' and direction to a person's life thereby paving the way for subsequent transcendence wherein self-actualization may become a concrete reality. But we do find ourselves standing at crossroads at various stages of life. The oppositional forces are always there to create this existential anguish.

Keywords: Choice, Absurdity, Duality, Authenticity, Anguish, Existentialism etc.

Anita Desai is a writer who does not believe in weaving the plots of her novel merely on a figment of imagination. As one delves in the world of Desai, one feels that though a work of fiction, her creations are grounded in lived experiences that humans often come across. It is important to mention in the present context that her treatment is often subjective as she herself admits. Her greatness as a novelist is not confined to wiping the tears of her female characters or simply empowering them to take cudgels but also to delineate the existential 'duality' that we as individuals as well as members of mass culture often face. This may be considered as conflict, choices or absurdities as our scholar critics may love to call.

The fictional universe of Anita Desai is conceptualized around dualities. Life is imbued in with complexity and it does not offer a single formula as

Patriarchy Falls Apart: A Comparative Study of Achebe's *Things Fall Apart* and Mahfouz's *Palace Walk*

- Abdulrahman Mokbel

Abstract: Naguib Mahfouz and Chinua Achebe are the most important novelists in Arabic and African literatures in the last century. They focus in their works on tradition / modernity dichotomy and the conflict between the 'foreign' and the 'local' in their societies. One of the objectives of this modest study is to trace out the analogous creative credo these two novelists share and also decipher it through their masterpieces *Palace Walk* and *Things Fall Apart*. The focus is on examining how social change affects the social institution of patriarchy in two societies that undergo a transition resulting, in varying degrees, from contact with an alien culture. Another objective of the study is to shed light on the two writers' understanding of the social forces at work at the time and the way they use their knowledge of human psychology to develop their central characters Al-Sayyid and Okonkwo. This study is divided into three sections: the patriarchs and women, the father-son conflict, and the two protagonists' attitude towards change. The study moves from the private world to the social world, from family to society making the comparison between the two patriarchs as comprehensive as possible. The study touches upon some points that can be later developed into full-fledged research papers. One of them is the relationship between patriarchy and colonialism as two forms of exploitation and dominance and the second one is a comprehensive comparison between the reaction of Egyptian society and Igbo society towards Western colonialism and culture.

Keywords: tradition / modernity dichotomy, patriarchy, political awakening.

Naguib Mahfouz and Chinua Achebe may be seen as two different writers with not much in common, but a deeper reading of two of their masterpieces *Palace Walk* and *Things Fall Apart* shows that they are not as different as they might seem. Both began writing during the colonial period and continued to write after their countries gained independence from British rule. Their novels chronicle the political, social and cultural changes in Nigeria and Egypt during the last century. Both are careful and fastidious artists in full control of their writings. They have clear vision of the duty which the writer owes to his society. What is remarkable about them is their ability to grasp the historical dialectics of their societies in change. In the two novels chosen for this study, Mahfouz and Achebe try to examine the historical evolution of their societies at a very

The Otherness of The Other in Tagore's Mystic Poetry

(To commemorate the 150th birth anniversary of Gurudev)
- Swati Samantaray

Abstract: In the mystical poetry written in all languages of the world, there are some common characteristics – the longing for afar, reaching for the inaccessible, searching for the ideal heart's compassion and the desire to know the unknown, for instance, which can be traced in many passages written by English Romantic poets, especially Blake, Wordsworth, Coleridge and Shelley, and in many Indian poets including Kabir, Sri Aurobindo, Lalan Fakir and, of course, Rabindranath Tagore. In this paper the mystical overtones in Tagore's poetry and his all-embracing vision of the Otherness of the Other are explored. A modest attempt has been taken to locate the moments (which come like flashes), when Tagore's soul has touched the Infinite and has become intensely conscious of it through illumination of joy.

Keywords: Mysticism, Brahman, atman, Infinite, love, nature, poetry

Mysticism is the bridge to the beyond - the road to self-actualization. It is the relation between the higher and the lower, the other world and this - the interaction between the two. Mysticism is not a system of beliefs, but a method of approaching life. The mystic always aspires for afar and is essentially a transcendentalist, who integrates all the forces of mind into a unity and reconciles himself with the community and with the totality of experience as a spiritual system. Eventually, a mystic seeks ecstatic union with the Divine. The path to that union is by and large developed by purgation of desires, purification of the will, illumination of the mind and unification of one's will or being with the Divine. A mystical experience may come through visions, ecstasies or through meditation. This experience has thus, been said to be unique for each individual; yet we find that there is a marked resemblance between the experiences of mystics, not merely of the same race or cult, but also of different social orders and religions.

We may identify vast differences between Eastern (oriental) and Western (occidental) approaches. To cite a few, we may say that the Eastern goal is usually unitive and introspective whereas the Western is dualistic and extroverted. The Eastern mind tends to see God everywhere, in all things; it perceives everything as sacred. Obviously, the Western mind considers it as a heresy to believe that God pervades all things, and makes a strong difference between what is sacred and what is profane. In general, we notice the Eastern holding to *karma*, reincarnation and liberation, the Western postulating a single life for the soul, followed by reward or punishment. It is a commonplace of criticism that much of

Post Colonialism and Gender Consciousness in The Novels of Shashi Deshpande

- Taniya Chakraborty

Abstract: Being a prominent and prolific literary figure Shashi Deshpande comes to the limelight for some uniqueness. She claims a distinguished place among both the expatriates and other Indian writers of vernacular languages. Deshpande's individuality is delineated by her conscious effort in her technique. Whether the term 'post colonial' is applicable to Deshpande's writings or not, is a question of dispute as she never dealt with the avowed post colonial themes such as alienation, diaspora, immigration, hybridity etc. Despite the fact, her works can be interpreted from the post colonial perspective as her works reflect a kind of 'Indianness' through the use of language, minute descriptions of the way of life of an average Indian, the details of native customs and rituals, hegemonic beliefs and superstitions. Deshpande is concerned with a typical Indian 'mind' which has been nourished in a typically, conventionally Indian background. In short, in her writings, one can find India as a nation which is still burdened with the age-old customs and hegemonic rituals, though simultaneously, prospering apparently with west. Deshpande brings out the characters which are very realistic and rational. She describes the surroundings from the perspective of an educated and enlightened Indian woman, who till date, is not allowed to live as an individual being. Thus, the paper is not concerned with the fact how Deshpande differentiates the 'east' from the 'west', but, is eager to point out how Deshpande has depicted the picture of a 'modern' Indian society which is still meandering in its conventional culture and gender discrimination even in the 21st century.

