# Table of Contents

## Articles

Rabindranath Tagore's Epistemological Insight into *The Hero*: A Phenomenological Approach  -  **Bir Singh Yadav**  
Mahasweta Devi's *Mother of 1084*: Rereading The Narrative of Protest  -  **Pinaki Roy**  
Negotiating Politics of ‘Alterity’: Narendra Jadhav's *Outcaste*: A Memoir and (Re)visionist Discourse  -  **Ajit K. Mishra**  
Subalternity in Shyam Selvadurai's *Funny Boy*  -  **Pramila Chettri**  
Multiple Concerns in Monalisa Changkija's Poetry  -  **AJ Sebastian sdb**  
English Literature for Teaching Communication in English  -  **Uttam Ramchandra Patil**  
Political Reworking of Myths in Ellison's Fiction  -  **Bhumika Sharma**  
*Dharampal's The Beautiful Tree*: An Assessment of Indigenous Education in the Colonial Context  -  **S N Kiran**  
Political Realism in Arundhati Roy's *The God of Small Things*  -  **Akshaya Kumar Bal**  
*Toba Tek Singh*: Mantos Mouthpiece  -  **Maneeta Kahlon**  
Assamese Vaishnavite Drama: *Ankiyā Nāt*  -  **Anjan Konwar**  
English Across The Curriculum and Across The Classrooms  -  **Shahnaz Begum**  
Search for My Tongue and The Poetry of Sujata Bhatt  -  **Shruti Singh**  
Bonded by Love: A Critical Analysis of Divakaruni's *Sister of My Heart* and *The Vine of Desire*  -  **P.V.L. Sailaja, N. Ramakrishna**  
The Father-Son Conflict in August Wilson's *Jitney*  -  **Soumya Jose**  
The Female Poignant Human Relationship in Anita Nair's *Ladies Coupe* and Sarojini Sahoo's *The Dark Abode*  -  **Nirmal Sharma**
Bliss in Pain in Nayantara Sahgal's *This Time of Morning*  
- P. Vadivelu  
124

Religious Uniformity in Mitch Albom's *Have a Little Faith*  
- Sneha Thakur  
131

Portraying contemporary life on poetic canvas: A Critical Appraisal of the Select Poems by I.H.Rizvi  
- Shelly Mannan  
138

The Objectification of Women in the Poems of John Donne  
- Itishri Sarangi  
145

Post War Trauma in the Partition Novel  
- B.S. Roy  
149

Discipline, Punish and Repress: Political Control in *Marubhoomikal Undakunnatu* and *Waiting for the Barbarians*  
- Suresh K.S  
154

The Alienation of the Journeyman – Depiction of the Plight of Migrant Workers in the Novels of Amitav Ghosh  
- Rajarshi Chatterjee & Joydeep Banerjee  
161

Quest For Identity in Shashi Deshpande's *Small Remedies*  
- Neeta Puranik  
167

Representing the Unrepresented: Bapsi Sidhwa  
- Bimal Kumar  
172

Fractured-ness and Tight-lipped Mode of Writing in Andrew Motion's Poems  
- Dora Thompson & Rupali Londhe  
179

Re-telling of Myths in Githa Hariharan's *Thousand Faces of Night*  
- Priyanka Vaidya  
184

Use of Tricksters in Gerald Vizenor's Fiction  
- Amit P Shesh  
191

**Short Stories**

An Indian Bull in the American China Shop  
- N D Dani  
196

Thinlanga : A Short Story  
- Margaret L.Pachuau  
201

**ANNOUNCEMENT**

**CALL FOR PAPERS**  
204

**Our Esteemed Contributors**  
207
Rabindranath Tagore's Epistemological Insight into *The Hero*: A Phenomenological Approach

- Bir Singh Yadav

**Abstract:** Knowledge, with its imperishable spiritual nature being an integral part of human soul, is a halo of divine reflection on human face. In the light of dualistic philosophy, comprising materialism and spiritualism, Tagore reflects on the nature of matter and mind in the field of epistemology. Designing the innocent child as 'The Hero', Tagore displays the miracle of imperishable knowledge in the poem. When phenomenological approach along with certain critical tools is applied to the text of the poem, the epistemological vision of Tagore is surfaced as a result of which 'the child hero' becomes an emblematic of spiritual energy of imperishable knowledge. Hence the poem presenting a unified vision of Vedantic and Romantic philosophy reflects the superior order of the things with an excellent blend of Eastern and Western thoughts.

**Keywords:** Epistemology, perishable and imperishable knowledge, Phenomenological approach, temptations.

Knowledge is the real crown and glory of the human beings as its glow enhances the dignity of human face with a halo of divine reflection. It has the power to conquer the sorrows of the world, therefore, true knowledge provides solace in life and salvation beyond. Worldly knowledge being related to the world of matter has perishable nature and is the subject to oblivion as it is destroyed at the time of demise. But spiritual knowledge retained within the spiritual self and being related to the world of thought is eternal or imperishable, hence taking a *priori* form it becomes a part of the soul in the endless journey. Like other great philosophers and poets, Tagore also glorifies this divine essence in human soul as it is her true guide during her journey in the world which is full of temptations. The poem "The Hero", a post Gitanjali publication in *The Crescent Moon*, is the creation of the spiritually charged mind of Rabindranath Tagore. Moreover, as K. R. Shrinivasa Iyengar remarks that “the English Romantics-Keats, Shelley, Wordsworth- and the Victorians, Tennyson and Browning, exercised a potent influence on him”, resultantly these contributory factors shaped him as “a practical idealist,” “philosopher, prophet... and a critic of life and literature” (Iyengar 100, 99). Impressed by the English Romantics and the Vedic philosophy Tagore, who “looked rather like a Rishi of Upanishadic times and indeed he was truly in the line of the great Rishis bearing witness to the triune Reality, seeing the Way and showing it to others” (Iyengar103), perceived a spiritual reality behind the visible objects of this world with the power of imagination.
Mahasweta Devi's *Mother of 1084*: Rereading The Narrative of Protest

- Pinaki Roy

**Abstract:** This paper aims to very briefly reread Mahasweta Devi's *magnum opus* as a literature of protest that mixes myth and reality to criticise a society that is both intolerant of the leftist ideologies of the Naxalites and takes an anti-feministic approach towards its own female individuals. Herself a conscientious leftist, Mahasweta Devi, in her narrative, demonstrates that the lack of popular sympathy for the rebels led to their gradual destruction of dream to change the society and bring about liberty, equality, and fraternity especially for the impoverished individuals. The author's feminist standpoint has also been explored in the essay.

**Keywords:** Feminism, Protest, Naxalites, Revolution.

As Monika Sethi comments, "[For] Mahasweta Devi [...] writing is an instrument in her battle against exploitation. [...] [Her] social activism is the driving force behind all her literary activities. She defines literature as a responsible act that originates from the social commitment of the writer. This social commitment necessitates that literature be written from a certain political stand so as to strive towards its aim of achieving the transformation of the unjust social system. Literature for her is a powerful politically committed statement in favour of the subaltern”

Mahasweta Devi's *Mother of 1084* can be appropriately described by two defining words 'liberation' and 'revolution'. While the first one is perfectly understandable as a feminist term, for Devi speaks for emancipation of women (and also for the socially-ostracised people) right from her early writings like *The Queen of Jhansi* (1956), *Nati* (1957), and *The Bioscope Box* (1964) to the later-days' *Rights of the Forest* (1977), *The Womb of Fire* (1978), and *Chotti Munda and his Arrow* (1979), *Bashai Tudu* (1990), *The Funeral Wailer* (1993), *Old Women* (translated into English by Gayatri Chakravorty-Spivak and published by the Kolkata-based Seagull in 1999), and *Till Death Do Us Part* (translated by Vikram Iyengar and published by Seagull in 2001). Her societal protestations arguably became most prominent in her *Mother of 1084* and *Breast Stories* (translated by Chakravorty-Spivak and published *Seagull* in 1997). Most of Devi's novels and short stories project a society that has been neatly cleaved into the 'self' and the 'other'. In her writings against segregation of the tribals, the so-called 'civilised and urban' people identifiably form the 'self' while the tribals are relegated to the margin; in her feminist texts,
Negotiating Politics of Alterity: Narendra Jadhav's Outcaste: A Memoir and (Re)visionist Discourse

- Ajit K. Mishra

Abstract: Epistemological categorization serves as a powerful apparatus in the hands of the socially privileged class, for it allows them to put resistance under check. Through the model of a patterned social inequality the dominant class practically excludes the oppressed class from assuming subjective social positions. The primary intent of such categorizations is to create modes of 'alterity' which can be used to restrict the subordinated to the periphery, occluding their narratives including history, and thus keeping them from taking up subject positions. By taking up these issues of 'alterity' and exclusion the paper examines the modes of counterdiscourse used in Narendra Jadhav's Outcaste: A Memoir in order to achieve a state of empowerment and, as a result, deconstruct the enactment, reproduction and legitimisation of dominant relations by the elite group within cultures. A sociolinguistic approach and the parameters of Critical Discourse Analysis (CDA) constitute the theoretical framework of this analysis. This is done in three distinct phases: First, by recounting the role of ideology and hegemony in the creation and maintenance of social structures; secondly, by examining the conditions that led to the emergence of the Dalit counterdiscourse; and thirdly, by treating Jadhav's Outcaste as a (re)visionist text that rewrites the notions of 'alterity'.

