

National Seminar
on
**“IMAGINING THE WORLD:
LITERATURE, PHILOSOPHY,
MYTH AND REALITY”**

July, 27th & 28th 2019



Organised by
Department of English
GURU NANAK COLLEGE, DHANBAD
NAAC ACCREDITED GRADE ‘B’
A Sikh Minority Degree College affiliated to BBM KU, Dhanbad

2019

**National Seminar
on**

**IMAGINING THE WORLD:
LITERATURE, PHILOSOPHY, MYTH AND REALITY**

*Souvenir Curated & Conceptualised By
Varsha Singh*

27th – 28th July, 2019

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Department of English
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PASHUPATI NATH SINGH

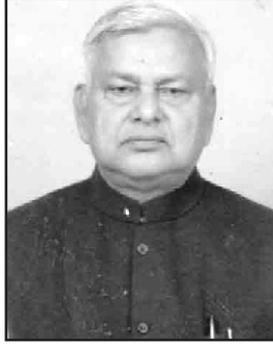
Member of Parliament
(Lok Sabha)

Member :

- Standing Committee on coal and Steel
- Consultative Committee - Ministry of Railways
- Committee on Violation of Protocol Norms and Contemptuous Behaviour of Govt. Officer with Members of Lok Sabha



सत्यमेव जयते



12, Windsor Place
New Delhi - 110001
Phone : 011-23782666
Mobile : 09431115697

Greeting Message

It gives me immense pleasure to know that Guru Nanak College is organising a National Seminar on a theme "**Imagining the World, Literature, Philosophy, Myth and Reality**". Guru Nanak College is one of the most vibrant institutions of higher learning in Jharkhand and has been actively contributing to the needs and demands of society and the nation. I am aptly impressed to see that the organisers have chosen a theme for the seminar which is serious and timely and addresses a broad spectrum of cutting-edge reserch areas in humanities in this post-post modernist era. We stand at a special point in history. We may have things better than ever but we also face world-changing challenges. The increasing capitalization of our world today, oriented towards profit-making, tends to blunt our responses to these challenges. So humanities are needed if we are to succeed in articulating relevant, historically informed and culturally nuanced responses to these challenges. We need to engage the community of scholars in the humanities and establish dialogues across the disciplines for the improvement of all lives. We must never forget that cultures have been fundamentally determined by humanities. My earnest hope is that the papers presented are original and capable of creating new knowledge, and not just repetitions of what other have said, given the low global ranking of India's higher education.

I wish to extend my warm greetings and felicitations to the organisers and participants and covey my best wishes for the success of the seminar and for the publication of the souvenir to be published to mark the occasion.

P. N. Singh
24/1/2019

(P.N. Singh)

Anugrah Nagar, Dhansar, Dhanbad (Jharkhand) Phone : 0326-2307544

राज सिन्हा
सदस्य
झारखण्ड विधान सभा,
राँची



आवास :
21, ओल्ड डॉक्टर्स कॉलोनी
जगजीवन नगर, धनबाद
9431122272 (मोबाईल)
0326-2202272 धनबाद आ0
0651-2480221 राँची आ0



Message

Dear P. Shekhar Jee,

It gives me immense pleasure to learn that Guru Nanak College is organising a National seminar on "**IMAGINING WORLD : LITERATURE, PHILOSOPHY, MYTH & REALITY.**" I hope this seminar will attract students from the world of Literature, Philosophy, History to put up their views. This seminar one of its kind will give a platform for scholars to read, understand and analyse literature. I extend my warm and good wishes to you, the students and the staff for their relentless efforts in organising this event. May the students of your college imbibe with the qualities of human values and become socially conscious, intellectually competent, culturally vibrant and emotionally balanced.

With best wishes on the occasion.

(Raj Sinha)

Prof. (Dr.) ANJANI KUMAR SRIVASTAVA

M. Sc., Ph.D., Postdoctoral Fellow (Zorich, Switzerland)

Former Director, Higher Education, Govt. of Jharkhand.

Former Pro-Vice Chancellor, Vinoba Bhava University, Hazaaribag

University Professor (On Lien Ranchi University, Ranchi)

Vice Chancellor, Biond Bihar Mahto Koylanchal University.

Dhanbad - 826001, Jharkhand (INDIA)



435 F, New Nagratoli,

Ranchi - 834001, India

Mob. : 09431368293

Ph. : +91-651-2560471

E-mail : dranjanikumar.ru@gmail.com

Message

Albert Einstein once said, "Imagination is more important than knowledge. For while knowledge defines all we currently know and understand, imagination points to all we might yet discover and create."

However, the time we live in, technology based attitude being advancing at a rapid rate has threatened one of our most important assets as humans the ability to imagine. Imagination is certainly one of the basic things which makes us humans. But sadly speaking, we have moved towards a path which may end only in fragmentation. The only way to cope up with such situation lies in hands of literature.

I am gland and happy to know that Guru Nanak College, Dhanbad is organizing a two day National Seminar on Imagining the World L Literature, Philosophy, Myth and Reality on 27th and 28th of July, 2019. This has come as great relief to all of us - believers in humanity.

I am sure the host of scholars participating from all around the country will bring rich perspectives to the field.

I, wholeheartedly, extend my best wishes for the success of the seminar.

A. K. Srivastava
19/7/19
A. K. Srivastava

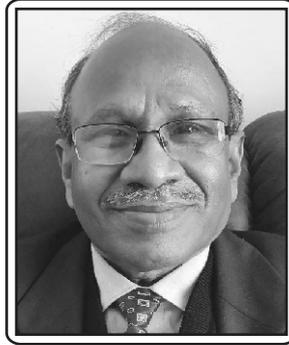
Prof. (Dr.) ANIL KUMAR MAHATO

University professor (On Lien Ranchi University, Ranchi)

Pro Vice Chancellor, Binod Bihari Mahto Koyalanchal University,
Dhanbad - 826001, Jharkhand (INDIA)Resi : Arivindo Nagar (Near A/13),
Harmu Housing Colony, Ranchi - 834002

Mob. : 9835137395

E-mail : anilkumar.mahato@gmail.com

**Message**

It is a matter of great pleasure that Guru Nanak College, Dhanbad is organizing a two - day National Seminar on Imagining the World : Literature, Philosophy, Myth and Reality on 27th and 28th of July, 2019

Literature expands our imagination, our sense of what is possible and our ability to empathize with others - the attitudes which have been disappearing lately. We have turned more technical and less emotional in recent times, which is a great loss for the soulfulness of society.

I hope this seminal will try to delve deep in order to find newer ideas and also some way to retrieve the soulfulness.

I wish the organizers of the seminar grand success !

(A. K. Mahato)

From the Proctor's desk!



Message

I am delighted to know that Department of English of Guru Nanak College, Dhanbad is organising National Seminar on the topic **“IMAGINING THE WORLD: LITERATURE, PHILOSOPHY, MYTH AND REALITY”**. on 27th & 28th of July, 2019.

I believe that thoughts shape reality and conquer our dreams. Further, our dreams turn to reality when we instrument our thoughts abiding with social myths and imaginations.

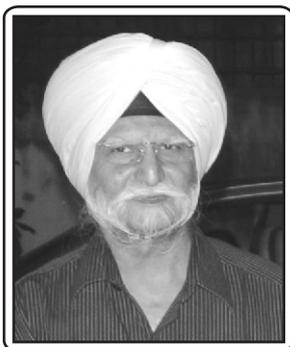
I also believe that the spectral topic will tap every individual's thoughts and will allow them to showcase their personal vision as a window to the world. I do hope that this National Seminar will be successful in exploring its aspiring Vision and Mission.

I wish all participants a pleasant and productive time.

My sincere greetings and best wishes to the organisers in this endeavour.

Dr. Meena Shrivastava
“PROCTOR”

Binod Bihari Mahto Koylanchal University, Dhanbad



Rajinder Singh Chahal
President
Guru Nanak College
Dhanbad

Message

Guru Nanak College, Dhanbad has always endeavoured to achieve excellence in all fields, academic being the core.

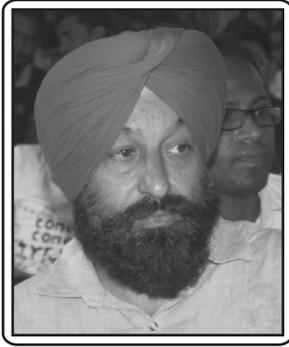
Besides class lectures, the College provides enriching educational experience through youth festivals, seminars and sports alike.

Seminars provide platforms for dialogue whereby teachers assimilate more knowledge and embellish themselves through interactions to stay abreast with the latest. A futuristic oriented, liberal, creative and interactive teacher only can keep pace with the developments taking place globally and exponentially.

Romain Rolland, the French writer in his “Declaration of the Independence of the Spirit” just after World War I stated urging writers to free themselves from “compromises”, “humiliating alliances” and “hidden subservience” and asked them “Commit ourselves never to serve anything but the free Truth that has no frontiers and no limits and is without prejudice against races or castes.”

I believe the topic selected for the present seminar by the Principal, Prof. P. Shekhar and the Organising Secretary, and the team in the Department of English truly relates to creativity and free thought; tools that are so necessary for making the society a saner place to live in.

My best wishes to Prof. Shekhar and wish the seminar resounding success.



Diljaun Singh Grewal
Secretary
Guru Nanak College
Dhanbad

Message

It gives me immense pleasure to extend my support and best wishes to the organising team and participants coming along from all around the country at the onset of two-day National Seminar organised by Department of English, Guru Nanak College, Dhanbad.

In my view, nothing is more important in the present world than striving for the common good. It finds expression in honest collaboration among individuals; specifically speaking, individuals of literature push this thought towards sublime heights and dimensions and make it substantial.

I hope this seminar will strive to provide one such platform and bring forth the best of ideas in order to restore the vision of thriving for the common good.

Imagining the World: Literature, Philosophy, Myth and Reality By Way of Introduction

Dr. Varsha Singh

(Organising Secretary)

Assistant Professor, Dept. of English
Guru Nanak College, Dhanbad

“In the beginning was the word”

- The Bible

Imagination is closely conjunct with language. When words are chosen well, they substantiate narratives to such extent that narrations often represent more aesthetic strength than the sight of things themselves. That's the reason we tell stories to make sense of the world.

The desire to make sense of the world – and give it a shape – has been there since the epic age of Ramayana, Mahabharata, The Iliad, The Odyssey and Graeco-Roman culture and literature. Later on, in contrast to Graeco-Romans – Christianity imagined the world in a new way.

Devdutt Pattanaik usually writes on the relevance of mythology in modern times and through his multifarious research on the subject he has defined myths as collective tales of multi-layered meaning making. Hayden White, who is considered as one of the most influential and revolutionary thinkers in the humanities endorses all stories as fictions. He describes history as narrative story. Perhaps no work of literature can exist apart from the imagination, whatever its form, because every text is formed in and by the desire of creating it.

For English Renaissance thinkers, imagination was physical, cranial, bestial, but enlightened, and not at all like Romantic poets like Coleridge would later define it.¹ During the period of Renaissance, Shakespeare coupled lunatic, lover, and poet as 'of imagination all compact' Spenser found that Phantastes' chamber is filled with 'leasings, tales and lies' and that his eyes seemed 'mad or foolish'; Drayton spoke of the 'doting trumperie' of imagination; when men's minds became 'inflamed', said Bacon, 'it is all done by stimulating the imagination till it becomes ungovernable, and not only sets reason at nought, but offers violence to it'. These views of imagination and its activity, echoed in many other important literature of the Elizabethan age.²

During the Romantic period, thinking began to weave creativity and imagination within the writers and poets as they refused to dispense everything in its entirety towards reason, alone. Taking it step further, levels of awareness became increased because writers became more in touch with nature and more focused on

experience as opposed to staring at an object, alone, and then writing about it. Romanticists assured to let their imagination roam far and wide from the primitive, the grotesque, the supernatural, the infinite, the exotic, the medieval, the pastoral, to the startling and anything which was novel.³

Later in the Victorian Era, authors imagined connections between realism and fantasy in order to address particular epistemological problems. The works of Charles Dickens, Charlotte and Emily Brontë, Walter Pater, and Oscar Wilde maintained a realist core overlaid by fantastic elements that came from the language used to characterize the core narrative. The fantastic in this way became a mode of interpretation in texts concerned with the problems of representation and the ability of literature to produce knowledge. Paradoxically, each of these authors relied on the fantastic in order to reach the kinds of meaning nineteenth-century realism strived for.⁴

The modern period was rife with attempts to re-imagine the world and the human place within it. Modernist literature often moved beyond the limitations of the realist novel with a concern for larger factors such as social or historical change. This became even more prominent in “stream of consciousness” writing.

Later, postmodern orientation, which is now coming to an end, embarked a reactionary approach against the modern ways of imagining. It decentred the very idea of imagination by breaking all structures and setting itself free from any form and by celebrating formlessness.

However, the Contemporary world is resisting to be imagined in a coherent, unitary way and is in need of another breakthrough. Maybe, we need new techniques of representation to tell the tales we don't know we are waiting for.