Keywords: Contemporary, Diaspora, Indianness, Alienation, Immigration, Mysticism, Post colonial, Mythology, Nehruvian, Hybridity, Gender

Shashi Deshpande is among a few contemporary Indian writers whose works have been recognized both in India and abroad. She holds a unique position among her contemporary writers for her excellent approach towards several social issues of contemporary India, her deep insight of human psychology and her earnest effort to bring together time and space in order to correlate with the multiple literary tradition of language, gender and culture. She would not be counted among expatriate writers as she resides in India; neither can she be listed up as a member of Regional Literature as she writes in English, a foreign

Dalit Literature: From Oppression to Emancipation

- Shabina Nishat Omar

Abstract: Dalit literature addresses the oppressed, the untouchables, the victims, as well as their oppressors. It is a literature of protest, pain and agony. One its main concerns is the plight of the Dalit woman. Doubly oppressed by a patriarchal and casteist tyrannical society, a Dalit woman requires exemplary endurance and indomitable spirit to face her double marginalization. The articulation of the female voice in English translations of Marathi Dalit autobiography written by women shows the dynamics of negotiations between the self 'I' and the community 'we'. An essential feature of the *dalit* autobiographical narratives is that they do not isolate the individual from his whole historical environment, family, community and society at large. The distinctive difference does not seem between the individual as an isolated subject and the context against which he/she carves out his/her subjective identity as a world by itself. *Dalit* literature in general and autobiography in particular insists at length upon the condition and mechanism of oppression of the individuals and their communities, and upon the access to school and education as the essential way towards employment and social mobility in a modern urbanised setting, that is, allowing for an escape from the grip of traditional repressive systems. This article seeks to examine the articulation of the female voice after a long culturally imposed silence in and through Dalit autobiographies written by women.

Keywords: autobiography theory, dalit literature, feminist writing, historical specificity, identity, marginalised entity, narratology, patriarchy, self, textual authority

The term 'Dalit literature' can be traced to the first Dalit Literary Conference in 1958 in Maharashtra in India. Dalit is the literature of the Untouchables of Maharashtra, of those who are looked down upon even by other workers. Dalit is Marathi for 'the spurned'. The term was first used for the Untouchables in 1930. It is a comprehensive expression which now includes *Harijans* (such as *Mahars*), *Mangs*, *Mallas*, *Chambhars* and *Pulayas*. Dalit Literature is a protest literature against all forms of exploitation based on class, race, caste or occupation. In India, both before and for many years after Independence, the Dalits were treated worse than animals. Their presence was usually banned from upper-class localities. Even then they were bound to hang clay pots from their necks so that they may not pollute the streets of the privileged by their spittle. They carried brooms tied to their bodies so that while passing through such 'upper lanes' they could wipe away their footprints.

Feminist Mythopoeia: A Study of Shashi Deshpande's *Mirrors*

- A. Sujatha

Abstract: The purpose of this paper is to discuss the feminist approach to the myth of Nahusha. While myths extol the glory of Indra and the rishis in quelling the pride of Nahusha, Deshpande's short story views the entire episode from the women's point of view – women who have almost been pushed into oblivion in androcentric myths and legends. The two women who play a vital role in this story are Sachidevi, the wife of Indra, and Ashoka Sundari, the wife of Nahusha. What is most appealing about the story is the poise with which the women keep their secrets and succeed in bringing about a revolution.

Keywords: Mythopoeia, gender asymmetry, power, infidelity

Myths have always been a source of fascination to any individual. But what is more fascinating is the ability to rewrite myths in order to throw light on a particular aspect of society. As far as Indian Writing in English is concerned, mythic feminism has become one of the most significant trends, particularly with feminists. Mythic feminism has been taking giant strides in questioning the portrayal of women and goddesses in various myths and legends from an androcentric and patriarchal perspective. According to Jane Caputi,

One of the most significant developments to emerge out of the contemporary feminist movement is the quest to reclaim that symbolizing/naming power, to refigure the female self from a gynocentric perspective, to discover, revitalize and create a female oral and visual mythic creation and use it, ultimately, to change the world” (425).

Mythopoeia is yet another term for mythmaking. The word owes its genesis to the poem 'Mythopoeia' by J.R.R. Tolkien, where he lyrically opposes C.S. Lewis' view that myths are “lies breathed through silver.” According to him,

Though all the crannies of the world we filled with elves and goblins, though we dared to build gods and their houses out of dark and light, and sow the seed of dragons, 'twas our right (used or misused). The right has not decayed. We make still by the law in which we're made. (65-70)

Mythopoeia does not necessarily mean, as Tolkien asserts, designing or creating a new myth. It also refers to the modification of existing myths in order to highlight a particular perspective. As Diane Purkiss aptly remarks,

For feminists, the rewriting of myths denotes ... the struggle to

Nayantara Sahgal's *Rich Like Us*: Political Novel as Postmodernist Non-Fiction

- R.G. Hegde

Abstract: This paper is an attempt to discuss a very significant dimension of post-modern fiction through a study of Nayantara Sahgal's novel *Rich Like Us*. Postmodernism has introduced several dimensions to the writing of fiction. A very significant dimension is that, increasingly, fiction is narrated as non-fiction, wiping out many of the features of a traditional fictional narrative. A classic example for fiction narrated as non-fiction is Nayantara Sahgal's *Rich Like Us*. The novel, set under the thick backdrop of emergency, is an afterthought on the politics of emergency when the traditional Gandhian values were relegated to the background. The novel does not narrate a story. Very little action takes place. Characterizations are sketchy. The novel is narrated so close to reality that it reads like a treatise on a contemporary political event. Hence the novel represents a major dimension of post-modern fiction.