Keywords: Alterity, epistemology, subordination, CDA, counter discourse, hegemony, ideology

“In human history there is always something beyond the realm of dominating systems, no matter how deeply they saturate society, and this is obviously what makes change possible…” — Edward W. Said

Epistemological categorisation serves as a powerful apparatus in the hands of the socially privileged class, for it allows them to put resistance under check. Through the model of a patterned social inequality the dominant class practically excludes the oppressed class from assuming subjective social positions. The closeness between categorisation and politics is to be perceived as an important and extremely sensitive truth. Moreover, the political and the cultural contexts that give rise and bear witness to the dynamics of class relations are conditioned by the political master-slave relation produced by categorisations. The primary intent of such categorisations is to create modes of 'alterity' which can be used to restrict the subordinated to the periphery, occluding their narratives including history, and thus keeping them from taking up subject...
Subalternity in Shyam Selvadurai's 

Funny Boy

- Pramila Chettri

Abstract: The paper analyses Sri Lankan fictionist Shyam Selvadurai's debut novel *Funny Boy* in the light of subalternity. The ethnic conflicts in the Indian sub-continent have been a major crisis which led to diversity of problems. The ethnic populace have been turned into subalterns due to various reasons which have created traumatic situations. The paper has deliberated on the various aspects of subalternity in Selvadurai's debut novel.

Keywords: subaltern, proletariat, imperialist hegemony, Sri Lankan ethnicity, Tamil separatist movement.

The term 'subaltern' meaning someone of inferior rank in the military was first used in a non-military sense by the Marxist philosopher, Antonio Gramsci, to refer to groups in society subjected to the hegemony of the ruling class. Gramsci used the term as a synonym for the proletariat in his work. And in the 1980s a collective of Asian scholars in Britain called the Subaltern Studies Group adopted the term “Subaltern” and used it as a broad term that refers to all oppressed groups – working class, peasantry, women, and tribal communities – using it as an all-encompassing term for a general attribute of subordination. The Subaltern Studies Collective attempted to present history of the non-elite as they claim that South Asian, especially Indian, scholarship and historiography has a tendency to focus on the elites and does not acknowledge the contribution made by people on their own. Taking their cue from this group, the term is popularly used in postcolonial theory to refer to those outside the imperialist hegemony. The critical usage of the term subaltern is a matter of dispute among various theorists and philosophers. Some thinkers use it in a general sense to refer to marginalised groups and the lower class – a person rendered without agency by his or her social status. Others such as Gayatri Spivak use it in a more specific sense. In her famous essay “Can the Subaltern Speak?” she distinguishes the subaltern from the merely oppressed. To Spivak, a subaltern is a person who has been rendered voiceless on account of his or her marginalised status (Boehmer 353). Generally the term subaltern has come to denote people of inferior rank relegated to this position on account of their race, class, gender, sexual orientation, ethnicity or religion. It is in this broad sense that the word is used in this paper. Shyam Selvadurai’s debut novel *Funny Boy* is a remarkable account of a young boy's coming-of-age and sexual awakening set against the escalating ethnic tension in Sri Lanka of the 1970s and early 1980s. Sri Lanka is a country that has a long history of
Multiple Concerns in Monalisa Changkija’s Poetry

- AJ Sebastian sdb

Abstract: Monalisa Changkija, a journalist-poet of Nagaland has published her two collections of poems Weapons of Words on Pages of Pain (1982) and Monsoon Mourning (2007; 2013 rpt) penning down her reflections, dealing primarily with social concerns, daunting her in the backdrop of conflict and violence in Nagaland. The poems, written from 1980s to the present day, embody her angst and hope, tracing a part of Naga history through the prism of poetry. This paper primarily concerns with those dealing with Death/Violence & Bloodshed, Gender Issues, and Ecological Concerns.

Keywords: Weapons of words, Monsoon mourning, ecology, gynocriticism, domestic violence, Environmental extinction, Star wars.

1. Introduction: Following the adage that a poet “is a man speaking to men… endowed with more lively sensibility, …who has a greater knowledge of human nature…delighting to contemplate similar volitions and passions as manifested in the goings-on of the Universe” (Wordsworth 171), in her poems, journalist-poet Monalisa Changkija of Nagaland has penned down her reflections, dealing primarily with social concerns, daunting her in the backdrop of conflict and violence in Nagaland. The poems are thought provoking and disturb our self complacency. She has turned to poetry “to interpret life for us, to console us, to sustain us” (Arnold 260) and projects her angst and concerns, thereby bringing to readers, issues affecting society at large. The poems, written from 1980s to the present day, embody her angst and hope, tracing a part of Naga history through the prism of poetry. This paper primarily concerns with those dealing with Death/Violence & Bloodshed, Gender Issues, and Ecological Concerns.

2. Poems of Death/Violence and Bloodshed: Poems of death/violence and bloodshed form the bulk of her oeuvre of literary output, giving the readers a peep into the various social issues confronting Naga society. “Not be Dead,” was primarily written with the journalist community of Nagaland in mind in the backdrop of the assassination of Charie Kevichusa, editor of Ura Mail on 23 September 1992. The poet declares that nothing can deter her from freely speaking out her mind.

   If tomorrow | my body | is riddled | with bullets,
   I shall not be dead | Nor will I | be defeated and silenced

(VM 23).

Referring to the political scenario of Nagaland, the poet declares her stand of neutrality as she wouldn't allow herself to be hired by either the
Abstract: Communication, especially communication in English is a matter of great concern in India these days. The special curricula are designed for inculcation communication skills in English even to undergraduate students. Sometimes special courses are run to train the learners in this context. English literature can be of great help to the students who wish to master communication in English. The present article is an honest and sincere effort to focus the applicability of English literature in teaching communication skills in English.

Keywords: inculcation, communication skills, language, literature

English has emerged as the language of the globe during the last few decades. With the advent of computer, internet and information technology, English has become an indispensable part in all walks of life. In India English is no more just the language of the Babus or a library language. According to Braj Kachru, “English has become an integral part of the country's linguistic ecology and is widely perceived as a language of power and opportunity. It invariably occupies a prominent 'second' position in Indian trilingualism and is used by the educated population, along with Hindi or other regional languages.” (Singh, 6). Almost all over India, English is an obligatory part of the curricula. At most schools English is taught right from the first standard or from the fifth standard. Hence, an Indian student learns English for either 8 years or 12 years before he/she commences his/her degree courses. However, it is shocking that most of the undergraduate students cannot communicate properly in English. R.K. Singh, in this context, remarks, “It appears a colossal waste of resources if most of the university graduates cannot use the English they learn from year 3 onwards in 'real-life' situations. The state of teaching English is such that communication is simply not induced; and ironically, a great majority of about 36% of the educated population are literate non-readers.” (Singh, 8). This fairly indicates that something goes wrong with the whole pedagogical process. The students are learning English which is taught to them. They get good grades also. But when it comes to actual communication (spoken or written) students do it neither confidently nor competently. This is happening with most of the students but surprisingly even with the students who opt English as the special subject for their graduation. This means after studying English for 8 years and in some cases 12 years, these students choose English language and literature for their B.A. degree course in which they are, it is expected, optimally exposed to English for consecutive three years, still they cannot communicate competently in English. Then a telling question arises in the academia why English literature is taught and
Political Reworking of Myths in Ellison's Fiction
- Bhumika Sharma

Abstract: Myths have always been instrumental in forming as well as expostulating the thoughts and beliefs of various cultural groups. In the cultural probing a myth does not stand merely as a story but is seen and analysed from different perspectives. Understanding the workings of mythological themes and symbols in different cultures has been curiously sought by various social analysts and anthropologists. With the cultural advancement, human endeavours to comprehend its intricate nature and long-lasting influence get intensified. In Durkheimian sociology, mythology is seen to be expressive of the collective conscience, that is to say, the norms and beliefs into which individuals are socialised, and that serve as a bond to all the members of that group. It is interesting to know how these myths are reworked in literature for specific purposes. African American fiction gives enough space to various social and cultural myths to formulate a unique identity for the group. These myths not only turn into their social and cultural indicators but also substantiate their emotional and ideological pronouncements. Present paper navigates the fiction of well known African American author Ralph Ellison to analyse his use of mythology for signifying many social and political truths of African American experience.

Keywords: Anthropological development, mythological themes, symbols, collective conscience, African American experience

Myths have always been instrumental in forming as well as expostulating the thoughts and beliefs of various cultural groups. They have played important role in the anthropological development of human society. Every society from the smallest band society to the most complex post-industrial society, has a sacred literature called myth that states certain religious truths. Myths embodying a specific worldview, contains stories of the gods, their origins, their activities and the moral injunctions they teach. Unlike magic or witchcraft, myths serve to answer the large questions surrounding human existence—Such as why we are here. Myths not only have an explanatory function but they also validate some of the essential beliefs, values, and behaviour patterns of a culture. That is a culture's mythology is closely connected to its moral and social order. (Ferraro, 344)

In the cultural probing a myth does not stand merely as a story but is seen and analysed from different perspectives. Understanding the workings of mythological themes and symbols in different cultures has been curiously sought by various social analysts and anthropologists. With the cultural advancement, human endeavours to comprehend its intricate nature and long-lasting influence get intensified. To a lay-man 'Myth' is a narrative
Dharampal's *The Beautiful Tree*: An Assessment of Indigenous Education in the Colonial Context

- S N Kiran

**Abstract:** Postcolonial history rejects Colonial interpretation of the Oriental societies and attempts to retrieve, re-narrate indigenous history with its own arguments and evidences. It is obvious from the popular perceptions of history that the Colonizers identified singular incidents and situations, termed them as evil practices, and generously blamed indigenous education system to uphold the need for the introduction of European education. Many Modernists and Western educated social reformers emphasized the same in their arguments. Shri Dharampal (1922-2006) argues that the objectives of such an education system were narcissistic and rejects the Colonial understanding of the indigenous education in India, which was based on imperialistic perceptions. Further, the author argues that the failure of the indigenous education system is the fallout of the imprudent Colonial policies and misunderstanding of the Indian society. The paper proposes to bring out the arguments of the book, which asserts the relevance of indigenous education in India in the Colonial Context.