Works Cited:

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3. <https://owlcation.com/humanities/The-Era-of-Romanticism>
4. Wright, Benjamin Jude. "Of That Transfigured World": Realism and Fantasy in Victorian Literature, University of South Florida (2013). Graduate Theses and Dissertations. <http://scholarcommons.usf.edu/etd/4617>

GURU NANAK COLLEGE, DHANBAD
National Seminar on
IMAGINING THE WORLD: LITERATURE, PHILOSOPHY, MYTH AND REALITY
27th – 28th July, 2019

Venue: S. J. S. Grewal Auditorium, Guru Nanak College, Dhanbad (Bhuda Campus)

Patrons:

1. Sardar R. S. Chahal, President, Guru Nanak College, Dhanbad
2. Sardar D. S. Grewal, Secretary, Guru Nanak College, Dhanbad

Reception Committee:

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2. Sardar Inderjeet Singh Tak
3. Sardar J. S. Sandhu
4. Sardar Harpal Singh Cheema
5. Sardar Surinder Singh
6. Prof. P. Shekhar - Principal, Guru Nanak College, Dhanbad
7. Dr. Sanjay Prasad – Prof-in-Charge, Bhuda Campus
8. Dr. Ranjana Das – Prof-in-Charge, Bank More Campus
9. Dr. Varsha Singh – Organising Secretary

Organising Committee:

1. Prof. P. Shekhar, (Chairman) Principal, Guru Nanak College
2. Dr. Sanjay Prasad, Prof-in-Charge – Bhuda Campus, Head – Dept. of Economics
3. Dr. Ranjana Das, Prof.-in-Charge – Bank More Campus, Head – Dept. of History
4. Prof. Amarjeet Singh, Head – Dept. of English
5. Dr. Arvind Kumar, Head – Dept. of Hindi
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9. Prof. Sanjay Kumar Sinha
10. Prof. Dipak Kumar
11. Dr. Nita Ojha
12. Prof. Chiranjeet Adhikari
13. Prof. Daljit Singh
14. Prof. Piyush Agarwal
15. Prof. Pushpa Tiwary
16. Prof. Uday Sinha
17. Dr. Varsha Singh, Organising Secretary

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4. Ms. AnnuKumari
5. Ms. SushmitaDutta

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1. Prof. Dipak Kumar
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1. Dr. Sanjay Prasad
2. Dr. Mina Malkhandi
3. Dr. Nita Ojha
4. Prof. PushpaTiwari
5. Prof. Santosh Kumar

Registration & Certificate Desk:

1. Prof. Sanjay Kumar Sinha
2. Prof. ChiranjeetAdhikari
3. Prof. Daljit Singh
4. Dr. Nita Ojha

Finance:

1. Prof. Santosh Kumar, Bursar

Compering Team:

1. Prof. PushpaTiwari
2. Ms. SurabhiKashyap (Semester 6, Dept. of English)
3. Ms. Shristy Singh (Semester 4, Dept. of English)

Campus Discipline:

1. Dr. Sanjay Prasad, Prof-in-Charge – Bhuda Campus
2. Lt. Sanjay Kumar Singh, In-charge – NCC
3. Cadets from NCC
4. Volunteers from NSS

Cultural Evening to be presented by Department of Creativity

1. Dr. Ranjana Das –Coordinator, Dept. of Creativity
2. Dr. Mina Malkhandi
3. Prof. Daljit Singh

GURU NANAK COLLEGE, DHANBAD**National Seminar on****IMAGINING THE WORLD: LITERATURE, PHILOSOPHY, MYTH AND REALITY****27th 28th July, 2019****Venue: S. J. S. Grewal Auditorium, Guru Nanak College, Dhanbad (Bhuda Campus)****DAY 1 | 27th July 2019 (Saturday)****08:00 am 10:00 am | Registration****10:30 am 12:30 pm | Inaugural Session**

10:30 am | The house will be brought to order by Sardar R. S. Chahal,
President Guru Nanak College, Dhanbad

10:35 am | Presentation of bouquet and badges to the guests

10:40 am | Welcome Song

10:45 am | Lighting of the ceremonial lamp by the Chief Guest and dignitaries

10:50 am | Welcome Speech by the Principal, P. Shekhar

11:00 am | Introductory Note by the Organising Secretary, Varsha Singh

11:10 am | Keynote Address

11:40 am | Address by Guest/s

11:50 am | Address by the Chief Guest

12:00 pm | Release of the Souvenir

12:10 pm | Presentation of Mementos and Shawls

12:15 pm | Presidential Address President, GNC, Sardar R. S. Chahal

12:20 pm | Vote of Thanks Secretary, GNC, Sardar D. S. Grewal

12:25 pm | National Anthem

12:30 pm 01:30 pm | LUNCH**Academic Session 1 | 01:30 pm 03:00 pm**

Theories of Imagination | Imagination and Identity | Representation of Gender in Literature | Representation of Reality in Literature | Impact of Psychology in Literature

Chairperson: Dr. Shreya Bhattacharjee**Co-chairperson:**

1. Imagination in Shaping Identity: Life and Works of Christopher Isherwood
Iman Mondal
University of Hyderabad, M.Phil (3rd Semester)

2. Interrogating Myth viz-a-viz Reality of Motherhood in Voices in the City
Dr. Manisha Titus
Asst. Professor, Department of English, Jamshedpur Women's College, Jamshedpur
3. Saga of Human Suffering in Taslima Nasrin's Lajja
Ms. Soyimla Akum
Ph.D Scholar, Nagaland University, Nagaland
4. Soyinka's Social Vision:
Contextualizing the Yoruba World, Myth and Reality in Death and the King's
Horseman
Mr. Haresh Kumar Satpathy
Assistant Professor, SMUDE, Sikkim, & PhD Research Scholar, Sambalpur University
5. The Role of Imagination and Identity in the conflicts in Amitav Ghosh's The Shadow
Lines
Dr. Prabhat Jha
Independent Scholar
6. Imagination and Identity in Mukherjee's Desirable Daughters
Dr. Rajesh Kumar
(Ph. D. from J.P. University) Chapra, Bihar
7. Role of Imagination in Literature
Dr. Shobha Kumari
English Teacher, Project Adarsh Kanya H/S Cum Inter College, Pachrukhi, Siwan Bihar
8. Understanding Motives and Moves through Psychology:
A Study of Arundhati Roy's The God of Small Things
Ananya Bose
Research Scholar, Ranchi University
9. Impact of Psychology in English Literature (Novels)
Sushmita Dutta
Dept. of English, Guru Nanak College, Dhanbad
10. Female Solidarity and Affirmation of Identity in 'Divakaruni's' Before We Visit the
Goddess
Manu Bharti
Research Scholar, Central University of Jharkhand

Academic Session 2 | 03:00 pm 04:30 pm

Evolution in/of Literature Down the Ages | Discussions About Literature How We Have Been Imagining | From the Literary Theories How We Should Imagine | Literary Adaptations and Imagination

Chairperson: Dr. Ravi Nandan Sinha

Co-chairperson:

1. Imagining the Uncanny: Challenges to the Modernist/Realist Art in Fiction
A Reading of Amitav Ghosh's Gun Island
Dr. Himanshu Shekhar Choudhary
Assistant Professor, Post Graduate Dept. of English, BBMKU, Dhanbad
2. The Power of Imagination in Children's Literature
Dr. Poonam Nigam Sahay
Associate Professor, Dept. of English, Ranchi Women's College, Ranchi
3. Orient, Orientalist and Production of Text A Postcolonial Inquiry
Sk Nijamatulla
Ph.D Research Scholar, Department of Philosophy and Comparative Religion, Visva-Bharati, Santiniketan
4. Imagination and Literature (English Romantic Poetry) 19th Century
Prof. Amarjit Singh
Dept. of English, Guru Nanak College, Dhanbad
5. Theme of Partition in Bollywood Movies
Sikha Kumari
University Department of English, VBU
6. Existential Choice in the Poetry of Philip Larkin
Bapi Das
Research Scholar, Adamas University, Barasat, Kolkata
7. "On His Blindness": Milton's Disabilities in a Theological Economy
Mihir Kumar
Assistant Professor of English, Santal Pargana College, Dumka
8. Humour in Literature
Dr. Santosh Kumar Lal
H.O.D. Dept. of Com., Soriya College, Suriya

9. Analysis of GirishKarnad'sYayati with Special Reference to the Universal Belief of Sins And Virtues

Thombre Diksha Pandit

Teacher, BalSahyog Middle School, Connaught Circus, opposite L block, New Delhi

10. Subalternization in the Selected Plays of GirishKarnad

Rajeev Ranjan

Research Scholar, Dept. of English, S.K.M. University, Dumka, Jharkhand

04: 30 pm | Tea Break

04: 40 pm | Cultural Evening

05: 30 pm | End of Day 1

DAY 2 | 28th July 2019 (Sunday)

08:30 am 10:00 am | Breakfast at Guru Nanak College, Bhuda Campus

Academic Session 3 | 10: 15 am 12:00 pm

Literature in Translation(s) The Imagined Terrain | Censorship and Imagination in Literature | Representation of Culture & Society in Literature | Representation of the Subaltern in Literature | Representation of Silence(s) and Noise in Literature

Chairperson: Dr. Rajesh Kumar

Co-chairperson: Dr. R. K. Singh

1. Representation of Subaltern Women in Dalit and Non-Dalit Writings

Gargi Mukherjee

Ph. D Research Scholar, Department of Philosophy and Comparative Religion, Visva-Bharati University

2. Through the Queer Lens: RituparnoGhosh and ChapalBhaduri

Srija Sanyal

MA English, University of Delhi, INDIA

& Abhik Maiti

PhD Research Scholar, University of Exeter, The U.K.

3. Of Deep Ecological Connections: Reading Gulzar'sHabu Ki Aag and Other Stories within an Eco-critical Framework

Dr.Basudhara Roy

Assistant Professor, Dept. of English, Karim City College, Jamshedpur

4. Re-visiting Modern Indian Literature through Subaltern's Lens
Anuj Kushwaha
Research Scholar, Dept of Modern Indian Literature and Literary Studies, Delhi University
5. Representation of Gender in Literature: The Voice of Dissent in the poetry of Kamala Das and Imtiaz Dharker
Ritu Kumari
Research Scholar, BBMKU, Dhanbad
6. Representation of Culture and Society in Jared Diamond's
Guns, Germs and Steel : The Fate of Human Societies
Amar Shankar Mahato
Research Scholar, Department of English, B.B.M.K University, Dhanbad
7. Sati System from Vedic to Modern Text: Misinterpreted Contexts
Neha Kumari
Research Scholar, Department of English, V.B.U., Hazaribag
8. Race, Religion and Culture: Imagining Partition literature In the Sub-continent
Dr. Md Aftab Alam
Associate Professor, Deptt. Of English, MirzaGhalibCollege, Gaya
9. The Calcutta Chromosome a dig into subaltern past
Sriparna Chatterjee
PhD Scholar, VisvaBharati University
10. Representation of the Adivasis: A Study of Hansda Sowvendra Shekhar's Select Works
Annu Kumari
Dept. of English, Guru Nanak College, Dhanbad & Research Scholar, BBMKU
11. Literature and Culture
Ms. Anmol Grewal
Amity University, Kolkata

12:00 pm 12:30 pm | Tea Break

Academic Session 4 | 12:30 pm 02:00 pm

Popular Culture and Literature | Fantasy Fiction, Detective Fiction | Humour in Literature |
Mythology and Literature | Imagination and Children's Literature | Imagination and Adult
Fiction

Chairperson: Dr. Rajni Singh

Co-chairperson:

1. Stor(y)ing the Reality: Con(textualisation) of Myth in EasterineKire's Son of the Thundercloud
Sanatan Mandal
Research Scholar, Department of HSS, IIT Patna
& Smriti Singh
Associate Professor(English), Department of HSS, IIT Patna
2. Interrogating Exclusion: Amish Tripathi, AnandNeelakantan, and the Sophistry of History
SouvikKar
M.A. Student, Presidency University
3. The Ethos of Enchantment: An Analysis of Fantastical Experience and Ecstatic Encounters in EasterineKire's Selected Novels
Ms. Otoli. V. Yeptho
Asst. Professor, Don Bosco College Kohima, Nagaland
4. Reading Damascus: A Comparative Study of Two English Travel Narratives on the City
Lama Jamal EddinJneidy
PhD scholar, Department of English, JamiaMillialslamia
5. Popular Imagination in AmrutaPatil's Kari
Dr. Richa
Assistant Professor, Dept. of English, Patna Women's College, Patna
6. Sultana's dream: Exhibiting a closure to reality and gender identity through Begum Rokeya's imaginary World of Reverse
Madhurima Saha
Post-graduate Student, Presidency University
7. From Cradle to Canopy: The Castle of Children's Literature
Manpreet Kaur
TGT (English), Dhanbad Public School
8. Culinary Feminism: A Reading of The Masala Murder
Ms. Somjeeta Pandey
Doctoral Fellow with Teaching Assistantship, Department of HSS, IIT Kharagpur, West Bengal, India,
& Dr Somdatta Bhattacharya
Assistant Professor at the Department of HSS, Indian Institute of Technology Kharagpur, West Bengal, India

9. Understanding Psyche and Class Hierarchy Through 'Imagination':
A Critical Reading of Barton's "Going Places"
Budhaditya Ghosh
Post Graduate student/Independent scholar, Presidency University

10. Mythology of the Present is the Religion of the Past
Daljeet Kaur
S-2, 636, Hadiya Apartment, Kacharakanahalli, Bangalore

11. Voicing the Voiceless: Reflecting upon the Personal Histories of Women as a
Marginalized Sect in the Works of Kamla Patel
Siddhi Tripathi
*Research Scholar, Department of English & Other European Languages, Dr.Hari Singh
Gour Central University, Sagar (M.P.)*

02:00 pm 02: 50 pm | LUNCH

Panel Discussion | 03:00 pm 04: 00 pm

{English Literature: Situation As It Obtains Today}

Moderated by Prof. P. Shekhar

Panellists:

Dr. Rajesh Kumar,

Dr.ShreyaBhattacharjee,

Dr.HimanshuShekharChoudhary,

Dr.Rajni Singh,

Dr.Basudhara Roy

04: 00 pm | Valedictory Session

05: 00 pm | Seminar Ends

Meaning of Literature and the Question of its Evolution

Dr. Ravi Nandan Sinha

Email: questranchi@gmail.com

The attempt to define literature began early, both in India and in the West. In his *Natyashastra* Acharya Bharat mentions an element called *rasa*, which is when very plainly stated, is the imaginative experience of interacting with a particular kind of language use. The text which can generate *rasa*, that is, a particular kind of response in the reader or the audience, must belong to a different order of writing. This 'different' 'non-pragmatic' kind of writing must be called literature. In Europe also both the ancient Greeks and Romans spoke of literature and tried to understand the process by which it works. A very popular explanation of the impact of literature is that since the poet is a being of extraordinary sensitiveness and very powerful imagination his words carry the emotion to the reader. For instance, Horace in his *Ars Poetica* says, "If you want me to weep you must first weep yourself". This is a strangely romantic precept squeezed into classical poetics. Obviously Horace is referring to literary texts the primary duty of which is not to share information but either to share experience or to create it in the reader. However, literature is a difficult thing to define in a manner that will satisfy everyone. The best one can do is to identify some features that are more common in 'literary' writing than in the 'other' kind of writing. One thing, however, is universally accepted, and that is that literary texts are among the most important markers of the cultural persona of a people living in a particular geographical area. There are other markers such as the history of ideas, knowledge, fine arts and all that which makes one group of people different from another group of people.