Keywords: Postmodernism, emergency, polyphonic, emperor's new clothes, narrative, bleak book, masquerade, non-fiction.

Nayantara Sahgal (1927) has been on the literary horizon, quite prominently, as a novelist and as a political columnist for a long time. Born into the 'most political' family in India, i.e. of Nehru's, (She is the second daughter of Vijayalaxmi Pandit and the niece of Jawaharlal Nehru) her credentials for the writing of political fiction are impeccable. She has the advantage of being an 'insider' to the political happenings and political decision-making for a long time. Probably no other novelist in India has the advantage of being so closely connected to the leading political actors and the situations for more than over half a century, starting from the Gandhian era to the present. Placed into such a political ambience she naturally heard "politics for breakfast, lunch and dinner". [S. Varalaxmi, "An Interview with Nayantara Sahgal", *Indian Women Novelists*, New Delhi: Prestige, 1993, p.14.] So, as a critic points out, politics is embedded in her "bones and marrow" and in her "emotional and intellectual make up". [Nayantara Sahgal, "The Book I Enjoyed Writing the Most", *Bhavan's Journal*, Vol. 20, 12, (January 6 1974), p.44.] Her fictional and the non-fictional works breathe politics. Her autobiographies, *From Fear Set Free* and *The Prison and the Chocolate Cake* are replete with her personal memories mixed up with

Therapeutic Effects of Indian Summer on Strained Relationships: A Study of *Indian Summer*

- Neeta Puranik, Indira Javed

Abstract: Pratima Mitchell's 'Indian Summer' brings a complete metamorphosis in the lives of the characters i.e. Sarla, Bina, Siddharth and their parents. The Indian summer provides a much required healing touch to various strained relationships. The paper focuses the fact that Indian summer at Daroga gives a befitting platform to Sarla, an American, who reexamines her relationships and consolidates her ties with her mother Rita. Bina also comes to terms with the fact that Sarla and she are cousins. It is also in the summer that brings a defining turn to mother daughter relationships as well. The novel thus presents an apt platform where relationships flourish and develop into a life time bond.

Keywords: Broken family, Society, Mother, Relationship, Culture, life, Indian summer, Warmth, Balm of wounds

Indians relish and cherish a golden memoir of their summers spent during their teens in their grandparents' houses. Indian summer is always associated with redefining and consolidating old relations. After summers, one feels charged up with new energy and enthusiasm. Indian summers are significant for the reunion of families which always opens new horizons and possibilities for growth in relationship. The warmth of the summer helps in warming up ties, bonds and brings people of a clan closer. The novel 'Indian Summer', too, signifies this warmth very categorically.

In Pratima Mitchell's 'Indian Summer', the summer provides a much required 'healing touch' to various strained relationships. It becomes Sarla's most amazing summer ever. It also offers a much needed solace and comfort to Bina, who was living a hellish and suffocating life earlier. The clash of Indian and American cultures creates ruckus initially. But both cultures blend when Sarla and Bina share and experience the naked truth of their lives together. Their experiences bring them closer and very soon they get along well and begin to appreciate and understand each other's views and problems. Indian summer also brings a defining turn in mother- daughter relationships as well (between Sarla and Rita, Shobharani and Bina). The novel also focuses on lasting friendship among Sarla, Bina and Siddhartha. The trio experience life's most eventful and tumultuous summer. In a true sense the soaring heat of Indian summer cools and fizzles away the bitterness in relationships, resulting into deep love and empathy amongst all the characters hence providing respite from the blazing sun.

A Question of Identity in South Asian Canadian Women Poetry

- Amodini Sreedharan

Abstract: Shakti's Words: An Anthology of South Asian Canadian Women's Poetry is edited by Judith Kearns and Mc Gifford and was published 1993 (TSAR Publications). The anthology comprises of eleven women poets from different parts of Asia i.e. Suniti Namjoshi, Surjeet Kalsey, Himani Banerjee, Nilambari Singh, Uma Parmeshwaran, Lakshmi Gill, Arzina Burney etc. These women are highly educated and economically independent and settled in Canada. They are from different, social, cultural, geographical background. Above all these women poets are also experiencing the life as an immigrant too. But the paper zeroes in assessing an aspect of their life time anguish of being a 'female' irrespective of being educated and independent in modern sense. In spite of tall claims of government and society in general she feels vulnerable. Her poetry limns the torments and age long tragedy of being a woman in search of identity. The paper focuses on those specific poems which asserts boldly and fearlessly 'a question of identity' written by these South Asian Canadian Women poets. Their poems present diametrical opposition: treatment on native soil vs. experience as an immigrant and there is no much difference for a female. One can pick up the common thread of 'a question of identity' which is inserted in the canon of the contemporary Indian/ Canadian literature subtly with unanimous pain and pathos of being female.

Keywords: Post colonialism, Feminism, Eco-Feminism, multi-cultural view.

“Imaginatively she is of the highest importance; practically she is completely insignificant...”