**Keywords:** Dharampal, *The Beautiful Tree*, Indigenous Education.

Ancient India was known for its excellence in astronomy, metallurgy, architecture, agricultural technologies and other fields of knowledge, which would not have been possible without the contribution of indigenous education. Although Colonizers largely ignored these achievements, various scholars including European historians, have written about the significance of indigenous education in India. In addition, the Indians also have attempted to document the features and the nature of Indigenous education at various points of time. Among them, a historian and a political philosopher, Dharampal (1922-2006) is best remembered for his contributions to the history of indigenous science, technology, polity and education through his writings. Dharampal emphasizes that it is necessary to re-establish the continuity with the past by linking the institutions in the present with pre-colonial social values to rejuvenate the country. Dharampal's *The Beautiful Tree: Indigenous Indian Education in the Eighteenth Century* (1983) traces the history of indigenous education in India during the 18th century as documented in various surveys conducted by the British officials. The author submits that the book is an attempt to comprehend the realities of the country. Further, he acknowledges that the Indian historical knowledge is largely the result of the accounts left by the Europeans. The accounts prove the statement of M K Gandhi that indigenous education
Political Realism in Arundhati Roy's 
*The God of Small Things*

- Akshaya Kumar Bal

**Abstract:** The paper examines the political environment in Kerala and its effect on the then society as is depicted in Arundhati Roy's *The God of Small Things*. Politics in Kerala takes place in the same multiparty democratic framework within the purview of the Indian Constitution. With the highest literacy rate over other states, the state is said to have the largest politically aware population. Politics in the state is dominated by two major caste groups: the Namboodiripads and Nairs.

**Keywords:** patriarchy, communist radicalism, Kerala, Naxalites, Pan-Indian political praxis

Arundhati Roy's *magnum opus* *The God of Small Things* centres round a variety of sociological and political issues which include rigid caste system, role of patriarchy, condition of the dalits, intercaste and interreligious marriage and divorce, different religious issues, class consciousness, condition of women and children, and environment condition of God's own country. While on the one hand the novel highlights the role of Communist radicalism in state's socio-political activism on the other it gives a heuristic touch to the caste and religious syncretism. The novelist is very much imperative on her creative canvas to focus her views on caste, religion, culture and gender expressing her Frankenstein fear for the state and patriarchal power. The novelist presents her impressions and experiences on the caste and gender conflicts in the contemporary political praxis of Kerala making it less a hypothesis but more a thesis in the self of an artist ombudsman. The locale of the novel is set in Kerala in the extreme south-west of India that came into existence on 1st November 1956, by the amalgamation of Travancore – Cochin State and Malabar. It spreads between the high Western Ghat in the east and Arabian Sea on the west. Geographically it consists of hills, valleys, midland plains and coastal belt. The backwaters form an attractive valuable feature of Kerala State. Kerala has a unique position in India's political environment. Politics in Kerala takes place in the same multiparty democratic framework within the purview of the Indian Constitution. With the highest literacy rate over other states, the state is said to have the largest politically aware population. Politics in the state is dominated by two major caste groups: the Namboodiripads and Nairs. On the political fronts two parties, the Communist Party known as Left Democratic Front (LDF) and the Indian National Congress known as United Democratic Front (UDF) rule the state after India's independence. These two parties are alternating in power in Kerala chiefly since late seventies. Most of the major political parties in Kerala
Toba Tek Singh: Manto’s Mouthpiece
- Maneeta Kahlon

Abstract: The horrors of the Partition compelled Manto to write about violence in a critical and graphic way and his masterpiece in this kind of storytelling was his short story Toba Tek Singh. It is one of the best stories written on the partition of India. This paper hopes to understand the psyche of the nation and its people by understanding the story Toba Tek Singh.

Keywords: Toba Tek Singh, Manto, Partition, Urdu Literature

Saddat Hassan Manto wrote his own epitaph which read:

"In the name of God, the Compassionate, the Merciful
Here lies Saadat Hasan Manto and with him lie buried all the secrets and mysteries of the art of short-story writing....
Under tons of earth he lies, still wondering who among the two is greater short-story writer: God or He."

The epitaph gives us the portrait of the man who wrote dark poignant stories about the social evils of society. Saadat Hassan Manto is a well known writer of Urdu literature extremely popular in Punjab. Manto is one of the most widely read and translated writers in Urdu. In fact he is read in translation all over the subcontinent. He is known as a writer who dared to break the taboos and laid bare the existing socio-political miseries of his times. He is known as the wild child of Urdu literature exposing the hypocrisies of the times. His stories are stark portraits of reality without any artificiality. He had said, “In my reform-house, I keep no combs, curlers or shampoos because I do not know how to apply make-up to human beings” He portrayed people as he saw them. He was banned for writing literature that was thought dirty by the largely patriarchal society and cases of obscenity were levied against him. His rejoinder was "If you find my stories dirty, the society you are living in is dirty. With my stories, I only expose the truth". He used a lot of black humour in his writings and was fearless in projecting his thoughts. The horrors of the Partition compelled Manto to write about violence in a critical and graphic way and his masterpiece in this kind of storytelling was his short story Toba Tek Singh. It is one of the best stories written on the partition of India. This paper hopes to understand the psyche of the nation and its people by understanding the story Toba Tek Singh. A story that was written in 1955 but the problems and conflicts that emerged in the story then are being battled even today in 2012. Saddat Hassan Manto was in every respect the common man’s voice Saddat Hassan Manto had he lived till today would have been a bitterly disappointed and disillusioned man as sixty-five years hence the specter of partition still haunts us. Manto was the sane voice of reason and common sense, the voice of the common man who depicted the futility and insanity of the
Assamese Vaishnavite Drama: 
Ankiyā Nāt
- Anjan Konwar

Abstract: The domain of Assamese drama and theatre is indeed vast which was formally introduced by Sri Sankardev, the 15th century Vaishnava saint of Assam. Ankiyā Nāt, etymologically referring to a play comprising only one act, is not an isolated development. It is the result of the of the different theatre traditions prevalent in India. Ankiyā Nāt maintains several of the principles of classical Indian theatre but at the same time has incorporated into it folk elements which actually are far older than the set classical principles.

Keywords: Ankiyā Nāt, Classical Indian theatre principles, folk elements, Bhatima, Bhaona, Sutradhara, Puppet Dance, Oja-Pali.

Towards the later part of the Middle Ages when in Europe appeared kind of plays like Morality or the Interludes, there emerged at the same time in Assam a higher kind of theatre tradition. It was Sri Sankardev, the preacher of Eka-sarana Nama Dharma, social reformer, poet-dramatist, who formally initiated the Assamese drama and theatre in the early 16th century by composing and presenting a type of drama which is known as Ankiyā Nāt. His devout disciple Madhavdev also followed his master and wrote several plays. Apart from them though tried by many except one or two including Gopaldev, others had failed to retain any real significance in their writing. Later dramatists only copied Sankardev and Madhavdev. Eventually, though plays were produced in the manner of Ankiyā Nāt up till 19th century, it lost its old glory in the hands of mere imitators and as such could not contribute towards the development of Assamese drama. The Ankiyā Nāts of Sankardev had in them features of Sanskrit drama that he came across with when he undertook a twelve year long tour around different pilgrimages of India of that time. But he was equally aware of the indigenous folk traditions of not only of Assam but of the other parts of India and which he incorporated into the Ankiyā Nāts. This paper would make a humble attempt to discuss the key features of Ankiyā Nāt and also highlight some of the of the elements of Classical Indian drama and folk elements in it.

Ankiyā Nāt: The exponent of this form of theatre Sri Sankardev did not call his plays Ankiyā Nāt. The term was given by the later playwrights to designate all sorts of one-act plays composed by the Vaishnavite writers. There have been a lot of discussions regarding the actual significance of the term Ankiyā. Thematically they centre on the episodes of God Vishnu or his various manifestations. On the other hand, they do not match the usual one-act plays in Sanskrit like Anka, Viṣṭi, etc. It is
English Across the Curriculum and Across the Classrooms
- Shahnaz Begum

Abstract: As the World English Project is being popularized more and more, the reasons for studying English also have been renewed. Teaching second-language learners to understand, speak, read, and write in English has become a key aspect of instruction for today's classroom teachers. This paper attempts to take a view of the present state of teaching young learners how to acquire English not only as a subject but also as a content language utilising the method of CLIL, so that both the problems of teaching English across the curriculum and across the classrooms may be conveniently addressed.

Keywords: World English, content language, CLIL, young learners, curriculum, classroom.

Introduction: In multilingual societies it is common for children to acquire more than one language. Moreover, different languages perform different functions and the domestic language need not essentially be the language of profession, entertainment, pedagogy or commerce. We have often come across Indian children who at the beginning of their educational career show cognition with multiple languages. Since the multi-linguist trait of the Indian society exposes a child to a number of languages simultaneously, he begins to cultivate a meta-linguistic awareness to languages. There was a day when English was taught to the elite and the powerful among us. The British accent of the children thus taught set them apart as a class to be recruited in the army or administrative services. This was the case with children who studied in convents and public schools where they were immersed in the English language from their very childhood. For the children of the general masses English was just a subject introduced in class V. But the same became the medium of instruction for subjects like science, social sciences, mathematics in the higher classes. However, during the past few decades the scenario has completely changed.