What I have to say can be crystallized around three questions: first, can we come to some understanding about the meaning of literature? Secondly, what is the relationship between the literary artist and the social and cultural milieu of which he is a part? And finally, what exactly does 'evolution of literature' mean? Does it mean a journey from a lower level of excellence to a higher level? But if it means that, how can we explain the fact that in the last three thousand years we have produced neither another Homer nor another Valmiki. Clearly, the 'evolution of literature' should mean something else but let that question be dealt with later. I know that the primary assumption behind these questions is that we can somehow come to a final understanding about the meaning of literature. This is unlikely, but the very process of discussing the meaning of literature allows us to take a fresh look at things we habitually take for granted.

To answer the first question about the meaning of literature, we will have to try to define literature, both in its formal and psychodynamic aspects. But defining literature is problematic not only because its functions are not rigidly fixed for all times, but also because ideology will colour any definition of it. Defining ideology, Luis Althusser says, "Ideology is indeed a system of representations, but in a majority of cases these representations have nothing to do with 'consciousness': they are usually images and occasionally concepts, but it is above all as structures that they impose on the vast majority of men, not via their 'consciousness'" (Althusser, 233). Pierre Macherey, Althusser's disciple, calls ideology a set of imaginary beliefs about reality, endlessly produced and reproduced by the conditions of life and the institutions (legal, educational, familial) of the capitalist state. He believes that ideology penetrates every detail of actual life and nothing is ideologically neutral. Catherine Belsey in her *Critical Practice* (1980) also says that ideology is inscribed in discourses. Since ideology is made up of structures inscribed in discourse, it can vary from person to person and therefore one person's definition of literature may not be acceptable to another. Thus coming to a definitive meaning of literature is virtually impossible. The best that can be done is to identify and describe some main functions of literature.

There are three terms, handed down to us by our great culture, that are often mentioned in the context of art. To my mind, these terms express the three primary functions of literature. These terms are Satyam, Shivam and Sundaram. Satyam or truth is closely related to literary activity. It is one of the primary functions of literature to make us aware of the difference between satya (truth) and asatya (untruth), knowledge and ignorance and between what is human and what is animal. The very process of our evolution as human beings is related to our quest for truth. That is why the Vedic Rishi asks to be taken from darkness to light (Tamsa ma jyotirgamaya). There are many ways of reaching the truth and one of them is certainly a meaningful transaction with literature. Literature acts a guide: holding our hand, it takes us through the maze of maya, and helps us reach the truth. Truth is difficult to define but we are closer to truth if we realize the presence of Divinity within us. Here 'Divinity' has been used in the widest possible connotation. Lord Buddha spoke of qualities like Karuna (compassion), Mitta (friendliness) and Mudita (gentleness) in another context but for our present purpose we can take them as some of the attributes of the Divinity within us. This function may sound too idealistic, or even vague, to the 'modern' man but this is one of the fundamental needs of the human society. Any deviation from this ideal of humanness is a deviation from truth. The measure of our deviation from truth is the measure of how good or bad we are as human beings.

Shivam is the second primary function of literature. The word 'Shiva' signifies a number of things. One meaning of 'Shiva' is what is good, auspicious and leads to human welfare. 'Shiva' also means moksha or salvation in the sense we understand it in India. Literature, thus, promotes goodness and moral values. Without this quality its ability to give pleasure is of little value. Then it does not remain literature but degenerates into entertainment. Emmanuel Kant also said that beauty is merely a manifestation of morality, and morality is what preserves life. Literature, therefore, must lead to the moral well-being of society.

Sundaram, which means beauty, indicates another function of literature, which is to help in the development of aesthetic sense in the reader. There is a theory which says that everyone is born with some measure of aesthetic sense but it is frittered away in the course of daily living because most of the time most of us are driven by emotions of greed and fear. Literature preserves that aesthetic sense by being beautiful itself. For our Sanskrit scholars that is beautiful which looks new every time we see it. It is in this sense that the Himalayas, the TajMahal, the Mahabharata and the works of Shakespeare and Milton are beautiful. They impact us every time we approach them. Thus, literature must be true, morally uplifting and beautiful. The last quality, that is beauty, is to be experienced, and this aesthetic experience has been described by Rene Welleck in his A History of Modern Criticism as signifying a "lack of interference from desire, the directness of our access to the work of art, undisturbed, uninterfered with ... by immediate utilitarian ends." (Welleck, 229-230). Thus, apart from Satyam, Shivam and Sundaram, we can also say that literature is not written with a 'utilitarian' purpose. For example, Wordsworth received some money when his poems were published but it does not mean that he wrote those poems for money.

In Indian poetics, we have a fairly detailed discussion of the function of literature. Here I would like to quote a shloka by AcharyaMammata who lived in Kashmir in the 11th century. Kashmir in those days was an important centre of Sanskrit studies. Mammata is the author of Kavyaprakash, one of the core texts of Indian poetics. In the first chapter of his book he says that the purpose of kavya (which means literature (sahitya) and not only poetry) is six-fold:

Kavyamyashsearthakritevyavaharvideshivetarkshataye,

Sadyahparnivartyekantasammittayopadeshyuje. (Kavyaprakash, PrathamUllas, 2)

Roughly translated, the verse means that literature brings fame, material prosperity, teaches good behaviour, destroys the evil in man, gives immediate

pleasure and teaches the reader gently like a beloved or wife. We understand that these functions or benefits come both to the creator and the reader of literature. A closer look at these functions of literature will make it clear that literature influences us in various ways. When it teaches proper social behaviour it performs a socially educative purpose. When it destroys the evil in us, it performs a moral purpose. When it gives immediate pleasure it performs an aesthetic purpose. So, in our tradition we have no place for 'art for art's sake'. For us social, ethical and aesthetic aspects of life are interlinked. There is yet another thing to be noted in the shloka. It places yash (fame) before everything else. Literature makes authors immortal and one of the secondary reasons why people write is to be able to conquer death. The primary reason, of course, is the inexorable need of the writer to express herself or himself in terms of beauty. Some people describe this need as 'talent'.

In the West also, nature and function of literature have formed an important subject of discussion. From Plato down to the twentieth century, 'basic' attributes and need for literature have been discussed. Later, when Theory took centre-stage and new aspects such as language, reader, ideology, power and similar other 'non-literary' subjects were added to the discussion we have some interesting observations made about literature. Such observations are very large in number therefore I would limit myself to some of them only. There was always debate about the nature of 'literary' language. Some said that there is a distinct kind of language that is 'literary' while others said that there is no difference between the so called literary language and ordinary language. Stanley Fish, one of the major exponents of the reader-response criticism, wrote an essay called 'How Ordinary is Ordinary Language?' in which he said that there is no independent literary language. He believes that the same language becomes ordinary or literary on the basis of the reading conventions used by the reader. If the reader is convinced that he is reading 'literature' he will find something special about the language used therein and then will call that language 'literary'. Jacques Derrida in *Acts of Literature* (1991), edited by Derek Attridge, says, "There is no assured essence or existence of literature." He further says that if you analyze all the elements of a literary work you will "never come across literature, only some traits which it shares or borrows." (Derrida, 73). Derrida, thus, stands at the other end of this discussion spectrum.

Roger Fowler takes a slightly different stand and thinks that literature is a series of interactions between different language users. In 'Literature as Discourse' he says that discourse shows relationships of speech, consciousness, ideology, role and class.

He tries a definition of literature and says that it is 'an open set of texts, of great formal diversity, recognized by a culture as possessing certain institutional values and performing certain functions.' (Qtd. in Newton, p. 126). Literature, thus, is a functional, and not an ontological, term. As weed means a plant you do not want to grow in your field and does not mean a specific plant, literature also suggests what we want to do with it, or how we look at it, and not a specific kind of writing. This question of the function of literature (as indeed all art) was ably answered by NirmalVerma, the eminent Hindi writer in his 1996 lecture 'Concept of Truth in Art'. I would like to quote him here:

It (that is, art,) creates an alternate reality, which would remain strange and unknown to us, till we come into contact with it. It has a dream-like quality about it, in which the images are borrowed from the world we live in but they are arranged in a different order. The moment we try to reduce that order to a single truth, it either begins to disintegrate into nothingness or like a mythical god, multiplies into many truths colliding or coexisting with one another. Since truth of art is not monolithic it becomes a threat to all the totalitarian ideologies of our age which strive to 'totalize' the multiple layers of our experience into a single tyrannical mould. Art shatters this mould again and again. Its journey in the pursuit of the 'absolute' can continue only when all other absolutes are subverted. (NirmalVerma pp.11-12).

Thus NirmalVerma suggests that it is literature which teaches us the meaning of human freedom. Human freedom is safe only till heterogeneity is respected and preserved. This, one would say, is the political function of literature. While discussing the nature and function of literature too, we will have to respect the heterogeneity of ideas about it.

My second question was: what is the relationship between the literary artist and the social and cultural milieu of which he is a part? The common sense view is that writers are the products of their milieu and are moulded by the experience of living in a particular age. In other words, they express the 'spirit' of the age. But is this the only way of looking at the writer and the age he lives in. It can also be said that a writer always goes against 'the spirit of the age', or else he is no writer. Here it will be interesting to note what the novelist Evelyn Waugh said about this question in an interview given to the Paris Review magazine. Waugh said:

An artist must be a reactionary. He has to stand out against the tenor of the age and not go flapping along; he must offer some little opposition. Even the great

Victorian artists were all anti-Victorian despite all pressures to conform. (Interviewed in 1962. Paris Review Interviews. 3rd Series. Middlesex: Penguin, 1977. P. 113).

George Boas gives a slightly different version of the relationship between an artist and his age. He says: "...works of art are not expressions of an age, they help make up the age. They are not what they are because of the age, the age is what it is because of them" (Boas, 49). If what Boas says is accepted then it will be easier to answer our third question, which is, what exactly does 'evolution of literature mean'? It is doubtful if the word 'evolution' here means growing in quality. With the passage of time, literature does not necessarily become better, though it does become different. I believe that one factor which affects the quality of literature is the quality of readers. Is the reader 'qualified' to appreciate literature? Here a 'qualified' reader does mean someone with high academic qualifications. Sometimes reading too many books may come in the way of enjoying literature. A very large proportion of people who watched the plays of Kalidas and Shakespeare were not very highly qualified in the ordinary sense of the term and yet, they were among the finest audiences who enjoyed the plays of these two immensely gifted playwrights. I believe that for literature to flourish, there must be a demand for it, which will come only from the reader. So instead of worrying about whether literature is evolving or degenerating, we should think whether the reader is evolving or degenerating. There are many symptoms to tell us whether readers are evolving or degenerating. For example, we can say that people degenerate as readers of literature when they stop respecting difference. But this is also true that readers are not born, they need to be trained. In Sanskrit poetics there is the interesting concept about a sahridaya. Who is a sahridaya? He is not merely a person who has been gifted with sensitivity and moral energy but is also a person who has received rigorous training in literature. This kind of training is possible if humanities form an essential component of all kinds of courses. In our hurry to industrialize our nation and to tackle the problem of poverty, our policy planners have somehow overlooked the importance of literary studies. In 2012, Homi Bhabha, the eminent literary theorist and professor at the Harvard University was in India to receive an award and in an interview given to the Times of India he said, "There is a deep neglect of humanities in Indian education today—but we must remember that India's image as a global force is not restricted to its economic performance alone. The arts, literature, design, fashion, architecture, films—all the areas belonging to the sphere of culture have given India prominence beyond the rupee. If the global image of India depends so much on its culture, why does the country not actively further the study of arts and humanities?" (April 6, 2012). Bhabha's question is difficult answer but it certainly prompts a second look at our education system that is divided into water-tight compartments labeled

technology, science, commerce, social sciences and humanities. It is unfortunate that people spend their entire lives without experiencing even a moment of ennobling literature. Of course, religion gives us similar moments but education is incomplete unless liberal arts are a part of it. It may only be a conjecture but it appears that a devaluation of literature in our education system will have serious consequences for our cultural and moral strength.