-Virginia Woolf

Himani Banerjee, Surjeet Kalsey, Nilambari Singh and Suniti Namjoshi are amongst few poets who comprise an anthology namely, Shakti's Words: “An Anthology of South Asian Canadian Women Poetry” edited by Judith Kearns and Deanne McGifford in 1996. The emergence of Independent immigrant female poets put forth their experiences in a different way. Leaving their homeland for better jobs or for sound established spouses; whatsoever the reason unfortunately again starts her journey to reassert identity or with 'a question of identity'. These female poets have proved their worth more efficiently than their

Dalit Writing Versus Non-Dalit Writing

- Bishun Kumar

Abstract: Dalit Literature as a Postmodernist and Marxist thought gained impetus with the word 'Dalit' that was coined by Mahatma Jyotiba Rao Phule in Marathi which means 'the ground crushed, broken down and reduced to pieces'. The word proved an outlet for the 3000 years old buried history of oppression which nobody had courage to document. Dalit literature received its potential with the first 'Dalit Literature Conference' held in 1958 in Maharashtra. On its broader perspective Dalit literature connotes the literature about the downtrodden and sufferers. To quote Valmiki: Dalit literary movement is not just a literary movement. It is also a cultural and social movement. Dalit society has been imprisoned for a thousand years in the dark mist of ignorance, deprived of knowledge. Dalit literature is the portrayal of the wise and aspirations of these oppressed and tormented Dalits. [Valmiki, O P. Dalit Sahitya ka Saundarya Shashtra. Delhi: Radha Krishnan, 2001] In this aspect Dalit Literature comprises the literature about shudras, scheduled caste, labourers, proletariats and women. This newly originated Literature seems divided into two streams. First is the literature written by the Dalits and Dalit Panthers like Dr. Ambedkar, Namdeo Dhasal, Praveen Gadhvi, Om Prakash Valmiki, Narendra Jadhav Jyotiba Phoolle and Limbale etc and the second is the Literature written by the Non-Dalits like Mulk Raj Anand, Munshi Prem Chanda, Mahashweta Devi, Romesh Basu, Arundhati Roy, Raja Rao etc which for convenience be called '*the literature about the Dalits*'. My paper aims at distinguishing the two streams of Dalit Literature and tracing the gaps, conflicts and contradictions between the texts written by the Dalits and texts written about dalits by the Non-Dalit writers.

Keywords: caste hegemony, anger, rebellion, feudalistic mindset, suppression

Non-Dalit writers think that in real sense Dalit Literature is the literature about Untouchables (Achoot), Pasis and Nats etc, on the basis of the complaint about their menial and backward position in the society which requires sympathy while Dalit writers like Valmiki define it as:

Dalit literature is the literature of the masses. It is a literature of action, based on human values, which wages a struggle born out of anger and rebellion against feudalistic mindsets (Mukherjee, Arun Prabha, Introduction to *Joothan*, p-xxvi).

The former type of literature is an outcome of uncontrollable pain, suffering and questioning spirit. To quote Prof. Abidi, "*Dalit*

Feministic Echoes in Attia Hosain's *Sunlight on a Broken Column*

- Anju Bala Agrawal

Abstract: Attia Hosain is one of the earliest woman writers of Indian subcontinent who sought self development and also attempted to criticize the inequalities of social condition. Generally Indian women are considered as family oriented, domestic, religious, semi-literate and indecisive. She is contrasted with the white woman who is depicted as sexually liberated, educated, secular and always in control of her own life. Literary works show that Indian women, when judged in their own historical, political and ethnic contexts, prove that she was not always a powerless victim of the patriarchy but was educated, aware and secular in her own way. *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 the undergoing change, the individual lives suffer a change just as the country's political situation changes. It shows that one change goes hand in hand with another.

Keywords: patriarchal domestic norms, resistance, controlled freedom

Laila, the narrator- heroine, revolts against the traditional values of her family and continues to grow and change. Similarly, the country also revolts against its rulers and undergoes a drastic change. The narrator-heroine is a 'passive observer' so far as political actions are concerned but she is also a 'central agent' of the personal drama that is enacted against the political background. Laila being an inquisitive rebel from the beginning is both an insider and an outsider, a participant and an observer. This enables her not only to dramatize the taluqdari way of life in its immediacy but also to contextualize it objectively as an aspect within the broader relief of the contemporary historical milieu. Through the character of Baba Jan, Attia gives a symbolic presentation of the unquestioned authority of patriarchal domestic norms. Until Baba Jan's death, there was strict control for women in the family. They had to live in *zenana*. After Baba Jan's death, situation changes to some extent.

Attia writes from a Muslim point of view about the intense life of the Muslim family. Her study of Laila is very firm, clear, and sympathetic, and exhibits the sort of dilemma which the overwhelming claustrophobic life of the family in India tends to bring about—the character with a bias to independence and solitariness who becomes almost a solipsist in reaction to the smothering family. Laila is Attia's spokesperson in the novel. She has been depicted as a new woman who defies the harmful tradition of her community. Though she has never

K.V. Dominic's *Winged Reason*: Poems of Man's Earthly Life and Painful Realities

- P C K Prem

Abstract: *Winged Reason* is a collection of poems of earthly imagination. Lofty thoughts and ideals are not areas obviously it looks but deep down Dominic conveys anxieties of human life. Dominic's poetry is a document of social concerns in lyrics, beautiful and rhythmic. *Winged Reason* enshrines a definite message. Perhaps it is a rare collection of poems in Indian English Poetry that is realistic. Here, the words with the tonal values do not distract with multi-faceted meanings. The poet believes in simple, straight and plain language while showing genuine anxiety for socially neglected segments of society. He is ruefully conscious of the rampant corruption whether political or religious. Whatever concerns man's life, living and society is the theme of his poetic creation with minimum use of simile, metaphors and images. In a long preface, the poet makes a statement about poetic morality, theme and philosophy of life in totality while underlining the miserable conditions of the poor. Each poem exhibits invisible and disregarded existence of obtrusively stark realities of hard working poor people, and the sheer obscurity they confront around; and this challenges a sensitive mind while leaving a powerful and enduring impact and here lies poems' beauty and strength.