Importance of English: As the World English Project (Graddol, 2006) is being popularized more and more, the reasons for studying English also have been renewed. David Crystal in his preface to The Cambridge Encyclopedia of the English Language (2004) offers six good reasons for studying the English language saying that the dominant role of English as a world language forces it upon our attention in a way that no language has ever done before. As English becomes the chief means of communication between nations, it is crucial to ensure that it is taught accurately and efficiently, and to study changes in its structure and use. The way it has turned out during the last few decades English has wholly and solely acquired the position of a world language, spreading its tentacles over the whole globe. This has created an impression that
Search for My Tongue and The Poetry of Sujata Bhatt
- Shruti Singh

Abstract: I have always thought of myself as an Indian who is outside India….and that's the deepest layer of my identity (Bhatt). Sujata Bhatt is bicultural by birth and tricultural by marriage. She was born in Ahmedabad ,India and when she was twelve she moved to United States. Carcanet have published her four collections 'Brunizm' 'Monkey Shadows' 'The Stinking Rose' and 'A Colour of Solitude'.

Keywords: Diaspora, Identity, Multiculturalism, Postcolonialism, Colonialism culture, subjugation, patriarchy.

I have crossed an ocean
I have lost my tongue
from the root of the old one
a new one has

(Nichols ,'Epilogue')

The term 'diaspora' carries a sense of displacement; that is the population so describe finds itself for whatever reason separated from its national territory, and usually its people have a hope, or at least a desire, to return to their homeland at some point if the 'homeland' still exists in any meaningful sense. Diasporic cultural development often assumes a different course from that of the population in the original place of settlement. Over time, remotely separated communities tend to vary in culture, traditions, language, and other factors. The last vestiges of cultural affiliation in a diaspora is often found in community residence to language change and in maintenance of traditional religious practice. Locating Bhatt's poetry in any one of the currently available categories, ranging from English – including the notion of the literature of the South Asian diaspora–proves difficult, as her poetry crosses several boundaries. It can be read as part of a very small minority of poets who can combine different language and cultures, “East and West”. It can also viewed as typical of much poetry now being produced by South Asian Writers; or it can be seen as the expression of an Indian woman who has been living in Germany for a very long time and is thus presenting her very own voice. Sujata Bhatt's experience of expatriation and continuous relocation give her poetry a more 'global' feel as she is a citizen of the world and yet conscious of her unique cultural identity that impacts on her perception of the world and her reconstruction of the past. At the same time, the sense of nostalgia is more pronounced in her poetry as her present family is located outside the India of her past and this is perhaps what makes her cling to the family ties that define her Indian identity. Her home is thus a
Bonded by Love: A Critical Analysis of Divakaruni's *Sister of My Heart* and *The Vine of Desire*

- P.V.L. Sailaja, N. Ramakrishna

**Abstract:** This paper attempts to expose the workings of patriarchy in subjugating women with reference to *Sister of My Heart* (1999) and *The Vine of Desire* (2003) authored by Chitra Banerjee Divakaruni. The paper traces the ups and downs in the lives of two distant cousins, Sudha and Anju. Their lives follow a circular pattern of union, separation and reunion. Divakaruni's *Sister of my Heart* and *The Vine of Desire* depict the coming of age of two sisters in a highly patriarchal society. Though there are several similarities between *Sister of My Heart* and *The Vine of Desire*, there is a great deal of stylistic variation between the two which merit serious study and analysis.

**Keywords:** Patriarchal Society, Women, Love, Marital Relations.

This paper attempts to expose the workings of patriarchy in subjugating women with reference to *Sister of My Heart* (1999) and *The Vine of Desire* (2003) authored by Chitra Banerjee Divakaruni. Divakaruni is a prolific and acclaimed writer who has popular novels like *Mistress of Spices* (1997), *Sister of My Heart* (1999), *The Conch Bearer*, a trilogy (2003-2009), and *The Palace of Illusions* (2008) to her credit. Both the novels analyzed in this paper trace the ups and downs in the lives of two distant cousins, Sudha and Anju. Their lives follow a circular pattern of union, separation and reunion. Divakaruni's *Sister of my Heart* and *The Vine of Desire* depict the coming of age of two sisters in a highly patriarchal society. How they break free from this restrictive mindset in their own unique ways and assert their individuality forms the crux of both these novels. Divakaruni draws the attention of the readers towards the burning issue female feticide by utilizing it in *Sister of My Heart* where Sudha has to choose between her marital life and her yet unborn girl child whom her mother-in-law wants to kill. Susan Chacko, in her book review on *Sister of My Heart*, draws a comparison between the novel and one of Divakaruni's short stories titled 'Ultrasound' which features in her short story anthology, *Arranged Marriage* (1995). Chacko remarks, “The basic plot is an expanded version of the short story Ultrasound in *Arranged Marriage*. Two women friends, one in India and one in the US, are pregnant at the same time; the one in India is forced towards an abortion by her in-laws when an ultrasound shows the fetus to be female.” Sudha and Anju are not even actual sisters, but the bond of love and affection which they share with each other is the strongest and yet the most fragile among all the relationships they make in life. Sudha and Anju know what is in the mind of the other even without speaking. Though separation, misunderstandings and differences crop up between
The Father-Son Conflict in August Wilson's Jitney

- Soumya Jose

Abstract: Immigration and assimilation are among the most wrenching, exciting, disconcerting, exhilarating, and heartbreaking of human experiences. August Wilson, the African American playwright has dealt with the theme of assimilation of the African Americans in his play Jitney. The root cause of the conflict between the father and the son in Jitney lies in the difference in their struggle to gain entrance into the American world of economic power. This paper makes an inquiry into the circumstances that cause the conflicts between Becker and his son Booster in the play, Jitney.

Keywords: Immigration, Assimilation, Masculinity.

Marion Mc Clinton, the director of Jitney in the introduction to the play comments on the universality of the play. “The story of Becker and Booster, a tale of father and son, becomes the legend of every parent and child” (8). Cynthia L Caywood and Carlton Floyd in “She Make You Right With Yourself: Aunt Ester, Masculine Loss and Cultural Redemption in August Wilson's Cycle Plays” remarks that, “many of Wilson's male characters are caught in a double - bind. Measuring themselves by European American men's terms, yet unable to participate in the American capitalist enterprise, they will never be men” (83). The dissension between Becker, the father, and Booster, the son, worsens as Booster tries to become a “big” man by attempting to assimilate into the society by way of engaging in a love affair with a rich white girl. Booster as a young man cannot accept the space allotted to the male by the white society. He battles to claim his manhood. In an interview given to Bill Moyers Wilson asserts: “The people who look around to see what the society has cut out for them, who see the limits of their participation, and are willing to say, 'No I refuse to accept the limitation that you are imposing on me' – that's the warrior spirit. These are the same people who end up in the penitentiary because their spirits lead them” (78). In “Contesting Black Male Responsibilities”, Dana A. Williams observes:

To Booster being responsible means being big at all times and at all costs. As he explains to Becker, killing the girl was answering a sense of responsibility: I thought about you standing there and getting small and Mr. Rand shouting and Susan Mc Knight shouting out that and I realized it was my chance to make the Becker's big again...I thought you would understand. I thought you would be proud of me’(57) (37).

Keith Clark in Black Manhood in James Baldwin, Ernest J Gaines and August Wilson comments on Wilson's blackmen who endeavour to get a
The Female Poignant Human Relationship in Anita Nair's *Ladies Coupe* and Sarojini Sahoo's *The Dark Abode* - Nirmal Sharma

**Abstract:** Anita Nair and Sarojini Sahoo are the best known Indian female writers. Both of them try to portrait Indian female sensibility through their writings. They want to share each and every thing of females without any restriction. Both of them denies the tag of feminism because it will restrict them to write freely. As a human being they want to open up the realities of a human suffering. When they are dealing with females' prospect in *Ladies Coupe* and *the Dark Abode*, they come to this conclusion that females are devoting their lives for the happiness of their families but they are getting biased, tortured and prejudiced treatment. They are not getting their desired love and respect from their family members. This condition makes their relationship poignant. Male and female are the two pillars of society. If there is good and equal understanding then they can have good human relationships. The problem of crisis arises when it is not going on properly. The relationship becomes sad. One colonizes and terrorises the other how can be build good rapport.

**Keywords:** Anita Nair, Sarojini Sahoo, Familial Relationships.

In her second novel *Ladies Coupe*, Anita Nair focuses on different phases of human relationships especially the women undergo in the society. The story is an endeavour to explain how, in life, women play a big role to make good relationships among the concerned people and how they repress and subjugate her which does not always come in identifiable forms, but often under the masquerade of love, protection and the assurance of security. The protagonist of the novel Akhilandeshwari or Akhila is a 45 year old single Indian woman from a Tamil Brahmin family who works as an income tax clerk. She feels that she has never got the chance to live her own life, always fulfilling the roles of the daughter, sister, aunt and the provider. Whenever she supports her family members (mother, sister and two brothers), they are happy with her but when she talks about her own freedom, feeling and desire she is taken otherwise. No one come forward to think for her life. The story of Akhila reminds the readers about the Indian female situation where she is suppose to spend her time to carry out the role of the daughter, sister and breadwinner of the family to gratify their requirements. No one cares about her needs, feelings and desires. As a human being she may have her own desires and feelings which she has to fulfill. After the death of her father, she has decided to care her mother and siblings. She has given the prime time of her life for them but when they grow up no one has taken.
Abstract: In the modern concept of marriage, the young women analyze their role in marriage. They know marriage is an agreement by which not only two bodies but also two hearts get united. Marriage is a very delicate union of two souls. Happiness in marriage depends on the mutual understanding of two minds and the respect they show on each other's feeling. This paper explores Nayantara Sahgal's *This Time of Morning* to bring out how today's young women make lot of efforts to liberate themselves from male oppression by becoming self-sufficient and how they relieve themselves from the ancient grooves and bonds which suppress them for a very long time.