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ABOUT THE AUTHOR

Editor, translator, poet and critic, Dr. Ravi Nandan Sinha has published poetry and literary criticism in India and elsewhere. He has over ten books to his credit. He has also translated poetry, fiction and history which the Sahitya Akademi, New Delhi, National Book Trust India, New Delhi and the Publications Division of the Ministry of Information and Broadcasting, New Delhi have published. He has been a Jury Member on the awards committee of Sahitya Akademi, New Delhi for its Translation Prize. Former Head, the Postgraduate Department of English, St. Xavier's College (Autonomous), Ranchi. Dr. Sinha is also an experienced editor who since 1987 has been editing *The Quest* (ISSN 0971-2321), one of the foremost Indian academic journals. Email: questranchi@gmail.com.

Imagining the Reader: Translation and Consumerism

Dr. Rajesh Kumar

Associate Professor

University Department of English

VinobaBhave University, Hazaribagh – 825 301

Email: hodenglish@vbu.ac.in

Translated literature is a terraced terrain, an environment of peremptory proximities. It is fabricated through ligated rubrics of secondary, and in certain cases, tertiary acuties. As a tiered art it communicates through manifold integrations and like all other coadjuvant procuring, it functions through consumerism patterns operative on lingual frontages. Translation as a contemporary phenomenon is regulated by multiplex impetuses and tools such as hegemony and consumerism. Like hegemony, consumerism in translation is assigned through asymmetrical power differentials between languages. Its enlargement through travel in the medieval ages and imperial occupations later settled its orientation – mutual exchanges between indigenous and imperialistic languages were administered chiefly by economic, administrative and commercial imperatives. In the current times, a new industry, Translation Services, has emerged with an inclusive spectrum of activities like interpretation. The IbisWorld speculation is a translation industry of around \$37 billion in 2018.¹

Translations have entitled mobility to literature. In the present times, access to quicker, improved and encyclopaedic agencies of communication has generated a transferral optimisation of translated literature. Hardly a century ago, familiarity with and evidence of other lands, communities and cultures used to leach through bridled means of telegraph, stage-coaches, rattling, slow-paced locomotives or lumbering ships. A case in instance is the P&O boats taking almost two months to cover the marine passage from the Bombay docks to Liverpool in England. Translations were demitted and limited also by the scrupulous interests of the colonizers or of explorers - an elementary literary or inter-textual motion, an undertaking for the validation of the imperial pre-eminence.

The translator is a 'twin author' rather than a 'secondary author'. Besides the original writer, he is inarguably the negotiator most proximate with the subtexts of a source literary composition. His act of rendering one culture into another through semantic manifests tends towards probate documentation for consumers in vicarious segments. In a pluralistic country like India, the translation-reader may belong to either of the following categories – shared sub-culture or dissimilar sub-cultures. In the first order, reception of a translated text encounters stringent scrutiny as the reader presumes equal authority over the languages of the source-text and target-

text. Dissents may emerge trilaterally between the source-author, the translator and the reader. In the second instance, the reader may be an anglophile monoglot while the translator may be bi- or multi-lingual. In this case, the translator may endure rejection on allegations of inferior language because a majority of such Asian readers tend to reject all components indigenous. The most privileged translator is the one that translates for the reader acquainted only with the target language. Sociocultural attitudes define the market of translated texts. The current enterprise of translation is controlled by analogous, nuanced cultural discourses; still, there are other considerations as well. Consumerism patterns are becoming crucial ecologies for the translator. The translations that sell at airports and boutique bookstores worldwide are mostly those that stimulate the exotica, erotica or mysticism, the exception being books related with classical religions. These factors have largely affected the consumption patterns of translated books in the last century. However, a recent trend in the UK in the wake of Brexit is a steady rise in the sale of translated fiction from non-English languages into English. Over the last two decades, sale of translated fiction from the continent and abroad has grown sizeably, almost 5% per annum. These works come mostly from countries like Spain, Holland, France, Germany and Russia. In a study conducted by Man Booker International prize, around two and a half million translation books sold in the last decade.²

Although this balance of translation is turning in favour of non-English European, African, Latin-American and Asian cultures progressively, in the first half of the last century, the flow was almost unidirectional as English works were translated into other languages. Several former imperial powers of Europe translated English texts disproportionately. For instance, approximately 26 per cent of the books published annually in Italy in the last century were translated, with the largest fraction from English; when literary publishing is considered, the figure rises precipitously to 50, 70, even 90 per cent of an individual publisher's output.

An important assertion by Susan Bassnet and Andre Lefevere in the 1990s was that since culture was becoming the functional unit of translation, translation, thus, was becoming intercultural in an effort to perceive the remote and familiar niches of civilizations across the globe. Cross-border revival of interest in continental literature has flourished due to incipient inquiries into Hispanic and other cultures that are significant in a decentred context. Carmen Laforet's *Nada*, about post-Civil War Spain, translated into English by Edith Grossman, imposes swatches of the shared ferment of an objectified reality. In a similar manner, the Dutch novel *Het Diner* by Herman Koch, translated into English by Sam Garrett as *The Diner*, is an arresting conte of consultations for managing the delinquency of two teenagers, sons of a renowned politician. The overarching sweep of staple for translation has grown humongous

through a heightening interest in cultural studies as well. As a result, Indian literatures are gradually being brought within the cognition of readers of English literature the world over. Preference of Indian works for translation has reoriented itself through syncretic postmodern posturing. There was a time when only prodigious Indian authors or texts of administrative or religious importance were converted into English. Charles Wilkins translated the Bhagvad Gita in 1785, Dinbandhu's Neel Darpan was translated by Rev. James Long in 1861. Now it is almost a downpour – works from various Indian vernaculars are finding their way into the realm of English publications – grand narratives are not the only translatable dictums. Earlier, translation was used as a tool for 'fixing' the unchanging nature of a culture³, at present it is being used to tweak the lopsided power differential. Books like The Oxford Indian Anthology of Tamil Dalit Literature, Oxford Indian Anthology of Telugu Dalit Literature, Parineeta, There's Gunpowder in the Air, Hot Days Long Nights, etc. are select pointers. A remarkable fact about these books is that they are capricious choices for translations, almost partisan because they are neither popular nor canonical. They are manufactures of a complex, perplexing preference; nevertheless, they have an underlying principle of selection. Translation sometimes acts as resistance to affirm not only national but also regional identities. Translation of works from less privileged languages into English is a vigorous semaphore of decolonization in an environment of realigned power differentials. Ashcroft's *The Empire Writes Back* mulls over inverse circulations in literature in the postcolonial times – the increasing tempo of translation from diffident languages into pushy ones is a substantial dissent to counteract a historical inequality. Relocation of the peripheral as an alternative centre is a mnemonic remonstrance in Eurocentric milieu. Intercultural translations affirm a bidirectional, appropriate discharge of texts and ethnographies.

This choice of translation past established power differentials is also energized by geo-politics. Let us take the case of Boris Pasternak, A Russian author, who received the Nobel Prize for Literature in 1958. Originally written in Russian when Pasternak was in Italy, *Dr Zhivago* was translated into English in the same year by Max Hayward and Manya Harari. The staggered era of Cold War between the US and the USSR impacted literary integrity too – one of the supposed motives behind giving the Nobel to Pasternak was castigation of the Russian regime in his novel. The book deals with quite a few dark chapters of Russian history – abject condition of the Russian citizens during the two world wars, revolutions, famine, civil war and persecution of Russian intelligentsia. It was chewing out by one political culture in order to censure another in the wake of the Cold War. It is notable that Eisenhower had met Bulganin in 1955 but the tensions increased instead of being mitigated. The choice of the Nobel Prize for literature was consistent with the strategy of the West in reproofing Russia.

In the recent times, another English translation of Dr Zhivago by Larissa Volokhonsky and Richard Pevear has appeared but its alignment is pretty different from the one by Hayward and Harari. Apparently, the mutating subtleties of geo-politics standardize the 'knowledge-controlling apparatus' in the realm of translation too. Since the earlier translation was a hurried attempt to bring Dr Zhivago to a targeted readership to shape opinions against the Soviet bloc, there are allegations that it is rather 'un-English', whatever that means, while the latter translation is claimed to be a word-for-word equivalence for the Russian text. Stemming from the argument is the fact that fluent readability is the best possible re-stylization of a translated text. We can examine the instance of EkinOklap's overture in this perspective. Ekin is one of the translators of the Turkish Nobel awardee, OrhanPamuk:

Translated fiction has a merit of value deriving from the very fact that it is translated. To sound clichéd, it is a bridge into another world for readers. So saying that you should forget you are reading a translation almost seems to suggest that is irrelevant. So, I'm aware that saying you should 'forget' that a text is a translation is perhaps oversimplifying things. But at the same time when something sounds like it wasn't written in the language you're reading in, you quickly can be thrown from what you're reading.⁴

At this point, I would like to quote Gayatri C. Spivak when she admitted candidly in her keynote address at the 'Endangered Planet' seminar at Dogus University in Istanbul in 2005 that English is not her native language and therefore, the idiomatic turns that a native user of English acquires spontaneously can never be hers. This confessed lingual deficit would be inoperative if translation activities occur within Indian languages, however, publishers falsely rue lack of mutual regional interests and marketing possibilities. Endotrophic Indian translations would be more competent as similar sub-cultures augment the translator's art through unrehearsed transitions. English as a link language promotes the pursuit of intra-cultural translations within the country as it has a bulky English using population. Immediately after independence, hardly 0.1% of the total population of India had English as their first language. The population of India in 1947 was approximately 390 million. The 2011 census finds 129 million Indians speaking English and 0.2 % using English as their first language which is a colossal increase.⁵ Statistics demonstrate that English using populace is expanding phenomenally in India. The enrolment of students in English medium schools has grown from over 15 million in 2008-09 to 29 million by 2013-14.⁶

Asian languages have a huge potential for translation and it is certain that Chinese, Korean, Japanese, Hindi and several other Indian languages shall remain in demand because of the trade and tourism activities. However, the concern of this discourse is

not the entire translation industry but literary translations in oral narratives (podcast), hard copies and digital forms. India can manipulate this consumption pattern for accelerating translation activities in India:

The complex linguistic dynamics within the country and the ambivalent position of English in present-day Indian culture (simultaneously a local as well as global medium) create, along with porous language boundaries and many other factors peculiar to India, a unique configuration.⁷

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Creation and Contemporaneity Myths and Women in India, Nigeria and Australia

Shreya Bhattacharji

Associate Professor
Department of English Studies
Central University of Jharkhand
Ratu-Lohardaga Road
Brambe, Ranchi - 835205
Jharkhand, INDIA
bhattacharjishreya@gmail.com

Powerful Mother Goddesses dominate the creation myths of almost all ancient cultures. Such Goddesses create alone, without any male coadjutor, perhaps an expression of the self-sufficiency and fecundity of Mother Earth. In the “dream time” creation myths of aborigine Australia, the Wawalag sisters create the universe. In Greco-Roman myths, the very roots of the universe “being and dwelling” are connected to Hestia, the guardian Goddess of the flame of the domestic hearth. In the Indian context, as Pupul Jaykar points out, the primordial images of the Earth Mother glorify a female fecund principle. This dark, earth-bound Goddess is the virgin-mother, for “no father seemed necessary to the society in which she originated.” (The Earth Mother³⁶) In tribal India too, Mother Goddesses pre-dominate. Thus in the Lepcha myths of North-East India, the Mother Creator, Itbu-moo, creates the first man and woman, Fudongthing and NazongNyu. This prevalent myth of the Creator-Mother Goddess, perhaps points to the matriarchal roots of human civilization. Mircea Eliade in *The Sacred and the Profane* links this matriarchal origin of society to the discovery of agriculture by women.

In subsequent myths, male Gods occupy center stage; nonetheless the brutal ousting of the Mother Goddess remains in mythic memory, refusing to be erased; the ousting of Hestia by the celestial “male gods” of Plato being but one example. Such myths highlight the descent of present day patriarchies from ancient matriarchal roots.

This study hopes to explore the osmotic relationship between myth and culture, the gradual transformation of matriarchies to patriarchal societies, in contexts as diverse as India, Australia and Nigeria. It hopes to highlight the contemporaneity of this issue by foregrounding “women as site” for this warring intersection in both life and literature, reality and myth.

Imagining the Uncanny: Challenges to the Modernist/Realist Art in Fiction A Reading of Amitav Ghosh's Gun Island

Dr. Himanshu Shekhar Choudhary

Asstt. Professor, Department of English,
Binod Bihari Mahto Koyalanchal University, Dhanbad

Published in June, 2019, the novel *Gun Island* has had bewildered responses – some hailing it as a major contemporary novel and some other calling it a 'whimper'. This paper argues that this novel presents a new aesthetics to capture the new realities of our times. The Modernist/Realist fiction was unable in its structure and imagination to unravel the systematically concealed facets of the present world. It called for a new technique and imagination to erase the binaries between nature/culture, science/arts. To find meaning of the contemporary world of climate change, unencumbered capitalism, migration and narrow identitarianism – the narrative seeks to go beyond the study of the interiors of the characters to find meaning in the occurrences in the external world by connecting the dots of gradual changes taking place over a long period of time.