Keywords: humanism, anxiety, communistic philosophy

Dominic is profoundly conscious of the hiatus between the rich and poor; and the degree of bias and exploitation governing the life of the poor. He, with aching intensity experiences the agonies and sufferings of women, old men and the downtrodden, as if to him rural life is ideal, simple and innocent where no evil ever enters but urbanites are cruel and unsympathetic, materialistic and avaricious. In fact, life without philosophic nuances is the subject matter of Dominic's poems and through objective and realistic social evaluation if efforts are sincerely made, man's life can be meaningful, the poet asserts. Dominic is a poet of humanity and speaks of man and society. His compassion is concentrated on man. His humanism is patently perceptible, when one goes into the lyrics' emotional areas. This journey into the heart of the poems is an experience of stillness, terrific eruption of feelings, volatile stirring of suppressed emotions, and subdued but sublime creation of a loving and rich world. Here, the poet does not take the reader to the regions beyond sky or probes into the depths of heart. He is also not worried about the other world. The idea of love, birth and death do not worry. But, what occupies the entire intellectual strength and physical

The Theory of Space in Virginia Woolf's *A Room of One's Own*

- Itishri Sarangi

Abstract: Proxemics is the hidden dimension of human culture. A small space is needed to create and cultivate our identity to make our life meaningful and worth. A room is a space of enunciation to think and the longing for one room along with money is to unfold oneself and drive towards a creative self-expression. Woolf portrays the real discrimination experienced by women through Victorian society and the women with talent and creativity had to overcome a degree of prejudice against women. In order to have intellectual freedom, women must be freed from financial obligation and social restrictions and must have money and space if she is to write fiction. Woolf emphasizes that the right of women is to be independent and want to make an implicit call for those who wanted to write and develop their creative ability and find a place of their own i.e., a room of their own

Keywords: economic reality, artistic creation, financial obligation, social restrictions

Proxemics is the hidden dimension of human culture. Almost all of us are swept along by life with hardly a moment to call our own. A small space is needed to create and cultivate our identity. A small bit of time and space helps us to create our life meaningful and worth. Woolf in the essay *A Room for One's Own* emphasizes on woman of genius who has have not an opportunity to use it because of their lack of money and privacy. Room is synonymous with woman's independence and is used as a symbol for freedom, privacy, leisure and independence. Women need financial stability in order to have intellectual freedom to truly become an artist. Woolf associates writing not to sexual difference but to a state of mind where writers can express themselves and portrays the real discrimination experienced by woman through Victorian society and the women with talent and creativity had to overcome a degree of prejudice against women. Since sex is one of the few bases of differentiation it has been accredited more weight age than it deserves. "*A Room of One's Own* explores woman's conflicting role as fascinating inhabitants of literature and her real social position: uneducated, undervalued, and ignored." (Mac Donald, 24 December 2010.) During Woolf's time, there was a strong feminist movement outside the political sphere.

Adeline Virginia Woolf was an English author, essayist, publisher and writer of short stories. Woolf is considered to be the founder of movement Modernism. Virginia Woolf belongs to the first wave of Feminist writers

Lesbian and Postmodern Perspectives in Jeanette Winterson's Fiction

- B.J. Geetha

Abstract: The interrelation between the lesbian and the postmodern is idiosyncratic. It reflects cultural and ideological connections between the two perspectives. Both are characterized by the concept of "excess". Jeanette Winterson's two novels *The Passion* and *The Power Book* furnish excellent material to explore the interaction and tension between the lesbian and postmodern 'excess' and recast interesting romance narrative which is otherwise an excess narrative. The lesbian, like the feminist, is committed to a political agenda over the years. It aims to combat homophobia to achieve social and political agenda. The term 'romance' implies much uncertainty and redefines in a new perspective deliberation. In the process of redefining Winterson's novels concern to create a meaning for the genre of romance. The author emphasizes through storytelling and intertextual references the past in the light of present of present day lesbian vein and also through fantasy and magic realism to create gay aesthetics. Winterson utilizes postmodern concepts with the sexual-political aim of exploring love between women. Villanelle, the prime character in *The Passion*, is the signifier of lesbian love signifying it in the hetero-patriarchal context. Ali in *The Power Book*, masquerades as a boy poses the question- what was myself? Her performance of masculinity problematizes the existence of an authentic or original gender.

Keywords: feminine masquerade, transgression, gay aesthetics

It reflects cultural and ideological connections between the two perspectives. Both are characterized by the concept of "excess". Jeanette Winterson's two novels *The Passion* and *The Power Book* furnish excellent material to explore the interaction and tension between the lesbian and postmodern 'excess' and recast interesting romance narrative which is otherwise an excess narrative. The lesbian, like the feminist, is committed to a political agenda over the years. It aims to combat homophobia to achieve social and political agenda. The term 'romance' implies much uncertainty and redefines in a new perspective deliberation. In the process of redefining Winterson's novels concern to create a meaning for the genre of romance. The author emphasizes through storytelling and intertextual references the past in the light of present of present day lesbian vein and also through fantasy and magic realism to create gay aesthetics. Winterson utilizes postmodern concepts with the sexual-political aim of exploring love between women. Villanelle, the prime character in *The Passion*, is the signifier of lesbian love signifying it in the hetero-patriarchal context. Ali in *The Power Book*, masquerades as a boy poses the question- what was myself? Her

Reflecting Feminism Through Tehmina Durrani's *My Feudal Lord and Blasphemy*

- Sangeeta Das

Abstract: Feminism is more of a political term which came about as a political recognition for the campaign against the patriarchal highhandedness and undue subjugation of women both mentally and physically. It started as a strong body to fight for social and political standards of women and the feminists made the texts the battle-ground to test their powers against men. Many women writers have supported the betterment of woman in their novels but the two novels that struck me were those written by Tehmina Durrani in which women have been reflected as they had existed before the feminist movement came about and such a state of affairs in the existing society is highly deplorable and put the various theories against it to test. Hence I have chosen to discuss her novels here to confirm that the patriarchal roots are embedded deep down and to uproot it to establish a new co-operative society where man and women can exist cordially on equal terms is a dream which is yet to be materialized. Thus we see that the ideology of the feminist theory has become congealed in texts and very little has been put to practice. Tehmina Durrani's novels disclose the stark reality of today belying the dreams of the leaders of feminist movement.