Keywords: Nayantara Sahgal, Feminism, Patriarchy, New-woman Consciousness, Marriage

The institution of marriage is the central pillar on which our society is constructed. The system of marriage is as old as our culture. As changes are unavoidable in course of time in every system of life, there are changes in the concept of marriage also. Modern society has made certain changes in marriage according to its convenience. The modern men and women have different ideas about marriage. Sahgal's characters have different views of marriage quite contrary to the traditional marriage. A woman is passive and submissive sex object to a man and confirms the stereotyped role of woman in traditional marriage. But in modern concept of marriage the young women refuse to be the life-long slave to their husbands whereas they want to be treated as equal partners in life. *This Time of Morning*, the second novel of Nayantara Sahgal, reveals how today's young women make lot of efforts to liberate themselves from male oppression by becoming self-sufficient and how they relieve themselves from the ancient grooves and bonds which suppress them for a very long time. The story reverberates with new shocks, sensations, scandals and intrigues. The change of eras and clash of values cause a melodrama of high sensitivity, as they involve the private lives of the bureaucrats and politicians alike. In an age of impermanence, Sahgal's fictional concern for values is of vital and fundamental importance. The value that she pin points consistently and profoundly is freedom as a pre-requisite for all human achievement. Separateness, aloneness, alienation and agitation are the various forms of the experience of individuals that enables her characters to realize freedom in its different aspects. Thus Rakesh and Rashmi, Arjun Mitra and Uma, Kailas and Mira, Kalyan and Nita get integrated as individuals through
Religious Uniformity in Mitch Albom's

*Have a Little Faith*

- Sneha Thakur

**Abstract:** The purpose of the title paper is to show the equality in diverse religions. There are various different religions in this world and every religion has its own beautiful rituals and customs. People chase religion blindly even if they do not know what religion actually teaches. They commit different non-acceptable acts on the name of religion. Albert Lewis and Henry Covington were two men who dedicated their life towards the true meaning of religion: Service to Humanity. Their life gave the readers an opportunity and curiosity to discover about various religions. Albert helped people without concern their religions, because religion does not instruct discrimination. It is a Man who creates differences. There are diverse religions and it is up to people if they desire to experience them and learn something good from them. The religion means the duty, the duties which we are here to perform. Religions are different but the faith is the same, the faith on God, the faith to serve the Humankind. It does not matter which religion we belong to. What matters at the end- are your deeds. Religion teaches to love as we all are connected and because we are connected we should respect all the religions in equal manner.

**Keyword:** Mitch Albom, Religious Literature

Mitchell David "Mitch" Albom (born May 23, 1958 in Passaic, New Jersey, U.S) is an American best-selling author, journalist, screenwriter, dramatist, radio and television broadcaster and musician. He has written six books and his works include Non-Fiction, Young Adult Fiction and Religious Literature. He is also well known for his philanthropic work in Detroit, Michigan. He is a Columnist in Detroit Free Press. Having achieved national recognition for his sports writing in the earlier part of his career, he is perhaps the best known for the inspirational stories and themes that weave through his books, plays and films. *Have a Little Faith* written by Mitch Albom, is a factual story of Two Men, Albert Lewis and Henry Covington, who had a hectic Life, working as a sportswriter and didn't have sufficient time to spend for his old same religious rituals. Though he had spent his childhood & teenage in learning secular and religious studies, his faith on God, on Religion, on Rituals was somehow diminishing with time, until he met Albert Lewis, the man of God. Albert Lewis was a Rabbi, a Jewish religious leader and teacher of Jewish Law and had a Synagogue, a place or building where Jewish people go to pray or to study their religion, in New Jersey Turnpike. Albert Lewis gave his entire life to humankind, to teach them to have belief, to do good things, to help others, to do charity and to love the most precious incarnation of
Portraying Contemporary Life on Poetic Canvas: A Critical Appraisal of the Select Poems by I.H. Rizvi

- Shelly Mannan

Abstract: A prolific and widely acclaimed poet, I.H. Rizvi has penned a dozen verse-collections. A keen and minute observer of life as he is, Rizvi portrays the panoramic view of life on his illimitable poetic canvas. He practices poetry on varied themes, to quote a few: dehumanization, decomposition of value-system, political hypocrisy, social inequality, religious bigotry, sexual exploitation, lesbianism, sex, terrorism, love and nature. His originality, vivid portrayal, concrete imagery and figurative expression sliced with harsh reality of life, lends a unique charm to his verse. Certainly, he belongs to the generation of intrepid and modern poets who dare to bring alive the dilemma of man in the modern world. His concern over life is multi-faceted. His soul gets perturbed to see the malaise, dismal and drab spectacle of the wasteland of life. Matthew Arnold spent his career in hammering the thesis that poetry is a “criticism of life.” Interestingly, the major part of Rizvi’s poetry, falls squarely under this definition. His poetic mission is to set things right and bring cathartic transformation in life. Apparently, his poems read simple but they carry deeper and richer meaning in themselves. The probe into Rizvi’s poetry undertaken in this paper establishes the fact that he largely focuses on contemporary life and living with a keen desire to promote general goodness. His sole objective is to bring happiness and harmony to human life.

Keywords: Contemporary life, living, Indian poetry in English, satire, irony, resentment, anger, visual imagery.

The Objectification of Women in the Poems of John Donne

- Itishri Sarangi

Abstract: Poetry of John Donne could be seen as mocking and ridiculing woman. He often uses them as an object for the subject of his poetry. Donne seems to be obsessed by women whose liking for them is merely for the joy of his poetry. His private utterance of action in the physical aspects of lovemaking and intimacy uses women as an object.

Keywords: women; eroticism; objectification.

One can see a male-centred outlook in the poetry of Donne, where women are presented as objects as seen from the male perspective. The Petrachan poets always showed the positive side of a woman and considered them to be deities where Donne was an exception. Donne mostly portrayed the negative side of a woman in his poetry. His poetry reflects his misogynous attitude and reflects their shortcomings in his poetry. His poetry describes an uneven relationship between him and his beloved. The beloved is inaccessible to him and his act of love hardly has any conclusion. “While the writers of Renaissance Europe adapted their work to make Petrach, opting for a yearning love to longingly write “elaborate poems about remote ladies who had enormous power over their love”, Donne, quite revolutionary rejected the common poems and wrote in such a way that represented “women at times as equals at others as despicable creatures” rather than “perfect and distant beauties who can ennoble their men” (Hadfield 56). Donne is often seen as mocking and ridiculing women, playing with their emotions, using them for humour, sometimes playful and sometimes serious and behaves like a chasing man who courts a woman he come across but will never have for his own. The woman is perceived as “Femme Fatale” sometimes as vampires, enchantress, whore etc. The Curse by Donne deals with Femme Fatale. Donne hysterical lust and his description of women bodies pull him to criticism and his works often seems not readily acceptable. His egalitarian works are even in the prescribed syllabus for graduate courses. His private utterance of action in the physical aspects of lovemaking and intimacy uses women as an object. Donne metaphor says Low “reduce the women to an object (...) and seek to explore, and fully posses that object” (Low 39). Most of the poems of Donne conveys his misogynistic attitude; his expression of anger towards his partner may it be a lover or wife. Women Constancy, Donne tries to escape out of the relationship and prefer not to fight with her woman for the lack of constancy. Good Morrow describes his earlier love as flimsy. Woman's loyalty to man is questioned and Donne seems to be cynical about women for he thinks the actions of women are insincere and motivated by self interest. “Donne gained a comfortable inheritance, which he
Post War Trauma in Partition Novels
- B. S. Roy

Abstract: The tragedy of partition of the Indian subcontinent led to public frenzy, communal hatred, and large scale sectarian violence. Naturally, the unimaginable suffering and bewilderment of the people of the subcontinent has become a passionately favourite theme with the Indian and Pakistani writers, like Khuswant Singh and Bapsi Sidhwa. The paper showcases the extreme ill-will and hatred among the various religious groups against each other in the wake of the partition and the slaughter that took place because of their hatred against each other.

Keywords: War, Trauma, Partition, Khushwant Singh, Bapsi Sidhwa.