It is said that humans are not ideally set up to understand logic. They are ideally set up to understand stories. The oral tradition has pervaded our consciousness for millennia - stories, myths, legends told and retold as manifestations of awareness, understanding, learning, culture and identity. Amitav Ghosh in his earlier book, *The Great Derangement* had outlined the need for stories with contemporary imagination to include myths, legends, history and philosophy to make sense of the world. *Gun Island* may be seen as a response to that aesthetic/artistic challenge to make sense of our bewildered times.

Keywords: Modernism, Realism, Representation, Identitarianism, Culture, Imagination

Canonization of Popular literature: Nonsense Verses in Undergraduate Curriculum

Angshuman Mukhopadhyay

Assistant Professor of English
Prafulla Chandra College, Kolkata

The credibility of a literary text, whether it deserves a serious critical focus is determined often, and thankfully, not always, by its canonization. Of late, even popular cultural texts can claim promotion to the status of canonical texts – a claim that is vindicated by its inclusion in the undergraduate syllabus; courtesy, the postmodern denial of the sanctity of hierarchy in general. When a translation of Sukumar Ray's AbolTabol (Nonsense Verses) done by his son, Satyajit Ray is set as an undergraduate text for students studying English Honours, two things seem to occur simultaneously: a) in spite of a Leavisean denunciation of popular culture as largely non-literary and unworthy of critical attention, nonsense verses are raised to the level of a literary text, and through pedagogical appropriation, the students and the teachers alike start investing it with meaning and significance; b) the act of translating nonsense verses becomes a perennial suspect. While it has been considered a rational preference to look for meaning in the midst of unmeaning, to teach nonsense verses in the class and that too in translation is likely to appear more an ordeal than a pleasurable act. In this paper, therefore, my effort would be to assess the efficacy of the transition of a popular cultural text to canonical literature, and in connection with it, understand the perilous, if questionable attempt of translating nonsense verses for a target audience.

Key Words: Nonsense Verse, Canonization, Postmodern, Hierarchy, Pedagogy.

Stor(y)ing the Reality: Con(textualisation) of Myth in EasterineKire's Son of the Thundercloud

Sanatan Mandal

Research Scholar,
Department of Humanities and Social Sciences
IIT Patna

Smriti Singh

Associate Professor(English)
Department of Humanities and Social Sciences
IIT Patna

Story as a psychic production shapes the 'real life' and the 'real world' mirroring the “inner dynamics of human nature” (Booker) through the archetypes and symbols which build up a possible image of the patterns of human life. Myth, in the form of a story, creates an idea of deep belief in the human psyche to encode a universal sensibility and specificity. EasterineKire, the first Naga writer in English from Northeast India, in her novel *Son of the Thundercloud* performs her duty as a storyteller and textualises the myth of the son of the thundercloud in context of the life of Naga people. The author projects the myth as “not merely a false version of reality but also a representation of different kind of reality” (Williams). Here she applies various archetypes – symbolic archetypes, character archetypes, and situation archetypes to present the connection of the Naga people with their mystic world. In the novel, the birth of Rhalituo, son of the thundercloud is used as a “secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation” (Campbell). At the same time, she shows how the myth takes place into the dream of several characters and turns into their “private myth” (Campbell). Taking into consideration all these aspects the paper investigates how story and reality are correlated with each other to expose the common patterns of the life of Angami people of Nagaland.

Key-words: Archetypes, Myth, Reality, Story, Textualisation

Orient, Orientalist and Production of Text – A Postcolonial Inquiry

S.K. Nijamatulla

Ph.D Research Scholar

Department of Philosophy and Comparative Religion

Visva-Bharati, Santiniketan – 731235

snijamatulla@gmail.com

Orient was represented by various ways by the Orientalist; textual representation was one of them from the 2nd century B.C. So Orientalism has a long tradition of Western scholarship by the Orientalists about Oriental literatures, languages, cultures, societies, peoples, religions and so on. E. Said, in his book, *Orientalism*, explains the 'dynamic exchange between individual authors and the large political concerns shaped by the three great empires – British, French and American – in whose intellectual and imaginative territory the writing was produced'. Therefore he understood it 'as a kind of willed human work'. These texts not only produced the knowledge about the Orient but also the reality that appear in the text about the Orient

Through these textual representation they created 'a library or an archive of information' about the Orient. Later this archival information was used to control and guide the discourse about the Orient and apart from that it served 'as a potential source for the dissemination of knowledge about others'. This representation of the Orientalist was indicating the power of dominant culture to construct the Orient in a particular way under the guise of knowing it.

This paper tries to understand the text in the context of Orientalist discourse about the Orient through Saidian understanding. He talks about the worldliness of text to understand the Orientalist production of text. He explained that the text is interspersed with the subjective reflection of the author and also the material worldliness of the people who write and read them.

Key Words: Orientalism, Text, Representation, Defining the Self and the Other

Representation of Subaltern Women in Dalit and Non-Dalit Writings

Gargi Mukherjee

Ph. D Research Scholar

Department of Philosophy and Comparative Religion

Visva-Bharati University

Santiniketan

E-mail: mantugargi@gmail.com

Representation is one of the major rhetoric devices by which oppressive ideology exercises its power. Representation is all about construction of the “Other”. There are two kinds of representation; one is the misrepresentation and the other is affirmative presentation. I would like to highlight the affirmative presentation of subaltern women in the writings of Dalit and Non-Dalit.

Subaltern writings are the voice of oppressed community seeking justice from the centuries on the name of caste. Authors from different caste backgrounds are coming forward to participate in this emerging genre of literature. The representation of Subaltern characters in literature has always remained a sensitive issue. My paper would focus on the representation of subaltern characters by both, Dalit writers and non-Dalit writers. Dalit writers claim that it is necessary to have subaltern identity to be a Dalit writer as they believed that subaltern literature is 'lived literature'. Dalit writers claim that the portrayal of subaltern characters by NonDalit writers is always negative or mere sympathetic. I will try to search out, at what extent non- Dalit writers are doing justice with subaltern characters in their work and to do so I will be comparing their characters with the characters of Dalit writers. My focus will be to compare subaltern women characters by Dalit writer and non- dalit writer.

Keywords: Dalit, Representation, Caste, Sympathy, Untouchability, Empathy

**Fostering holiness in the guise of evilness:
A study of Cut by HiboWardere and Possessing The Secret Of Joy by Alice Walker**

Shweta Verma

Research Scholar

Department of English

University of Lucknow

sweetshweta161@gmail.com

Mutilated in the name of religion, strangled in the name of casteism, suppressed in the name of racism, molested in the name of gender and burned in the name of honor - the biggest reason for this being treated in such a manner is that she is scary. This entity on the account is considered as an 'invalid entity' a threat to mankind. Possessing an alluring beauty, a charm to trap the others, her seductive bodily construction, a deep unsatisfied hunger for sex. She possesses numerous harmful weapons which if not snatched from her will bring calamity. The blood which drains in her senses positions not only her breast milk but is strong enough to break the strings of a violin can poison the food, disease the diseased, death in a battle, impotence to a man. Even the red color of her blood appears as the color of evil, fire. The question here is can an object which is so dangerous, so threatening still is it capable of feeling bodily sensations, physical pleasure? The answer is yes it can. It does possess a set of organs which are more threatening than the earlier ones and they are destined to be removed, if not then these fearful, baleful tiny perilous object will cause havoc in the society. A woman is not a 'sole being' who is enchained by her responsibilities towards religion, family, culture, society, community; so it's important that these objects should be extracted from her. A girl's clitoris is really very savaging one; it's the root cause of all her problems from love to lust and from lust to pregnancy. It arouses excessive feelings which are a sign of illness. So, in order to curb these feelings deep pins are passed underneath the mass and elastic ligatures are tied around the mass under these pins. Another vicious tool is vulvas which are too sensitive to touch. Nitric acid is applied to destroy the mucous membranes of the vestibule thereby removing the labia minor. And the passage of the vulva is closed. The vaginal spinster muscle is sectioned accompanied by the cutting of the public nerve. This might sound evil, a merciless act to be performed, might appear brutal but to them, it is not. It is like all the other pious acts performed in the name of religion. Female Genital Mutilation is one of the cruelest forms of abuse which is practiced in many third world countries. The following paper intends to make a critical study of the cruel practice of female genital mutilation which is happening in the name of religion and its consequences suffered by its victims through Possessing The Secret of Joy by Alice Walker and Cut by HiboWardere.

Keywords: gender discrimination, cruelty, female circumcision.

Interrogating Myth viz-a-viz Reality of Motherhood in Voices in the City

Dr. Manisha Titus

Asst. Professor
Department of English,
Jamshedpur Women's College,
Jamshedpur

Anita Desai's *Voices in The City* depicts corrosive life of an Indian family – bohemian Nirode, sensitive Monisha and independent Amla, caught in corrosive crosscurrents of social values / norms and reality. *Voices in the City* expounds personal suffering arising out of the feverish sensitivity of young intellectuals who have lost their way in the modern urban world.

Brought up on the serene hills of Kalimpong by their opulent mother, Arun departs for England, Nirode, Monisha and Amla settle down in Calcutta. Monisha is married to Jiban and lives a life of servile existence within the confines of a rigid traditional extended Hindu family. Nirode leads a bohemian life in the city drifting from one failure to another. Amla arrives in the city with a degree from Bombay to work as a Commercial Artist. All the three siblings face frustrations and failures in life either in work or in relationships. They are failures attempting to comprehend their lives in different ways.

This paper explores why siblings are at war with themselves, engaged in quest for identity and in conflict with socially defined norms and individuality. This paper explores traditional notion of motherhood viz-a-viz reality and its impact on children (Nirode and Monisha) caught between traditionally accepted notions of society and reality.



Vignette of Bengali Culture in Anita Desai's Novels: Voice in the City and Baumgartner's Bombay

Sonia Chadha

Research Scholar, SoHSS
School of Humanities and Social Sciences
GD Goenka University, Gurugram Haryana
sonia.chadha@gdgu.org

Dr. Parul Mishra

Assistant Professor (English)
School of Humanities and Social Sciences
GD Goenka University, Gurugram
parul.mishra@gdgoenka.ac.in

For Certain Novelists the national setting forms an integral part of the plot. The vast and visible presence of the surroundings with an individuality of its own can be felt throughout the novel. In few of Anita Desai's novels we come face to face with the metropolis Kolkata (formerly Calcutta). With its barrenness and charm, its promise of life and its ominous implication, weaving the lives of the protagonists with alternate threads of love and hate, hope and resignation, belief and skepticism. As the novelist unfolds the Psychology of her various characters, the city steps aside but remains an avid witness of its own creation in the backdrop.

The Purpose of this paper is to find out Elements of Bengali Culture and its impact on the novels: Voices in the City and Baumgartner's Bombay. Somewhere this has become more powerful than chief protagonist. Anita Desai wants to write about those sections of society which she knows deeply. As her father was Bengali and mother, a German. This is a fact too that no one can work in a vacuum. That's why Bengali Culture has been forcefully portrayed in her novels. Both Novels are mainly centralized for further studies. Anita Desai portrays a deep rooted Culture, and smug rebuffing all advances of attitudinal change, while her protagonists stoically endure the viewing of mental conflicts and soul-searching. This honest portrayal comes from her very root as it becomes symbol of human destiny.

One of the favorite techniques of Desai is to use Hindu myths in a novel at times ironically; in Voices in the City she uses the image of goddess Kali who is a popular deity in Calcutta. The Kalighat deity is a famous landmark of Calcutta where every Hindu tourist goes. Desai describes her as a Mother figure. These features of the city well described in the novel. The names of the character are also taken from Bengali language and have their own purposes. City itself presented as a main and a leading character. On the other hand Baumgartner's Bombay presents the modern phenomena of displaced persons. Both novels represent a rich culture from West Bengal. Furthermore, this paper will investigate aspect of Bengali Culture and its impingement on both the novels from the stem of society.

Keywords: Culture, Bengali, deeply, root, Surroundings, Individuality, human destiny

Imagination in Shaping Identity: Life and Works of Christopher Isherwood

Iman Mondal

University of Hyderabad,
M.phil (3rd Semester)
mondaliman092@gmail.com

This paper is an attempt to analyze the power and extent of the faculty of imagination in tracing and establishing one's personal identity, in developing and indulging in one's unconventional sexual choice. Here, I will discuss it in light of Christopher Isherwood's life and works, who was a major British-American novelist (1904-1986) and a leading face of the American Gay Liberation Movement. As a writer, he could exercise and express the power of imagination at its best. I will try to look at Isherwood's writing in relation to Paul Piazza's concept of 'myth' and 'anti-myth' in his *Myth and Anti-Myth* (1978). Throughout his childhood and adolescent years, he struggled with his mother's created myth of masculinity and myth of normality. While he was striving to make his identity, he extended his imagination both in his personal life and in his writing, to rebel against the conventions of society and build his own 'personal myth'. I will also try to look at how the fragile and transient nature of memory controls, shapes and distorts the nature of reality and its representation. His consistent maintenance of diary, his writing of several memoirs and autobiographies are all efforts to hold back and represent the reality of life which is ever-changing. Even in his fictions, he deliberately blurs the genre between fiction and non-fiction and therefore, subverting the claims that non-fictions are supposed to be rooted in reality while fictions are always unreal.