Keywords: hypocrisy, deception, transgression, disillusionment

Feminism is more of a political term which came about as a political recognition for the campaign against the patriarchal highhandedness and undue subjugation of women both mentally and physically. It started as a strong body to fight for social and political standards of women and the feminists made the texts the battleground to test their powers against men. Writers like Mary Wollstonecraft (1792), J.S. Mill (1869) and Friedrich Engels (1884) wrote vehemently against the social oppression of women. In the early twentieth century, writers like Olive Schreiner, Virginia Woolf and Simone de Beauvoir joined the gang to press their demand against gender difference on educational, social and sexual grounds. In 1960's, the movement and campaign of the women gained momentum. With the mammoth representation, the representation became strong and the foundation of the patriarchal society was shaken to the roots. The following literary figures supported the feminist movement in their own way but the main cause that formed the prime factor in the movement was the upliftment and the establishment of the individuality of the women and of pulling her out of the cloud of ignorance and give her a place of recognition in society.

Versions of India: Visions of Naipaul

- Ajay K Chaubey

Abstract: India is undoubtedly a fascinating country. Its history, religion and philosophy, its monuments and its people comprise the many facets of gem which is being discovered and admired every passing year by an increasing number of foreign visitors. Since time immemorial India has baffled and captivated many foreigners by its culture and civilization, trend and tradition and its flora and fauna and over and its religious scriptures. If we glance over the ancient history we find many travellers, who trotted India, were fascinated by its splendid beauty. Naipaul's trilogy on India is comprised of *An Area of Darkness* (1964), *India: A Wounded Civilization* (1977), and his final analysis is *India: A Million Mutinies Now* (1990). All three are accounts of extensive travel in India during those years. In India orientalist studies were interpreted as political tools and are responsible for the stereotypical views which the West has about the East. In this context Naipaul's writing on India is seen to be coloured by metropolitan flavour. Naipaul is an Indian Brahmin twice removed from the land of his origin by virtue of his grandfather having migrated to Trinidad as an indentured labourer; he is a West Indian as he was born and brought up in Trinidad, though the crucial childhood years were marked by a Brahmin way of life; lastly, Naipaul is an expatriate in London, because of self-chosen exile, both from the country of his ancestors and from the country of his birth. My present paper aims at Naipaul's views, which he has drawn from his visits as well as going through the Indian classics, on ancient Indian art and culture, socio-economic and political issues and religious adherence. In this paper I have tried to prove that Naipaul has fallen in love with the land of his ancestors despite his colonial mindset. But Naipaul's myopic views on the land of ancestors landed him in the controversy which, nowadays, is summum bonum of every writer.

Keywords: Brahminic tradition, history, ancient myths and classics, colonial experience, Displacement

V S Naipaul is a name to be remembered for spitting venom on India. India is the only country in the world with which Naipaul is always in dilemma like Hamlet, and the dilemma is 'belonging and not belonging'. The dilemma is acute. Though he was born and brought up in Trinidad, he never felt at home over there and Trinidad always remained an exile to him. The search for roots and home took Naipaul to England and India, but each time he rejected these countries and remained a rootless writer. While the fact is that any country is home to one man and exile to another at the same time. India has baffled many Western travellers since time immemorial. Many a foreign traveller wonders on India's unity and

Universalizing Heterogeneity: Celebration of Creole Identity in *Derek Walcott's Poetry*

- Ujjwal Kr. Panda

Abstract: The paper throws light on Derek Walcott's strong defense of the cross cultural, synergistic and syncretic nature of Caribbean identity. In the Caribbean islands the possibility of an uncontaminated cultural formation becomes a far-off dream as a result of almost 700 years of colonization, mass-migration and miscegenation. As a man of mixed-blood Walcott is very much aware of this fact and so, he never went abroad to ferret out his cultural root like most of his contemporaries. He envisages the cultural and racial hybridization as a prelude to the universalization of heterogeneous societies. The curious intermixture of 'high' and 'low' in his poetry successfully dismantles any valuing system dependent upon the difference between Art and Pop and quite convincingly captures the post-modern penchant for cultural assimilation which destroys only to create.

Keywords: cross-culturalism, synergy, creolization, assimilation, post-modernism.