The tragedy of the partition encounter has given rise to fictional explorations with an attempt to define the inner turmoil and social complexes that plagued the subcontinent. The vast volume of partition fiction in English, Urdu, Hindi, Bengali and other languages of the Subcontinent faithfully records the gruesome human disaster in the wake of partition. The incredible suffering and bewilderment of the people of the subcontinent has been a favourite theme with the Indian and Pakistani writers. This paper intends to showcase the hatred amongst Hindus, and Sikhs for Muslims and vice versa in the wake of the partition of the subcontinent, Hindustan into India and Pakistan and also the slaughter that took place as a result of this hatred. Khushwant Singh's *Train to Pakistan* (1956), Atia Hussain's *Sunlight on a Broken Column* (1961), Rahi Massom Raza's *Adha Gaon* (1966), Bapsi Sidhwa's *Ice Candy Man* and the poems of Faiz Ahmed Faiz are some such examples that attempt to give us an insight into the public frenzy, communal hatred, extreme disintegration and large scale sectarian violence. The two novelists witnessed the partition turmoil themselves as Khushwant Singh was thirty at the time of partition and Bapsi Sidhwa was only eight years old in 1947. Khushwant Singh is a renowned Indian writer whereas Bapsi Sidhwa originates from Pakistan. Both share the same theme of partition and post-partition turbulence in their novels. They uphold their own unique mirrors to reflect upon the physical tortures and psychological outbursts that became the order of the day when the division of the subcontinent into Pakistan and India was announced. Both the novelists paint a vivid picture of the separation between the Muslims, Sikhs and Hindus in the summer of 1947. The theme of exile, of belonging and non-belonging is a common link between writers from post-colonial cultures. In the two novels, i.e. *Ice Candy Man* and *Train to Pakistan*, all the events are based on facts but rendered into fiction with skillful artistry.

Plot Construction in *Train to Pakistan*: *Train to Pakistan* pictures a moving account of the tragedy of Partition, in the small Indian frontier
Discipline, Punish and Repress: Political Control in *Marubhoomikal Undakunnatu* and *Waiting for the Barbarians*  
- Suresh K.S

**Abstract:** The power to punish, with the body of the victim as its main target, is the most visible form of political control and is exercised to transform society in expected ways and to correct ‘deviant’ behaviour. The machinery of power employs discipline to subjugate bodies and manipulate minds. Ideology constitutes individuals as human subjects by investing them with a fallacious sense of coherence and centeredness necessary for their agency within society. Further, individuals are interpellated to feel that they are exercising a choice when they do not have any options. Control structures are built around individuals who are not aware of the existence of these structures, and privileges pass onto the hands of a few. The fictional work of the Malayalam writer Anand and the South African novelist J.M. Coetzee problematize and negate the ideological framework that marks the physical repression of individual subjects who suffer at the hands of forces outside their control and which are capable of controlling them. This paper reads Anand’s *Marubhoomikal Undakunnatu* and Coetzee’s *Waiting for the Barbarians* as texts that countenance the transaction of power on human subjects.

**Keywords:** Power, Ideology, Subversion

Human history has been a history of the struggle for power between different social classes, motored by the competition for economic, social and political advantage. It chronicles the operation of power on individuals which dominates, subdues controls, corrects, punishes, disciplines and exploits them, and manipulates their behaviour, attitude and character. Individuals are made to conform to certain prescribed standards of attitudes/behaviour and, as a consequence, are rendered alienated, deskillled and reified. Power is exercised not merely as an obligation or a prohibition on those who do not have it, but as Michel Foucault put it, it invests them, is transmitted by them and through them, just as they themselves, in their struggle against it, resist the grip it has on them. The ruling class in all societies holds State power, which operates through the possession and exercise of what Louis Althusser calls the State apparatus. Class societies are maintained through the Repressive State Apparatuses (RSAs) and the Ideological State Apparatuses (ISAs), which function ideologically. The power to punish, in all political discourses, is the most visible and trenchant instrument of political control. Inasmuch as it penalizes the perpetrator of a crime (or
Abstract: Amitav Ghosh is a novelist of unusual variety, in whose works “…travel, history, cultural commentary, political reportage shade into one another, the whole permeated with ruminations on freedom, power, violence and pain”. Since the complex and fluid identity of people caught in the vast web of colonial expansion in the 19th. and early 20th. century is a dominant and recurrent theme in Ghosh's novels, the plight and fate of the large number of migrant labourers frequently appears in them. This paper traces Ghosh's depiction of the plight of the Indian indentured labourer – especially those involved in the opium trade – in his novels 'The Glass Palace', 'The Sea of Poppies' and 'The River of Smoke', which are particularly evocative of the ruthless exploitation akin to slavery practiced upon the migrant labourers from India by the colonial powers. Most of these labourers were of the poorest of the poor, families displaced from their traditional occupations and habitations by the inexorable movement of the machinery of colonial economy. A reading and analysis of Ghosh's depiction of these poor labourers not only serves as a reminder of the untold misery and human degradation that lay at the heart of much of the colonial enterprise but also places the events of the contemporary globalised world into sharp focus.

Keywords: Amitav Ghosh, Sea of Poppies, The Glass Palace, labour migration, opium, colonial economy, alienation, displacement
Quest For Identity in Shashi Deshpande's Small Remedies

- Neeta Puranik

Abstract: The paper focuses on Shashi Deshpande's Small Remedies which is a well documented record of struggles and success, fight and frustrations of her protagonists. The author highlights that subjugation and suppression has been the destiny of women. But her struggle for life and survival and to define her identity in a world that is predominantly patriarchal is the most dignified way to live life. Shashi Deshpande draws two parallel characters – Savitri Bai Indorkar and Leela. The paper traces the journey of Bai and Leela who are whistleblowers navigating their roles in the society crossing the social, traditional barriers.

Keywords: Struggle, success, rebellious, emancipation, doggedness.

There have been voluminous Indian English writers who have found the Indian way of articulating in English the reality of India. The great trio of Mulkraj Anand, R. K. Narayan and Raja Rao started the journey of introducing India to the west. The path-breaking novel Midnight Children in 1981 opened the gateway to Indian English writers giving vent to Indian colours in ex- colonizers' language. Amitav Ghosh, Upamanyu Chaterji, Vikram Seth, Rohinton Mistry, Shashi Deshpande and many more of them brought a major shift in the tradition of Indian English fiction tracing and highlighting India's social, economic, political and cultural identity through their works. Interestingly after independence a new wave of feminism has also aroused the sensitivity of new generation of women writers. Ruth Prawer Jhabwala, Shashi Deshpande, Anita Desai, Jhumpa Lahiri, Nayantara Sahgal, Manju kapor are few names who could identify very well with Indian women's psyche hence have articulated the humiliations and hurt, anguish and agonies, disillusionment and disgustment that had become age old destinies of women in a quite convincing manner. Shashi Deshpande, however, is one of the most confident voices representing Indian middle class women. Introducing Shashi Deshpande's The Legacy and Other Stories G. S. Amur confirms that to preserve women's identity as wife, mother and most important of all as human being is the major concern of Shashi Deshpande while depicting her protagonists. Shashi Deshpande's Small Remedies is a well documented record of gender anomalies existing in society. In her attempt to being vocal for the cause of women's emancipation she shares the burden of millions of Indian women who are fulfilling, confronting, and modifying cultural traditions. Betty
Representing The Unrepresented:
Bapsi Sidhwa

- Bimal Kumar

Abstract: Bapsi Sidhwa, an award winning Pakistani Novelist, also known for her social activism has come to fore in the current decade with a sincere concern for women's issues, especially of Indian subcontinent. She vivaciously strives to capture and steer our attention towards the female suffering against patriarchy and centuries old customs and conventions. Though her fictional canvas ranges from issues of traditional concerns to contemporary challenges, her trajectory scans many controversial and dialectical issues from pre-independent India to the great partition of 1947 and its aftermath. Many of her Novels have been adapted to screen versions which have turned out to be sensational success and a landmark in the genre of serious cinema. The novel and film “water” (2006) is the quintessential example of her clinical objectivity and subjective social concern. One is galvanized to appreciate the complexity of gendered power relations that Sidhwa portrays and comes to realize how she breaks free from the hegemony of patriarchal partition narratives and provides a distinct female counter-narrative. Her major novels like 'The crow eaters, 1980, 'The Pakistani Bride', 1983, 'Ice candy man' 1988, 'Cracking India' 1991, valiantly take up women's issues, the complication of colonization, and the bitterly divided quagmire of partition and re-evaluate and re-examine the socio-cultural mores that shaped the destiny of the Indian subcontinent. Though Sidhwa is versed in four languages she ingeniously chose to express herself in English because she intended to reach out to the world-audience beyond the boundaries and borders of the subcontinent and address the issues of the weaker sex and raise voice for their natural rights and deserving share in the pleasures and bounties of this earth. We encounter a world that is squalid and terrifying but there is a sincere attempt for redefining and reconstructing the social myths, mores and parameters which could accommodate the freedom and individuality of female species and feminine grace with respect and honor. Sidhwa truly represents the unrepresented half of humanity at large with candor and cautious stance.

Keywords: Clinical objectivity, subjective social concern, patriarchal narratives, quagmire of partition, challenging conventions, representing the unrepresented.

Bapsi Sidhwa, born in Karachi and brought up in Lahore is acclaimed by the Times as a 'powerful and dramatic novelist' and the New Statesman describes her as 'an affectionate and shrewd observer……a born story teller.' Apart from her innate flair for creative writing, she has taught in the United States and is a famed social activist. She represented Pakistan
Fractured-ness and Tight-lipped Mode of Writing in Andrew Motion's Poems

- Dora Thompson & Rupali Londhe

Abstract: Andrew Motion, the 'Term poet Laureate 'tries to articulate many of his thoughts diplomatically and weave them into something that seems to be a fragmented whole. Though he intends that his readers see clearly through what he wants to say, he leaves a breath of disappointment in them while wrestling to relate between what he says vs. what he means. This paper intends to strike a difference between art and life, reality and imagination, virtual and superficial.