Keywords: Personal identity, sexual choice, myth of masculinity, rebellion, memory, reality.

Representation of Reality in Literature in the book “The Help”: Pioneering the Black Literature

Dr. Rupa Sarkar

Asst. Professor,
Dept. of English, School of Humanities
Arka JAIN University
Gamharia, SeraikelaKharsawan
District Jamshedpur, Jharkhand, India.
Mail id: 2683rupa@gmail.com

Literature is one of the best sources of one's expression but not without imagination. If the writer has no imagination it cannot give any output to its thought. The novel, *The Help* is well written fiction from the modern times, as the author stresses that the book is a work of fiction but it has the essence of reality. It was after the publication of the book, many black women, who had lived such a life, could relate to it and felt that their story is mentioned in there too. It became a real-life fiction. The author brings a new reverberation to the ethical issues involved and spins a story of social beginning as seen from both sides of the American racial divide. The paper here presents the true struggle of the protagonists, Aibileen, Skeeter and Minny. How these women narrate their stories of struggle, fighting against the prejudice present in the society and talk about their experiences. The author has not just put up any sort of favourism in her debut book but the book holds the category of the 'black literature.'

The author has created a fiction that extends voice to many silent voices. This fiction becomes a work of art of voices, a thought infuriating and pitch-perfect representation of a country's slow but sure path towards integration. Although the author, Kathryn has written in fiction form but fairly does she know that her effort 'Help' in actual helps the other women especially the maids who were black, to speak out their minds, the good and the bad parts of it.

Key words: reality, imagination, literature

Interrogating Exclusion: Amish Tripathi, AnandNeelakantan, and the Sophistry of History

Souvik Kar

M.A. Student

Presidency University

E-mail address: sauvik.kar2011@gmail.com

Where exactly does the fault line between “history” and “myth” lie? The question increases in importance when it is confronted by the phenomenon of the Indian Mythological Fantasy in English, configuring the space of Indian popular commercial fiction as a site of Indians talking with Indians, about India, in India, but in the most international of languages, as Suman Gupta observed. Taking into account the historiographic implications of the rationality-obsessed prefaces that most of the writers of the genre write, this paper locates in the genre a G.W.F. Hegel-inspired deep-seated colonial anxiety regarding India's historicity that crucially impacted the dynamic between myth and colonial historiography. This paper will structure its argument in that long (and still continuing) debate started by Bankimchandra Chattopadhyay in his *Krishnacharitra* and his later successors, then opposed so fiercely by the “anti-mythical” tradition of Jotirao Phule and B.R. Ambedkar. Reading the ambiguous subaltern politics of a militarized disability in Amish Tripathi's depiction of the *Vikarmas* in the *Shiva Trilogy* against AnandNeelakantan's dalitised reworking of Ramayana's protagonists and antagonists in *Asura*, this paper would pose questions such as: how does these moments of social brutalization and the proposed resolutions in both works ideologically diverge, and seem to make available branching retellings in their approach towards addressing the issue of social exclusion in the Indian Mythological Fantasy in English? Exploring the silences of social exclusion that dogs these narratives, this paper shall examine the subliminal debate of their genre with the long conversation between subaltern and dalit historiography in India.

Keywords: Indian Mythological Fantasy in English, Disability studies, Dalit Studies, Subaltern Studies, Colonial Historiography

UpamanyuChatterjee's Representation of Reality in Literature

Sarika Bhagat

Research Scholar

University Department of English,

Ranchi University, Ranchi.

Contact No. 8051130410

Email Id- bhagatsarika819@gmail.com

Upamanyu Chatterjee is one of the most powerful voices among Indian English Writers and Post-Colonial literature. He is celebrated writer and social realist. His novels deal with uprooted self of 1960s and hybrid idiom of 1980s novels. He started his career as Indian Civil Servant. His debut novel English, August: An Indian Story brought him name and fame, published in the year 1988. As an IAS Officer, he had better chance to see very close the Indian society, its height and hollowness. Chatterjee has the talent to wrap the filth of society with humour and satire. He presents the situation that creates laughter and fun. He represents the world exactly the way it is and shows crude realities of the society. He is totally realistic in his works. Chatterjee portrays Modern and Post-Modern world. The characters created by him are so real that anyone can trace people like them around. It can be felt that characters like Agastya or Jamun in his novels, reflect Chatterjee's own self. He wants the whole world to wake up and realize their importance. Chatterjee has lit up the hope of getting better through the help of his novels. This has made the writer worth reading. His novels are different and act like medicines to cure the alienation prevalent in the modern Indian youth.

Keywords: representation, social realist, crude, realities, society.

**Life within the Play:
Fluidity between Reality and Illusion in Luigi Pirandello's
Six Characters in Search of an Author**

Vani K

Guest Lecturer

Department of English

SreeShankaraVidyapeetom College,
Valayanchirangara, Ernakulam, Kerala

Literature at all times has been engaged in the mission of addressing the most perplexing of questions that life throws at man. With the advent of modernism, the queries have multiplied. The 1921 play *Six Characters in Search of an Author* by the Italian dramatist Luigi Pirandello not only addresses but also questions the twin concepts of reality and illusion by presenting six Characters who come out of the play into reality. In the ensuing dialogues between the Characters, Actors and Producer, there is an invisible door that gets opened, letting reality merge with illusion. It is the unreality of reality and the authenticity of illusion that become the pivotal argument of the play, leaving it ambiguous as to whether a separation exists or not. As a play that came out around when T S Eliot and modernist writers were struggling with questions of “Unreal city”, it was common for the artists to feel uneasiness at the reality that became unreal, surreal and uncertain for them. The Actors and the Producer are certain about the real happenings of their respective lives. It is into this strong conviction that the six Characters emerge as figures in whom Pirandello vests the power to turn certitude into mere illusion and vice versa. In this respect, the ambiguous representation of reality and illusion is at once the reflection of the crisis of modern consciousness.

Key Words : Realistic illusion, fragmented self, aesthetic distance, alienation, immersive theatre

Saga of Human Suffering in Taslima Nasrin's Lajja

Ms. Soyimla Akum

Ph.D Scholar

Nagaland University

Nagaland

qsoyimla@gmail.com

Taslima Nasreen, an award-winning novelist, secular humanist and human rights activist is known for her powerful writing on women's oppression and unflinching criticism on religion. She has been issued fatwa because of her criticism towards Islam in many of her books. She advocates freedom of thought and human rights. And because of her courageous conviction, she has been banished from Bangladesh and her adopted home of West Bengal, India. The publication of *Lajja* 1993 changed her peaceful life and career dramatically. She was threatened to be killed and her book was widely rejected by the radical fundamentalist Muslims. The paper discusses on the issue on violation of Human Rights in *Lajja*. It deals with the sufferings of common people for no wrong done by them, thus showing Taslima Nasrin raise her voice for humanism. In *Lajja* she describes how Human Rights was deprived and murdered along with many Hindu families in the name of communalism. The meaning of humanism which denotes an attitude to life emphasizing on the autonomy and dignity of man and the value of "humane" relationships between men was shattered and torn apart. The dignity of men and human value was bargained at the cost of religion. The novel shows how religion as an institution is paradoxical in itself. It unites at the same divides people.

Key words: Humanism, Religion, Communalism, Shame, Violence.

**The Ethos of Enchantment:
An Analysis of Fantastical Experience and Ecstatic Encounters
in Easterine Kire's Selected Novels.**

Ms. Otoli. V. Yeptho

Asst. Professor

Don Bosco College Kohima, Nagaland

Email: otoliyeptholimi10@gmail.com

Fantasy and our conception of what is fantastic depend upon our view of reality, what we find unbelievable and unexpected follows from what we find believable and likely. Fantasy is a creation of the Enlightenment, and the recognition that excitement and wonder can be found in imagining impossible things. Fantasy is an important genre of fiction because it provides the opportunity to better understand reality through magic of imaginary world.

The term “fantasy” can be defined as “any story that could not possibly happen in real world” or as “an impossible story set in the real world”. The key characteristics of Fantasy genre include detailed setting, magic elements, the good vs. evil story line, the optimistic mood of the story, the prevalence of the melancholy tone, the presence of magical gifts, the existence of mythical creatures (e.g. dragons, wizards, elves, etc.), diverse characters, different forms of language. This paper will attempt to analyze fantastical experiences and encounters in the three novels of Easterine Kire, *The Son of the Thundercloud*, *When the river sleeps* and *Don't run my Love*. The motif of myth dealing with the relationships of humans with gods, acceptance and fulfilment of destiny in *The Son of the Thundercloud*, the undertones of Magic realism in *When the river sleeps*, encounters with supernatural entities in *Don't Run my Lover*.

Keywords: Fantasy, myth, magic realism, supernatural, destiny.

A Window of Woman's Own: A Reading of Nadia Hashimi's A House without Windows

Dr. Ankur Konar

Assistant Professor of English
SRG Mahavidyalaya
Burdwan, West Bengal

My article will focus on the Afghanistan-based novelist and social commentator Nadia Hashimi's *A House without Windows*. The novel textualises a vivid encounter of the author with the dynamics of the nation's cultural geography vis-à-vis the position of women. Hashimi navigates her personal standpoint related to the changing dynamics of this patriarchal system. By reflecting her journey through gender dynamics which is incidentally redrawing its future, this personal document becomes an extraordinary moment in the formulation of the nation's (his) story. By nurturing the seeds of what the social commentator terms "personal is political", Hashimi has been able to draw a story of a much necessary window, a symbol of women's freedom. By projecting the existential dilemmas vis-à-vis the constant changing pattern of Afghanistan culture, *A House without Windows* becomes a mirror up to the hegemonic construction of female poetics against the backdrop of power politics. Through a map of stories drawn from private history and public record, Hashimi has dealt with the dialectics like - subjectivity/objectivity, culture/anarchy and public/private. My article will focus on the fact how Hashimi's fictional representation of the 'second sex' of Afghanistan goes into the very hardcore root of the country by reconfiguring its existential route in socio-cultural elements.

Key Words: Women, Feminism, Afghanistan, Nadia Hashimi

Through the Queer Lens: RituparnoGhosh and ChapalBhaduri

AbhikMaiti

PhD Research Scholar, University of Exeter,
The U.K.
[M.A. (Double), University of Calcutta,
Former Lecturer at VijaygarhJyotish Roy College,
University of Calcutta, INDIA]

Srija Sanyal

MA English,
University of Delhi, INDIA

Gender fluidity and homosexuality have always been an indispensable part of the lifestyle in the Indian subcontinent. Arts, culture, and literature have been no exception. Kamasutra, Indian mythology, or several regional folkloric tales have dealt with the subject as an integral part of life cycle where role playing or sex-change is a common, regular, and acceptable notion. Over the years, the “unique” tag associated with the queer ideology is nothing but the peripheral status that has been tagged with it; something that lies beyond the already drawn, easily understandable, universally acknowledged and intellectually (or morally) approved territory of the society (SrijaSanyal). This paper aims to analyze the queer representation in the Indian cinema with special reference to Bengali showbiz industry. The paper also attempted to congregate vivid queer representation in the regional theatrical stages, in literature, and finally ties the thread with an insightful discussion about RituparnoGhosh and ChapalBhaduri – the seminal figures of the Bengali cinema and theatre. It surprises to no extent that both these entities represented something which is severely criticized in the present times.

Reading Damascus: A Comparative Study of Two English Travel Narratives on the City

Lama Jamal Eddin Jneidy

PhD scholar, Department of English,
Jamia Millia Islamia, New Delhi

Journeys from England to the Near East became quite popular during the 19th and early 20th centuries. The increasing colonialist interests in the region, both politically and economically, combined with an English desire to explore and experience cultures beyond national boundaries, particularly of countries that were becoming more and more under the influence of the Empire motivated these travels. This paper attempts to shed light on two travel texts; *Eothen and Syria: The Desert and the Sown* which were composed by the English writers A. W. Kinglake and Gertrude Bell respectively. Kinglake came to Syria in 1834-1835 and stayed there for a short period of time. He observed the suffering of religious minorities under Ottoman rule. Consequently, he painted a negative image of the place as a dystopic space governed by discrimination and oppression and void of any social justice. Bell, on the other hand, came to Damascus in 1906 and was impressed by the grandeur of the city, its fascinating scenery and metropolitan lifestyle. She produced a romantic account of the place and its people focusing on Damascus's glorious past and present diversity. This study will attempt to identify the elements that have contributed to the production of such contrasting views on the city like time, ideology and personal dispositions of the concerned writers, and to evaluate the accuracy and objectivity of such views.

Biographical Note

My name is Lama Jamal Eddin Jneidy. I am a Syrian national. I work as an assistant teacher at Tartous University, Syria. I have been studying at JMI since 2013 whereby I received my Master's Degree in English Literature in 2015. After that I have enrolled in the PhD. programme at the same department. My scope of research is Travel Literature. I am currently working on the topic entitled "Travelling to Damascus: The Image of the City in Select English Travel Narratives from the Colonial Era".

Nation as Thirdspace: A Study of KamilaShamsie's Select Novels

Gulam Ali Rahmani

Research Scholar (Ph. D.)