When Derek Walcott, the most internationally acclaimed among the Caribbean poets, was awarded the 1992 Nobel Prize for Literature, the Swedish Academy in its citation acknowledged that they were motivated by his “poetic luminosity sustained by a historical vision, the outcome of a multicultural commitment.” Quite appropriately. Walcott is perhaps, the only writer from the West Indian Islands who all through his huge oeuvre most reliably caught the cross-cultural, synergistic and syncretic nature of Caribbeanness and unlike most of other greats who went into exile, cursing provincial colonial society as backward, nomadic and uncreative, celebrated it as a model of the postmodern society where high and low cultures, standard and peripheral languages, the white and the black admix and give birth to a multiplicity of viewpoints, “a polyphony of voices’ (to quote Bakhtin), a *mélange*. He never left his native St. Lucia and was never overtaken by the negative feeling what Naipaul called the “threat of failure, the need of escape.... Living in a borrowed culture, the West Indian, more than most, needs writer to tell him who he is, where he stands” (Naipaul, *The Middle Passage*, pp. 45,73) He loved to call himself a “hybrid” and a “mongrel” and was quite convinced that synergistic literary tradition is the hallmark of postmodernity and in this sense, his being a Caribbean is an advantage,

Toni Morrison's *Tar Baby*: Violent Representations

- Suchibrata Goswami

Abstract: The aim of this paper is to locate in Morrison's *Tar Baby* the emergence of the 'new' African American woman in a gendered world that is avowedly racist and violent. The fact that the African American woman has to see herself as black and female results in a violent initiation that is 'different'. The female protagonist of the novel, the Sorbonne-returned Jadine Child, finds herself trapped in the cobweb of her career as a supermodel and demanding responsibility as an African woman. The paper tries to see how the violent binary oppositions enable her to emerge as an independent woman. Her initiation into self-recovery and self-realization may not satisfy many of Morrison's critics, but certainly unfolds a new dimension of creating independent black female self, however disordered in representation.

Keywords: African-American, disordered representation, female initiation, gender violence, new woman, self etc.

In many ways *Tar Baby* (1981) is the “most ambitious” (Irving 21) of Morrison's works. It is also seen as “an aberration in her development as a writer” and “somewhat marginal in her canon” (Duvall 325). The lack of critical agreement on the meaning and method of the work is instructive, to say the least, because some of the confusion on the novel can be attributed to the numerous and self-contradictory interview remarks of the novelist. Using Morrison's comments to interpret her work is fraught with the same dangers that one encounters in the case of Faulkner. While answering questions, the writer revisits her work and reinvents it with changed perspectives. So such interpretations can illuminate as well as obstruct the interpreter's passage. It is necessary therefore to use Morrison's comments on this novel with caution.

Set against the background of a scared and broken world of nature, the mysterious and Edenic-looking Caribbean “Isle des Chevaliers,” the seemingly celebrates peace and harmony, where Valerian Street, a retired, self-exiled white American candy baron plays god to his black servants, a tried and trusted couple, and hosts their Sorbonne-returned artist niece, Jadine Child. Against his own will, he shelters a jailbird, Son, who seems to have jumped ship, and prepares for a traditional Christmas. But once around the same table, black and white, master and servant, break violently disguised but hither-to secure social codes. The eruption results in cantankerous revelations, hollows out the paradise, and forces a violent redistribution of roles that leads everybody to a new understanding of their own inadequacies and strengths. Particularly, it

Negotiations and Violence in Mahfouz's *Death and Resurrection*

- Mashhoor Abdu Al-Moghales

Abstract: This paper aims at investigating how Naguib Mahfouz views war and violence and how deceptive negotiations lead to unrest and instability. Mahfouz as a humanist writer dislikes violence. His pacific stance is present in the first volume of One-Act Plays. On a close reading, one feels that Mahfouz detests violence as in *Death and Resurrection* or in *The Mountain*. The play I have selected illustrates how people react to imposed violence. And, under the result of a dominating power (the Giant), the whole nation represented through the character of the Man, staggers and is unable to stand. The reaction to the violence initiated by a pretending peacemaker (the Giant), the man determines to fight back, leading to another round of violence.

Keywords: violence, instability, negotiation, dignity, patriotism

Introduction: Mahfouz is a humanist who lived through many critical phases that Egypt underwent, at the top was the war with Israel. The play in question was written during the 1967 debacle, the most critical period of the Egyptian history in which Egypt faced a humiliating defeat by Israel. It had a deep impact on the Arab world in general and Egypt in particular. Mahfouz as a common man had suffered the trauma of war and defeat. War and its aftermath was the gossip at all levels in Egypt. During the 1950s and 1970s, Mahfouz had started experimental writings which includes short stories and one-act plays. He stopped writing novels and shifted to theatre in the late 1960s. The trauma of horror and anguish caused by war had forced him to change his medium of reflection. He felt that it was theatre which was suitable to this world, in which man is getting lost and degraded. He stated that it was the time for the theatre to take over and to readdress the current issues in the Egyptian society, after the 1967 debacle. Mahfouz comments:

“There is no doubt that today we live in the age of theatre. The present moment [in our history], fraught with ideas and problems, can only be debated through the theatre. ... The novel needs calmness, consideration and settled conditions, and because of this it must now step aside and let the theatre take control” (El-Enany 207).

In *Death and Resurrection*, he criticized the violence imposed on his country by employing absurd elements, such as the two absurd characters - the Giant, a visible figure, and the mocking voice which is heard again and again throughout the action. In this play, he uses symbolism to avoid confrontation with the government such as the plague which refers to Nasser and the Beggar which refers to the deteriorating conditions, as a result of the Plague's regime. In this play,

I have to speak the truth - Vijay Tendulkar: Discussing the Man of Genius

- Megha Trivedi & Vini Jain

Abstract: The present article discusses one of the most creative Indian Playwrights- Vijay Tendulkar. He has enhanced the Indian drama and theatre by highlighting varied problems of indigenous life in Maharashtra. Tendulkar is a gigantic Indian dramatist and all his plays are penetratingly focused and enlightening. Thematically, his plays have ranged from the estrangement of the modern human being to contemporary political affairs from social-individual apprehensions to the convolutions of human character from the dominating patriarchy to reinterpretations of history. Several themes like conservative ethics, corruption, gender discrimination, sex, violence, marriage, and issues of moral judiciary system have been featured importantly in his plays.