Keywords: Oblique and tight-lipped narratives, distinctive obliquities, postmodern-romantic sensibility

My poems are the product of a relationship between a side of my mind which is conscious, alert, educated and manipulative, and a side which is as murky as a primeval swamp. I can't predict when this relationship will flower. If I try to goad it into existence I merely engage with one side of my mind or the other, and the poem suffers.- Andrew Motion

Andrew Motion's oblique and tight-lipped narratives of the mid seventies seemed like the beginning of a new school. The title of his second collection, Secret Narratives (1983), was the key to his technique at this time. But his poetry was more exotic, more playful and withholding than any of the emotionally transparent poets. In his poems, Motion tries to articulate many of his thoughts diplomatically and weave them into something that seems to be a fragmented whole. Though he intends that his readers see clearly through what he wants to say, he leaves a breath of disappointment in them while wrestling to relate between what he says vs. what he means. Such poems are novelistic but the stories often involve narratives that are shockingly interrupted, as in “The Letter”, the poem that won him the first Arvon Poetry Competition in 1980. In "The Letter," (Dangerous Play: 1974-1984 pg 12) a secret narrative of love and death during the Second World War, indicated how his work would develop. Years later, a woman remembers finding the body of a German Pilot, scrambling off to the hills to read a love letter and seeing the pilot crash to death,

Now I am hardly breathing, gripping|The thin and paper and reading write to me.|Write to me please. I miss you my angel.|Almost shocked, but repeating him line by line,”|“I still imagine him there exactly.|His face pressed close to the sweet-smelling grass.|His legs splayed wide in a candid unshamble V|“Almost shocked, but repeating him line|By line and watching the words jitter |Under the pale spidery shadows of leaves”.

The book is a collection of poems consisting of vivid surfaces and considerable depth. The Financial Times wrote of Dangerous Play 'the arrangement of this collection…..is a triumph, each section enhancing
Re-telling of Myths in Githa Hariharan's
*Thousand Faces of Night*

- Priyanka Vaidya

**Abstract:** In the paper entitled “Retelling of Myths in Githa Hariharan's *Thousand Faces of Night*”, myths are revisioned, rewritten, and retold from a female point of view, it differs from the male discourse, especially by contrasting myths form the *Mahabharata* with stories from the Sanskrit. It depicts women's lives and struggle across generations and barriers of caste and class. Marriage becomes an instrument of female exploitation and subjugation. Myths are reanalyzed, rewritten and retold from the feminine perspective. It interrogates the patriarchal assumptions of original tales; it analyzes *Mahabharat* from the feministic perspective telling not of Karna, Arjuna or Bhima but of Gandhari and Amba. It shows that the females belong to different groups but their identity is same and that identity is of the caste 'other'. Every myth, in the name of religion exhibits women's suppression. The main protagonist, Devi, passes through the 'thousand faces' of one night, darkened by the patriarchal hegemony, family responsibilities and Indian traditions. Survival is the highest ideal in the struggle ridden life of women. The old myths are eroded, new, woman-centered myths are formed and the female protagonists are empowered to ask questions, seek answers and revive power-structure.

**Keywords:** Myth, Discourse, Subjugation, Feminine, Patriarchal, Suppression, Hegemony, Survival, Struggle, Power-Structure.

*The Thousand Faces of Night* is a feminist writing in which myths are revisioned, rewritten, and retold from a female point of view. The focus of the novel is on the inner lives of women, the 'inner spaces' are reflected in detail in the context of myths and stories. It presents how the female point of view differs from the male discourse, especially by contrasting myths form the *Mahabharata* with stories from the Sanskrit. It presents a subtle and tender tale of women's lives in India, brings alive the internal lives of Indian women. What makes a dutiful daughter, wife, and mother? What makes a good Indian woman? (*TFON Cover Page*) This depicts women's lives and struggle “across generations and barriers of caste and class (Bharucha, 363). The post-colonial woman novelist, Githa Hariharan, primarily engaged in the portrayal of women characters, travels in her first award winning novel in the marriages, old traditional values, stories and myths, desires and loneliness in the lives of Indian women. Marriage becomes an instrument of female exploitation and subjugation leading to lack of communication, seclusion, emptiness and helplessness. *Thousand Faces of Night* is not just a feminist piece of art but it is a great writing wherein myths are reanalyzed, rewritten and retold from the feminine perspective, focusing on the inner lives of women.
Use of Tricksters in Gerald Vizenor's Fiction

- A.P. Shesh

Abstract: The present paper aims to present the tricksters presented by the Native American writer Gerald Vizenor who is known as the master of postmodernism. Several themes, oral and literary traditions bearing their Native heritages reflect through the writings of Native American writers. Their works contribute to the mainstream of American Literature. Gerald Vizenor has published many traditional narratives. He is known for his Anishinaabe heritage. In some of his works he has used trickster characters. The writer has tried to transform the trickster tale cycle into the literary dialogues. Vizenor has introduced tricksters to literature to promote various issues related to Native American life today.

Keywords: Gerald Vizenor, trickster, postmodern, native american.

Gerald Vizenor is one of the eminent Native American authors writing today. He has many remarkable genres of literature to his credit. He began as a poet, but today he has several prose and fiction in his name. He is known as the master of postmodernism, he also uses the trickster characters in his novels. The word "trickster" first appeared in the Oxford English Dictionary in the eighteenth century, where it was defined as "one who cheats or deceives." The term was adopted by scholars of literature and folklore from the nineteenth century onward, used to designate a wide range of rascals from the "wise fools" in Shakespeare's plays to the prankster "phookas" of Irish legends. Tricksters may be of different nature and quality. In all cultures, tricksters are both folk heroes and wanderers on the edges of the community, at once marginal and central to the culture. Tricksters challenge the status quo and disrupt perceived boundaries. Whether foolishly, arrogantly, or bravely, tricksters face the monstrous, transforming the chaotic to create new worlds and new cultures. Just as tricksters redefine American culture, they reinvent narrative form. The trickster's medium is words. A parodist, joker, liar, con-artist, and storyteller, the trickster fabricates believable illusions with words—and thus becomes author and embodiment of a fluid, flexible, and politically radical narrative form. The trickster's resurgence in the fiction and the criticism of women writers of color suggests that the age-old trickster has not lost relevance in the modern world; rather, the trickster has become a key figure for personal and cultural survival in twentieth-century America. Trickster can be an agent of creation or destruction, a cunning hero or a predatory villain; most often he is an ambivalent figure, shifting back and forth from one mode to the other. In some tales, his tricks allow humankind to obtain fire, language, laughter, song, sacred rituals, hunting, and love-making skills,
Short Stories

(Continued from the last issue)

An Indian Bull in the American China Shop

- N D Dani

Abstract: In the last issue you met MrDev, a man of fifty-something, with an incorrigibly romantic heart and strange notions about the land of Uncle Sam – which he has picked up from his stray reading of books from or about America. He gets a chance to visit USA. Being a bumbling type and having little understanding of the rules of life in the West, he blunders, fumbles, stumbles and finds himself frequently caught in funny situations, one after the other. Frequently mistaking the American way of life for what it is not, he makes a complete fool of himself. This is the fictionalized real-life account of an Indian who stares, gawk-like with his mouth agape at a world which to his Indian sensibility is confusing and perplexing. Not having much understanding of how to behave in a new country, he comes in for mild but cold disapproval at the hands of his American hosts. There are more surprises – of the embarrassing variety – in store for him. His bewilderment ends only with his taking his flight back home on Air India flight. (Now read further)

But that piece of knowledge would come to him only in the evening when his son returns from office. At the moment, he was terribly impressed by Americans' memory of Mahatma Gandhi's borrowing of the idea of Civil Disobedience from Emerson. His head full of Gandhi and Emerson, he pushed the heavy glass door of the library. This was his fourth visit to the library. On his first day he had taken a smallish book against his son's library card and as he was a voracious reader he had finished the book in two days and brought it to return it to the library. But first he wanted to run his eye over some mags. He seated himself in a cosy chair and began to browse. Putting the mag back on the stand, a certain 'The Hartford News' caught his eye. He picked it up and was delighted to see news about Rocky Hill in it. Back home in India the mofussil dailies were a shabby lot compared with this clean white local daily. “Even their mofussil dailies are much much better than ours”, thought Mr Dev. He had always been a fan of the West and America was the last word in everything for him though he could not tell you precisely what that 'everything' was. He told himself he would tell his friends back home this fact about the American suburban dailies. He looked at his watch. “Time for son to come back home,” thought Mr Dev. He got up from his perch and proceeded towards the main counter to return the book. He stood before the busy lady for a few minutes. The lady had a few books piled on the counter in front of her and she was making some calculations. MrDev didn't follow what she was doing. After collecting money from the man standing in front she moved on to stamping dates on some cards which she inserted in the books lying before her. MrDev was not used to
further to Mr Dev. More china was waiting to be kicked by the Indian bull that Mr Dev had turned himself into in America. At the 'Identity check counter' the lady officer requested him most politely, “Sir, could you take off your goggles, please?” Mr Dev, always looking for a chance to say something funny, took off his glasses but thought of something funny to say to her. The lady gave him the nod. But before he moved on he decided to say something smart and funny. “Do I look the same person without my goggles, madam?” He thought the lady would be heavily amused by this joke. Mr Dev thought highly of his laughter raising capacity. This capacity was multiplied manifold by the presence of beautiful women. However, here was a surprise in store for him. The lady didn’t even smile at his words. As Mr Dev moved on he said ‘thank you’ to the officer. Most unexpectedly and most un-American, the lady returned no answer either in words or by facial gesture. It took Mr Dev several hours to realize that the lady, far from being amused by his silly joke, in fact disproved of his non-seriousness at work time. It took Mr Dev some time to realize that for Americans work and nonsense do not go together as they frequently do in his native country. Another culture shock for Mr Dev, before he entered the non-stop Air India Boeing flight back to New Delhi.