Central University of Jammu

Email:-rahmanibhu22@gmail.com

We live in a world facing countless challenges yet progressing and evolving every other day. Out of many pressing challenges, the idea of nation in the present context of the world turned a deaf ear to the golden social mantras – liberty, equality, and fraternity, and wreaked havoc upon people who don't toe the line of populists and hence made our society merely a battleground where people are busy proving themselves patriots. Going back and looking at the very basic idea of nation, one finds it to be based on ethnicity, linguistics identification, religion, colour, and so on. Due to its adherence to a particular denomination, it excludes certain other people who don't come within that particular ambit. Hence, it turned out to be essentially a biased and exclusionary phenomenon which includes some while excludes some others at the same time. Hence, the need is to move forward by introducing alternative in order to do away with this biased and exclusionary narrative. KamilaShamsie comes up with an overarching alternative in her novels such as *Broken Verses* (2005) and *Kartography* (2002) where she envisions a society based on spatial justice, tolerance, equality, social inclusion. The present paper throws concentrated light on how KamilaShamsie envisions a Thirdspace in place of nation. Edward Soja calls this society a Thirdspace society. Contrary to the concept of nation, Thirdspace is an inclusive phenomenon wherein exclusionary, discriminatory, biased, unjust, and binary driven ideas are subjected to reconstruction and recombination. It is basically an antidote to the discourse of reductionism which reduces knowledge to rock bottom value by fuelling the narrative of binarisms.

Key Words: Nation, Thirdspace, Spatial Justice, KamilaShamsie, Edward Soja, Space.

Soyinka's Social Vision: Contextualizing the Yoruba World, Myth and Reality in *Death and the King's Horseman*

Mr. Haresh Kumar Satpathy

Assistant Professor, SMUDE, Sikkim
& PhD Research Scholar, Sambalpur University
hareshsatpathy@gmail.com

African Literature generally and African drama particularly articulates persistently endorsing its myths, cultures, traditions and truths. Modern African drama sternly places its stance on its social mission instituted to galvanize the mass consciousness since it turned into a cultural project in the creative hands of dramatists, playwrights and critics alongside grounds of western superiority; consequently forming canonical masterpieces unveiling the status of the domination and the African response. Wole Soyinka, an exemplary playwright through his play “*Death and the King's Horseman*” identified its association with ritual sacrifice, struggle for freedom, colonialism, cultural confrontation and class-consciousness exclusively. However, its social aspect – that connects every dot - is yet another area of study. Deducing this play only as colonial or its link with cultural clash is utterly underestimating the social vision and mission of the playwright. This paper therefore differentiates itself on the ground of its social subtext and attempts to discover its socialness embedded within the play. This study critically identifies the social mission of Soyinka behind writing this play. This endeavour claims to investigate the ways in which Soyinka's *Death and the King's Horseman* derive part of its dramatic impact in the exercise of social imagination in relation to the status of African myths and rituals.

Key-Words: Culture, Ritual Performance, Post-Colonialism, Myth and Social Mission

Imagination and Identity in Mukherjee's Desirable Daughters

Dr. Rajesh Kumar
(Ph. D. from J.P. University)
Chapra, Bihar, India

Bharati Mukherjee, a novelist of Diaspora literature who lived in India and Canada and the United States, is uniquely positioned to examine the fragmentary nature of characters with constituted identities with the help of her fertile imagination. In the novel entitled *Desirable Daughters* Mukherjee has explored and explained gender identity. By juxtaposing the stories of the modern rootless Tara with the rooted Tara Lata, Bharati Mukherjee opens up this novel with contradictions and issues that are important in the novel. The first is the association between gendered identities and home. After her marriage to a tree, Tara Lata spends the rest of her life 'imprisoned' within her father's home. In contrast, the modern Tara is rootless. The second issue is the impact of history, community, and religion upon a woman's identity. Besides, the novelist makes several references to Tara's unique and inescapable Situation as a wealthy Bengali Brahmin who "constructs" the narrative of Tara Lata's life from "scrapes of family memory". In *Desirable Daughters*, Mukherjee explores a complicated working out of the relationship between home identity and community in which female identity reigns supreme and it is associated with imprisoning home. Hence using the metaphor of the family tree, Tara seems to imply that gender's identity is essential, defined by one's home community, and culture. The opening story of Tree wife reasserts the impotence of gendered identity and a protest against the Limitations imposed on women's lives in traditional societies.

Further, Mukherjee's focus on the rituals and customs of the Bengali gentle folk in *Desirable Daughters* refutes her assertion that she has extended the American mainstream. The characters in *Desirable Daughters* face the restrictions imposed on them within the patriarchal Hindu family and the opposition forces. Thus, the study of Mukherjee's *Desirable Daughters* in the format of the oppositions of tradition and modernity along with gender identity and self-recognition opens up new vistas of complex human relationship in the real sense of the term.

Keywords: Constituted, Contradictions, Fragmentary, Imprisoned, Restrictions, Tradition

Representation of Gender in Literature: The Voice of Dissent in the poetry of Kamala Das and Imtiaz Dharker

Ritu Kumari

singhrajputritu16@gmail.com
Research Scholar, BBMKU, Dhanbad

Gender has been a predominant theme in literature all over the world. The representation of Gender by and large connotes to feminine gender. It is multifaceted and at times dark and uncanny, opening the wounds of women in exploitation in the patriarchal system, in the institution of marriage, religion and cultural restrictions. The feminist movement in literature has sought justice and rebelled for equal rights and status, opportunities and liberation. Thus the representation of gender in literature explores the complex recesses of women's psyche in subjugation, marginalization, religious and social discrimination, bigotry and the frantic effort to assert their identities against the onslaught of continuous erosion.

Against this backdrop, the paper will underscore the testaments of two women poets of the Indian subcontinent – Kamala Das from India and Imtiaz Dharker with her cross-cultural consciousness in Pakistan, India and Britain. Both have certain traits common in their writings in seeking love and identity in the man-made world and the constrictions of the institutions discussed above. The voice of dissent at the consequent failure becomes louder and scathing in helplessness but never submissive. In Dharker the protest against the social and religious conspiracy to marginalize and physically segregate women is blatantly pronounced and condemned. In Kamala Das the woman is in search for the missing things in life. In her poetic journey, the encounter 'with the other' and 'the self' predominates making the story poignant when the journey culminates into 'aloneness' from 'loneliness'. In Imtiaz Dharker, the search culminates into an assault on the wall. However, their poetry paints women as a collage of 'lonely crowd'.

Keywords: Gender, Women Poets, exploitation

Imaginary Inventions and Real-World Problems in Children's Literature and Coming of Age Novels

Ahona Das

MA Student

Jawaharlal Nehru University

Email: ahona02121996das@gmail.com

Imagination is one of the formative components of fiction. However, it is perhaps nowhere more manifest than in the pages of children's literature and coming of age novels. According to John Locke, the child is born in a blank state – their mind is an empty slate or *tabula rasa*. As such, nothing is impossible in the mind of a child and the world of children's literature is a world of magic and limitless possibilities. It is a truth universally recognised that imagination precedes invention. As “The Velveteen Rabbit” exclaims, “Everything that is real was imagined first”. Imagination acts as a cornerstone to invention – what was or will be invented is first imagined; the story births the event, the dream births the reality. Thus we have such fantastic figments of imagination as the manna appearing from nowhere at the clap of hands in “GoopyGyneBaghaByne”, the “Everlasting Gobstoppers” that “never get any smaller”, the Chewing gum that is practically a three-course dinner and the “Hair Toffee” that combats hair loss in “Charlie and the Chocolate Factory”. What all these imaginary inventions have in common is their potential for solving real-world problems of hunger, lack, poverty, depravity, death, decay and loss. Furthermore, various instances of fictional inventions have figuratively come to pass, centuries later, in real life. Belle's magic mirror in “Beauty and the Beast” that allowed her to watch her sick father becomes the forerunner of today's virtual video-calling mediums.

According to John Locke's theories on education, the principle of education is to both instruct and delight. What then is the role of imagination this instruction-amusement dynamic? How do the books we read as a child help shape the makings of our literate imagination? The objective of this paper is to study the nature, role and influence of imagination in the lives of children lost in fiction, living multiple lives through the “worlds within books and books within worlds”. (Spufford)

Key Words: Imagination, Invention, Fictional Inventions, Children's Literature, Fairytale, Bildungsroman

Role of Imagination in Literature

Dr. Shobha Kumari

English Teacher, Project AdarshKanya H/S Cum Inter College,
Pachrukhi, Siwan Bihar, India
Email: shobhamishra056@gmail.com

The word Imagination itself draws a sort of exhilaration, enthusiasm and excitement to the core. It leads us to a world of fantasy and daydreaming. According to the Cambridge Academic Content Dictionary, Cambridge University Press, the definition of imagination is 'the ability to form mental pictures of people or things, or to have new ideas:' something that you think exists or is true, although in fact it is not real or true.

Imagination is a very powerful device for a scholar of literature. It gives the liberty of imagining and hence understanding what one reads. One can go round the world just sitting in his room and fly to fantasy world whenever he feels to. Teaching children becomes very easy as they can fling to their castle in the sky while reading a princess tale. Literature can be best understood by having a visual picture in the mind or in a word imagining whatever we read.

Literary Imagination is a forum for those interested in the distinct nature, uses, and pleasures of literature, from ancient to modern, in all languages. Its aim is to promote wide-ranging discussions between those committed to the reading, writing, and study of poetry, fiction, translations, drama, non-fiction essays, criticism, and scholarship.

The role of Imagination is important for even the most modestly creative thought processes. According to Dustin Stokes, few philosophers have thought through the difference between imagination and creativity, and few psychologists have directly tested the difference between the two constructs.

Imagination plays a vital role in everyday life. It may lead one to a self-satisfied untroubled world depending on how vivid your imagination is. For example in the words of Loretta B DeLoggio, "I imagine imagining. I can imagine what it would be like to live in an apartment where I can use my potter's wheel again, how nice it would feel to have that cool, malleable clay in my hands, the zen of the wheel's rhythm. Imagination invents a soup bowl I can carry to the table without burning my hands."

In my paper I will discuss and deal about the multiple theories of imagination, its role in popular culture and narratives and talk about the essential role of imagination in literature.

Keywords: imagination, exhilaration, ability, imagining, fantasy, creativity.

Understanding Motives and Moves through Psychology: A Study of Arundhati Roy's The God of Small Things

Ananya Bose
Research Scholar,
Ranchi University
ananyabose23@gmail.com

Both literature and psychology have man and his behaviour at the centre of their inquiry. Literature shows, psychology explains. The complexities of human experiences and the ambiguities of human behaviour are often difficult to comprehend. Man thinks and works in unfathomable ways. His emotions can baffle and responses shock. Literature depicts these complexities and intricacies, while psychology tries to interpret and clarify. An understanding of psychology equips the reader to analyse experiences and personalities, and helps him read between the lines. It shows what motivates and what matters. Arundhati Roy's polysemic novel, *The God of Small Things* talks of much and many. Its characters tend to think and act in mysterious ways. The novel depicts unrequited love that amounts to sadism, innocence that leads to abuse, restrictions that cause regrets, quests that punish, separations that deprive, and reunions that give some respite. The characters have unacceptable desires, undesirable relationships and unspeakable memories, and they sail through life violating the 'Love Laws' and offending many around them. Their actions and reactions, more often than not, perplex the reader who therefore needs an understanding of psychology to comprehend and explain the intricacies in the text. This paper shall attempt to study the novel from a psychological perspective to explain certain motives and moves in the text, which otherwise look either unreal or unjustified. In doing so, it shall appreciate the usefulness of an interdisciplinary approach in understanding the complexities of the work and effecting a more holistic comprehension of the novel.

Keywords – abuse, Arundhati Roy, deprivation, guilt, memory, motive, personality, Post Traumatic Stress Disorder (PTSD), psychology, repression, separation, threat, trauma

Representation of Culture and Society in Jared Diamond's Guns, Germs and Steel : The Fate of Human Societies

Amar Shankar Mahato

Research Scholar,
Department of English,
B.B.M.K University, Dhanbad
amarshankar88@gmail.com

Literature mirrors culture and society. It breathes in the consciousness of culture and society through which the whirl of the soul of mankind is implanted. In *Guns, Germs and Steel*, anthropologist Jared Diamond propagates why certain societies tend to be more materially successful than others. He attributes societal success to geography, immunity to germs, food production, the domestication of animals, and use of steel. The book attempts to explain why farming and domesticating animals provide social stability that is lacking in hunter-gatherer societies, and, why Eurasian and North African civilizations have survived and conquered others, while arguing against the idea that Eurasian hegemony is due to any form of Eurasian intellectual, moral, or inherent genetic superiority. He argues that the gaps in power and technology between human societies originate primarily in environmental differences, which are amplified by various positive feedback loops. This book also includes that the history followed different courses for different people because of the differences in their respective environments, not entirely because of biological differences. The book also seeks to answer the question why the rate of progress differs so much among varying cultures of thriving on different continents. Culture is heavily dependent on population density. The higher the population, the more culture seems to spawn and spread. The end of chapter 18 shares multiple interesting examples of people who were largely similar genetically because of similar ancestors, but developed very different societies and technologies due to their individual environments. There are four primary reasons Europeans rose to power and conquered the natives of North and South America, and not the other way around. My paper analyses Diamond's theory in contemporary context.