Keywords: conservative ethics, corruption, gender discrimination, moral judiciary system

Vijay Tendulkar-one of the most significant playwrights of India was born in Kolhapur in the year 1928. He along with Girish Karnad, Badal Sarcar, Habib Tanvir gave a look life to Indian theater by writing about modern-day issues and themes in their works. He introduced a new structure and content in his writing. He has written thirty full-length plays, seven one-acts, six collections of children's plays, four of short stories, two novels, and seventeen film scripts to his credit. His distinguished plays are: *Shanta! Court Chalu Ahe* (*Silence! The Court is in Session*, 1967), *Sakharam Binder* (Sakharam, the Bookbinder, 1972), *Kamala* (1981), and *Kanyadaan* (The Gift of a Daughter, 1983). His play *Ghashiram Kotwal* (Ghashiram the Constable, 1972), a musical combination of Marathi folk and contemporary theatrical techniques, is one of the most performed plays in the world, with more than six thousand showings in India and abroad. He has been the most significant dramatist and theater persona in Marathi. Maharashtra always had a strong theatre custom and Marathi audiences have been acquiescent to different experiments on the stage. Tendulkar has always stunned and titillated them with variety of appalling themes and realistic dialogue. His plays are marked with revolution and have always fascinated the audience that required a mutiny from conservative theatre.

He wrote his first story at age six. He read western plays at a very early age and felt motivated to write plays himself. In 1967 his *Silence! The Court is in Session* was a milestone not only in his career but in the history of whole

De-glorification of homogenous world: Kiran Nagarkar's *Ravan and Eddie*

- Nitin Jarandikar

Abstract: The post-Rushdie Indian English novel very often tends to be a 'nation narrative'. These novelists paradoxically connect nations with individuals assuming nation as a myth. They try to deconstruct India as a nation from her fragments. These writers even question the identity of the nation. The contemporary Indian English novelists celebrate the fractured, the fragmented identity of the nation. They also interrogate the falsity of the notion of secularism. Though it is pretty difficult to locate Kiran Nagarkar in the post – Rushdie generation, being a different kind of novelist, his fiction does share the prominent features of the post – Rushdie Indian English novel. His *Ravan and Eddie* (1991) certainly raises the issues of nationalism, secularism, and making of the nation. In a typical postmodernist way, Nagarkar deconstructs the homogenous and harmonious world through the novel *Ravan and Eddie*.

Keywords: chawl culture, nationalism, fundamentalism, multi-culturalism.

The post-Rushdie Indian English novel very often tends to be a 'nation narrative' or what Frederic Jameson defines “the national allegory” (Choudhary xxix). The fate of the protagonist and the fate of the nation move simultaneously towards the same kind of disintegration. For instance, the protagonists of *Midnight's Children* (1980), *The Moor's Last Sigh* (1996), *Such A Long Journey* (1991), reveal the allegorical parallelism of “the growth to maturity of the individual and the growth of an Independent India” (Mee:323). These novelists paradoxically connect nations with individuals assuming nation as a myth. They try to deconstruct India as a nation from her fragments. These writers even question the identity of the nation. The Rushdie generation's doubt about the national identity and the death of nationalism take its cue from the postcolonial thought of Homi K. Bhabha and Gayatri Spivak Chakravarty and their anti-nationalistic stance.

While talking about the post-Independence Indian English novelists, Makrand Paranjape argues that, these novelists remained “insulated and secure from most of the major shocks of post-Independence India...At least politics did not upset our novelists” (*Poetics* 40). But the post-Rushdie novelists do not comply with this observation. Rather they follow Rushdie who refutes the Orwellian notion of political quietude on the part of the novelist. Therefore, most of these novelists try to remain

Journey as a Metaphor in Kavery Nambisan's *Mango-Coloured Fish*

- C. Sharada

Abstract: Kaveri Nambisan is a writer and a surgeon, who is adept with her sharp language as she is with her scalpel. In her third novel *Mango-Coloured Fish*, she depicts the life of a young girl, Shari, who is caught in a complex entanglement of uncertainties and disillusionments she has about the institution of marriage. Shari has always felt lonely and stifling amidst her sophisticated mother, a passive sister and a submissive father. The emotional distance has always been compelling and grueling. Just before her marriage to a successful software engineer, she undertakes a journey to meet her brother and her childhood friends to find answers to her many questions on the multi-layered meaning of marriage. Her journey, though physical on the outer surface is in fact a plunge into the deep reaches of her heart and psyche. She drifts into her past and tries to rediscover herself by resurrecting the long forgotten memories and finally resurfaces as a woman with a new found freedom and a better understanding about marriage. This paper focuses on the journey of Shari - physical and mental, external and internal and how it has been employed as a metaphor for Shari's situation, who is in search of identity, freedom and meaning of marriage.

Keywords: marriage, myopia, angst, resentment, disillusionment

Your life is a sacred journey. And it is about change, growth, discovery, movement, transformation; continuously expanding your vision of what is possible, stretching your soul, learning to see clearly and deeply, listening to your intuition, taking courageous challenges at every step along the way. You are on the path... exactly where you are meant to be right now... And from here, you can only go forward, shaping your life story into a magnificent tale of triumph, of healing of courage, of beauty, of wisdom, of power, of dignity, and of love. --Caroline Adams

The novel begins with a proverb from the Bible – *Better a dinner of herbs where love is, than a stalled ox and hatred therewith*. This dictum on love vs. hatred launches the theme of the novel. Shari feels suffocated and stifled in the presence of the artificial sophistication and finesse of her mother, who always tries to control and run others lives. Shari never likes to be tied down, nor controlled by others. She wants take her own decisions, eat the food the way she wants to and wear the dresses that she is comfortable in. She doesn't like to wear a watch for she would not like time to dictate her or control her. – "The watch, for instance, I never wear one because I don't want my life chopped into bits by a monster ticking on my wrist". Shari always longed to break free, breathe easy and rip apart the strings that hold her fast and tight. On the other hand her father most of his time takes refuge by burying himself in books and projects as a

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