(Concluded)

Thinlanga … (A Mizo folktale)
- Margaret L. Pachuau

Abstract: Thinlanga literally means one whose liver is exposed. This folk narrative from the Mizo denotes the significance of the belief in the grotesque and the dimensions of power that are inherent within the same.

A long time ago in an isolated village, that was located deep down in the forest in Mizoram, there lived a formidable young man. He was huge and hairy and possessed a horrible countenance. What made him all the more frightening to perceive was the repulsive manner in which his abdomen was formed. The area around his liver was slit wide open and because of this, his liver was exposed for all to see. Due to his ghastly appearance he was called Thinlanga (one whose liver is exposed). The man was very conscious of his ghastly appearance and he would cover the exposed part of his body with a profusion of leaves, but in spite of this as his appearance was so appalling, all those who came into contact with him would be very frightened. Thinlanga was thus a recluse and he was forced to live in the forest all by himself. However he was a good singer and he knew how to play the flute and in this manner he would spend his days bereft of human company. One day three young maidens came to the forest in which Thinlanga resided in order to gather firewood. Even as they were in the process of gathering the wood for fire they made a pact between themselves by saying, “The one who is unable to lift her bale of
wood, I was left behind. Suddenly I realized that there was a man near
the spot where I was standing. He was humming and singing all by
himself. I requested him to help me and he agreed on the condition that I
would not look at him at any time. Though I agreed to his request, I was
filled with curiosity and when he came to help, I looked at him from the
corner of my eye and I realized that the portion near his liver was open
and it revealed a wide gaping hole from where his liver was totally
exposed. It was a horrifying spectre… it was gruesome…” the young
maiden gasped.

Thinlanga had been hiding near the house and immediately after the
young maiden had finished narrating the tale, he reached out for her
from a gap in the wall which the young men had forgotten to fill and he
carried her away, in wild oblivion. And the hapless young maiden was
lost, never to be seen again.

in honor of Ms. Sarah Russo, mother of our dear Albert Russo, Advisory Committee Member,
Labyrinth. This award is established in memory of Sarah Russo, to commemorate her support of
young writers and her love of literature. This wonderful woman left this world on 24 March 2013
to join her loving husband in heaven. The couple had a great admiration for India and its peoples,
which they visited several times with always so much pleasure and empathy. Honorable Sarah
Russo believed that the Indian people had so much compassion and under-standing in the
moments of hardship. She always used to enjoy reading Labyrinth. The classic Indian film Mother
India was one of her favorite movies, for its sheer humanity, its description of people struggling
for life and their solidarity, its magnificent Indianess, and, of course, for its artistic quality.

Sarah Russo Award for Literary Excellence in a form of a certificate from Albert Russo and an
humble sum of ₹ 2100/-, is a token of appreciation to thank and honor the authors and celebrate
the power of the written word. This award recognizes an outstanding piece that shows the
highest literary merit, in and of itself, as a creative or scholarly work. Writers do not apply for the
prize themselves. Each Labyrinth contributor will be a participant in this contest. Albert Russo
sponsors this award. Award of the previous year will be announced in Labyrinth January Issue of
the new year.
Labyrinth welcomes the submission of unpublished Research Papers, Creative writings, Review of books, including both scholarly and literary works of relevance to the journal's prime area of interest along with the Certificate that the article/paper submitted is original and unpublished. Every article is evaluated anonymously by a minimum of three referees. Only full paper (details mentioned below) as a single MS-Word file as email attachment would be considered for publication.

**Kindly note that:**

- Articles should not exceed 4000 words.
- The Author's Name, Institution, Bio-note, Postal Address, Contact Number should be mentioned in the Title Sheet.
- Also required are Abstract (Max. 200 words) and Keywords.
- Let the Title of Books be italicized.

Labyrinth requests its contributors to strictly adhere to the APA Style of Referencing. Please refer to the following examples:

**Journal article:**

**Book:**

**Chapter in Book:**
Website:

The Contributors and Subscribers are requested to mention their Address for Correspondence clearly along with the Contact Number. Papers adhering to the mentioned requisites should be submitted to - dr.lata.mishra@gmail.com on or before the submission dates mentioned below.

DEADLINES FOR SUBMISSION:
January Issue (Vol.5/No.1) : 20/10/2013
April Issue (Vol.5/No.2) : 19/01/2014

SUBSCRIPTION RATES (Institutions & Individuals):
INDIA : ₹ 1350/- (FOUR Issues)
FOREIGN : US$ 125/- (FOUR Issues)

The journal publishes research articles or creative writings of its members only.

MODE OF PAYMENT:
INDIA:
e-Money Transfer :
In favour of LATA MISHRA, A/C No. 32456798831,
IFS CODE: SBIN0030137, BANK: SBI (BRANCH CODE: 30137), KAMPOO, LASHKAR, GWALIOR (M.P.) INDIA, MICR CODE: 474-002 027-KAM
FOREIGN:
Western Union Money Transfer in favour of Lata Mishra.

Editorial Office:
Labyrinth, 204- Motiramani Complex, Naya Bazar,
Lashkar, Gwalior-474009 (MP) INDIA
Contact: +91 751 4074813, +91 97531 30161
e.mail: dr.lata.mishra@gmail.com

Visit us at : www.thelabyrinthjournal.com
Our Esteemed Contributors

- **Bir Singh Yadav**, Associate Professor, Central University of Haryana, Mahendergarh, Haryana.
- **Pinaki Roy**, Assistant Professor, Department of English, Malda College, Malda West Bengal.
- **Ajit K. Mishra**, Sr. Assistant Professor, Dept. of English Studies & Research, D.A.V. College, Kanpur, Uttar Pradesh.
- **Pramila Chettri**, Associate Professor Department of English, Sikkim Government College, Tadong, Gangtok, Sikkim.
- **Uttam Patil**, Head, Department of English, Rajarshi Shahu Arts and Commerce College, Rukadi, Kolhapur, Maharashtra.
- **Bhumika Sharma**, Asst. Professor, Central University of Rajasthan, Ajmer, Rajasthan.
- **S.N. Kiran**, Assistant Professor, Department of English, Tumkur University, Tumkur, Karnataka.
- **Akshaya Kumar Bal**, Lecturer, Dept. of English, HNS Mahavidyalaya, Chandol, Kendrapara, Odisha.
- **Maneeta Kahlon**, Assistant Professor English Department Shanti Devi Arya Mahila College, Dinanagar, Gurdaspur, Punjab.
- **Anjan Konwar**, Assistant Professor, Department of English, Gargaon College, Sivasagar District, Assam.
- **Shahnaz Begum**, Associate Professor, Department of English, Millat College, Darbhanga, Bihar.
- **Shruti Singh**, Lecturer, Department of English, BBD University, Lucknow, Uttar Pradesh.
- **P.V.L. Sailaja**, Research Scholar, Dept. of Humanities & Social Sciences, AUCE, Visakhapatnam, Andhra Pradesh.
- **N. Ramakrishna**, Professor, Dept. of Humanities & Social Sciences, AUCE, Visakhapatnam, Andhra Pradesh.
- **Soumya Jose**, Assistant Professor, The School of Social Science and Languages, VIT University, Vellore, Tamil Nadu.
- **Nirmal Sharma**, Assistant Professor, Department of English, SRM University, NCR Campus, Ghaziabad, Uttar Pradesh.
- **P. Vadivelu**, Principal, Park College of Education, Kaniyur, Coimbatore, Tamil Nadu.
- **Sneha Thakur**, Assistant Professor, Department of English & Foreign Languages, SRM University, Modinagar Campus, Uttar Pradesh.
• **Shelly Mannan**, Asstt. Prof., English, DAV College, Chandigarh.

• **Itishri Sarangi**, Assistant Professor, KIIT University, Bhubaneswar, Odisha.

• **B. S. Roy**, Department of English, B. R. Ambedkar University, Muzaffarpur, Bihar.

• **K.S. Suresh**, Associate Professor, Department of English, Tagore Arts College, Pondicherry.

• **Rajarshi Chatterjee**, Assistant Professor, P.G. Department of English, Darjeeling Govt. College, Darjeeling, West Bengal.

• **Joydeep Banerjee**, Assistant Professor, Department of Humanities and Social Sciences, National Institute of Technology, Durgapur, West Bengal.

• **Neeta Puranik**, Assistant Professor, Department of English, Govt. Hamidia Arts & Commerce, Bhopal, Madhya Pradesh.

• **Bimal Kumar**, Associate Professor, Department of English, S.K.M. College, Begusarai, Bihar.

• **Dora Thompson**, Department of Humanities, Priyadarshini College of Engineering, Nagpur, Maharashtra.

• **Rupali Londhe**, Department of Humanities, Priyadarshini College of Engineering, Nagpur, Maharashtra.

• **Priyanka Vaidya**, Assistant Professor, Department of English, Govt. P. G. College, Nalagarh, Himachal Pradesh.

• **Amit P Shesh**, Assistant Professor, Department of English, Dr. Babasaheb Ambedkar Technological University, LONERE., Dist. Raigad, Maharashtra.

• **N D Dani**, Associate Professor, Department of English, Sri Jai Narain Postgraduate College, Lucknow, Uttar Pradesh.

• **Margaret L. Pachuau**, Associate Professor, Department of English Mizoram University, Mizoram.

The other esteemed contributors are at the Editorial Board of Labyrinth.