**FROM DISCONTENTMENT TO EMPOWERMENT:
REPRESENTING DALITS IN ILAIAH'S UNTOUCHABLE GOD AND
JOSEPH'S SERIOUS MEN***

Dr. Soumen Mukherjee

Associate Professor of English
School of Social Sciences & Languages
Vellore Institute of Technology University
Vellore, Tamil Nadu, India-632014
Email: soumenprl@yahoo.co.in

Purpose : The word Dalit in India means “oppressed” or “broken” or who were once avowed “untouchables” by the so-called “touchable” society. The veracity that untouchability was obliterated by the Indian constitution in 1949 could not terminate this evil to endure. Hence, I propose to scrutinize two Indian English novels of contemporary eon. If Kanchallaiah's Untouchable God (2011) makes an egalitarian delineation of the affiliation between caste, gender and religion in India, then in Manu Joseph's Serious Men (2010), the protagonist is endowed and repudiates to be silenced because of his caste and uses his discontentment, as the basis of his empowerment.

Scope: My current research has tried to expose and proclaim the “traditional grids of oppression” and “the complex historical resentments and power issues”, while at the same time it also argues that sluggishly but unquestionably the so-called Dalit or the subaltern class is trying to repel against all form of societal-atrocity.

Methodology: This study is purely based on the primary data acquired from two select novels (unfiltered source). Secondary data such as letters/correspondence, diaries, reminiscences, official or research reports, and empirical research articles related to this novel and theme have been used as tools.

Findings: My proposed paper tries to investigate that how Untouchable God reconnoitres the foibles and hypocrisies of the upper castes and tries to find the true significance of equality across India. On the contrary, the India of Serious Men is divided into the haves and the have-nots, which concludes with an uprising of the Dalit community against the preponderant homily.

Suggestions: Even in a 21st century progressive India, as Dalits continue to scuffle to seek egalitarianism in everyday life and in the class structure, the current paper strappingly advocates for a change of attitude of both rural and urban class India!

Keywords: Dalit; Upper caste; Society; Struggle; Empowerment

Sati System from Vedic to Modern Text: Misinterpreted Contexts

NEHA KUMARI

Research Scholar,
Department of English
V.B.U., Hazaribag, Jharkhand, India.
Neha16kumari1990@gmail.com

DR. RAJESH KUMAR

Research Adviser
Associate Professor
Department of English
V.B.U., Hazaribag, Jharkhand, India.
billhaz@rediffmail.com

Sati system was an abominable custom in Hindu culture and religion. However, even after decades of its legal abolition, a major section outside India believes that Hindu philosophy applauds and promotes it. It is a notion based on absurd misinterpretations, mainly through the British literary-political propaganda in pre-independence India, as stated by Gayatri C. Spivak in her 'Can a Subaltern Speak'. In Hindu philosophy and Sanatan Dharma, scholars acknowledge the authority of only Shruti Vedic literature and not Smiriti Vedic Literature. Shruti literature comprises Vedas, Brahamanas, Aranyakas and Upnishads while Smiriti Vedic literature - which is also post-Vedic classical Sanskrit literature - comprises Vedanga, Shadarsana, Puranas, Itihasa, Upveda, Tantras, Agamas, Upangas. Smiriti literature consists of both fiction and non-fiction while Shruti literature comprises non-fiction. Sati System is never mentioned in Shruti literature. Much later, when the altered socio-political scenario gave birth to the Sati System, Smiriti literature was misinterpreted and subjugated by orthodox religious authorities with the objective of controlling the Hindu populace. This article attempts an analysis of the genesis of Sati system to its manipulation in the present age.

Representation of the Adivasis: A Study of Hansda Sowvendra Shekhar's Select Works.

Annu Kumari

Dept. of English,
Guru Nanak College, Dhanbad
& Research Scholar, BBMKU

Literature is the canvas where culture and society is painted through fiction and drama. Winner of Sahitya Akademi Yuva Puraskar 2015, Hansda represents absolute picture of Adivasi culture practised in Jharkhand through his work of fiction. His novel *The Mysterious Ailment of Rupi Baski* shows the mysterious pain of a girl called Rupi. Black magic affects her so badly that even she could not help herself. It is a scathing representation of adivasi culture.

Another major and controversial work of Hansda is his collection of short stories where he is blamed for misrepresentation of adivasi culture. His book got banned and he was threatened for his life. The short story which created furore dealt with a major issue of land acquisition of adivasis in Jharkhand. We get to see unpalatable pathos of an old man losing his land and culture in the story. Mangal Murmu an adivasi shows his anger very politely to the President of India and refuses to dance during an event because he is not happy about losing his mati. My paper attempts to discuss these two texts of Shekhar in detail.

Keywords: Culture, Adivasi, Tribal literature

IMPACT OF PSYCHOLOGY IN ENGLISH LITERATURE (NOVELS)

SUSHMITA DUTTA

Dept. of English,
Guru Nanak College, Dhanbad

The relation between psychology and literature is bilateral. Human psychology creates literature and later literature nourishes human psychology. Psychological interpretation of the world has become an important aspect of English novels. Both psychology and literature are closely linked to each other. Psychology is the science of mental life, both of phenomena and conditions. The phenomena are the things which we call feelings, desires, cognitions, reasoning, decisions etc. We can say that psychology is the scientific and objective examination of the human behaviour and form of human reactions. This is a new development in literature where both psychology and literature together explore mental world. Our experience and understanding of the world are psychological explorations of the human mind. Modern man lives in a world that has multiple psychological issues and literature being the mirror of society and human behaviour describes the complexities of modern age and modern human beings.

Impact of psychology is eternal aspect of literature. During the world wars and subsequent holocausts, this new form of literature, especially in novels began. The modern psychological novelists focus on human nature and behaviour.

“REMEMBRANCE OF THINGS PAST” by Marcel Proust, “PILGRIMAGE” by Dorothy Miller Richardson and “A PORTRAIT OF AN ARTIST AS A YOUNG MAN” by James Joyce are some of the novels which have brought the psychological impact of literature into limelight. These novels present a totally new and different world. Psychological novels start where Stream Of Consciousness novels end. A literary critic writes : “The new Psychology has shifted the goal of the Novelist”. Modern novelists are not supposed to present a moral story or a fairy tale. Their main aim is to depict human life as experienced by those engaged in living life. The aim of this new form of literature is to get nearer to life, and to experience and analyse it.

KEYWORDS: Human Psychology, Psychological Aspects, Psychological Novels, Literature.

Race, Religion and Culture: Imagining Partition literature In the Sub-continent

Dr. Md Aftab Alam

Associate Professor

Deptt. Of English, MirzaGhalib College, Gaya-823001 Bihar

Email: maalam.alam@gmail.com

Mob. 9199283667

To a keen observer of social and political realities of the Indian sub-continent it would be quite obvious that those factors responsible for perennial divide between the two big communities namely Hindus and Muslims are still potent in their intensity and ferociousness with far greater ominous ramifications. That history repeats itself is a half- truth. The other half truth is that it repeats itself with greater propensity and far serious ramifications.

The idea behind this essay is to make a comparative study of the prominent writers of the sub-continent who have written outstanding novels and stories on the tragedy of partition. Some of the prominent writers under discussion are Sadat Hassan Manto, QurratulainHyder, Bhasham Singh Sahni, Khushwant Singh, BapsiSidhwa, UrvashiButalia, and AmitavGhosh.

Manto was the most controversial writer of his time. His novels and stories dealt with female sexuality and its graphic representation, something which was considered taboo in those days. He was accused of pornography leading to public outcry and censorship. He was witness to the horrors of partition and the barbarity committed by Hindus and Muslims against each other. BapsiSidhwa in her novel *The Ice candy Man* vividly recreates the tragic events of the partition through the eyes of a polio afflicted girl child. The novel very poignantly delineates intricacies of human relationships. She showcases how even in times of cataclysmic tragedy and monstrous barbarity human relationships survive transcending all barriers.

Bhasham Singh Sahni's *Tamas* and Khushwant Singh's *A Train To Pakistan* have been adapted in TV serials telecasted on national channel Doordarshan in the early 90s have left indelible impact on the minds of an entire generation. Among the contemporary writers AmitavGhosh in his modern classic novel *The Shadow Lines* recreates the tragic events through its central characters whose lives are torn apart caught in the whirlpool of ethnic violence and conflicts.

This paper is a sincere attempt at imagining our own turbulent times against the recurrent motifs of political and social violence prevalent at both the national and international level.

Key words: Violence, partition, nationalism, ethnic communalism, culture, conflicts

THE CALCUTTA CHROMOSOME—A DIG INTO SUBALTERN PAST

Sriparna Chatterjee

PhD Scholar, VisvaBharati University

Mobile: 9433668926

chatt3sr@gmail.com, sriparna.chatterjee@aot.edu.in

Abstract: The Calcutta Chromosome peeps into the discovery of malarial parasite and the role of subaltern hand in it. The narrative criticizes the attempts of grand narratives to ignore the contribution of subaltern hands. Moreover the novel also criticizes the dichotomous relation between science and counter science or non-science. Mangala stands for non-science while Ross represents science. The novel clearly shows how this division between science and non-science is porous and both are dependent on each other for the perfect attainment of knowledge. Thus, Ross would not have been successful if he did not receive the help of the subaltern hands. Mangala and her group supplied Ross with the necessary things as and when he required without his information. But history has failed to give credit to this subaltern as she is on the fringes of society. The Calcutta Chromosome takes a dig at history and unravels certain unknown facts intentionally erased or wiped out from history.

Keywords: Science, history, Mangala, Ross, malaria

SriparnaChatterjeeis pursuing PhD from VisvaBharati University. She has been teaching soft skills for more than 13years. Her hobbies include reading books and writing poems and short stories.

Imagination and Literature (English Romantic Poetry) 19th Century

AMARJIT SINGH

Dept. of English
GURU NANAK COLLEGE, DHANBAD

Imagination is an integral part of literature. We understand the world through literature. Literature makes a sense of reality by its linguistic construction. This is a linguistic presentation in conceptualizing. Imagination is constructed around the language regardless of the disciplines. Human Beings analyse reality through literature whether they are oral, written, mythical or philosophical. Imagination in the 19th century poetry plays a crucial role in analyzing the world. The world can be imagined and understood through literature in a better way. The purpose of literature is to capitalize on the imagination and fancy of the poets. Romantic poetry presents a view through imagination of the poets. Imagination in the 19th century poetry gives a view of the world created by the poet as per their imagination and experience. It is true that romantic experience is vague, vanishing and formless. Romantic poets use imagination and create a world of its own. Art is the gem of the human world. It helps in imagining the world as per the experiences of the poets. Imagination is the cardinal characteristic of literature. Literature, especially the 19th century poetry creates a world of its own. It is a manifestation of imagining the world through literature. Human understanding of the world is greatly influenced by poets and writers and their writings which is a product of fancy and imagination. There is a correlation between fancy and imagination. Fancy is immature imagination and imagination is mature fancy. Literature is the representation of the world as per the imagination of poets and writers. Like literature, philosophy, myth and reality are an integral part of creativity. This creativity inspires the poets and writers to weave a world through their understanding of the world. They imagine and they write which help us to imagine the world.

ANALYSIS OF GIRISH KARNAD'S YAYATI WITH SPECIAL REFERENCE TO THE UNIVERSAL BELIEF OF SINS AND VIRTUES

THOMBRE DIKSHA PANDIT

Teacher, BalSahyog Middle School,
Connaught Circus, opposite L block, New Delhi. 110001
Mobile: 9643559352
Email ID: diksha93thombre@gmail.com

The research paper intends to present a light on the deadly sins and heavenly virtues as dealt throughout the world. The two major religions, i.e. Hinduism and Christianity have been taken into consideration for the same.

India is believed to be one of the oldest civilizations. Its culture and tradition is gaining worldwide acceptance and appraisal. Our Vedas, the Ramayana, the Mahabharata and the BhagwatGeeta are our jewels. Throughout the world India is and will always be known for its rich culture. The major practitioners of Hinduism reside in India and hence there are several beliefs associated with Hinduism on sinful acts and heavenly virtues. In the same way, Christianity too has defined some deadly sins and heavenly virtues with respect to humanity. Christianity also being among the major religions of the world, having huge followers, will help to present the universal culture, a universal belief or an ideology associated with the deadly sins and heavenly virtues laid down for humanity.

The research paper will discuss in detail prominent points like the cultural approach of Christianity and Hinduism towards deadly sins and heavenly virtues, study of the sins and virtues as dealt in the major English writings i.e. 'Yayati' by GirishKarnad.

This paper intends to present a light on the universal culture, a culture which is connected and ruled over by a single identity.

Beyond the Wonderland: In Pursuit of Carroll and his Dream Child

SUMA B L

Research Scholar
Department of English
All Saints' College
Thiruvananthapuram, Kerala
Affiliated to: University of Kerala
Email id: sumabl003@gmail.com

Works of literature have always been subjected to numerous interpretations and re-interpretations. This has further been enhanced by the advent of new theories which seek to give new meaning to works of art. Theories like psychoanalysis have brought the author before the limelight as never before. A work of art is no longer a mere figment of the author's imagination; various theorists argue that the author presents himself before us through his works. The author thus emerges before us as a complex entity whose true meaning remains as elusive and as varied as that of the text he produces. One such author who has intrigued generations of readers and critics is Charles Ludwig Dodgson. Writing under the pen name of Lewis Carroll, Dodgson liberated children's literature from the constraints of Victorian moralism. However, the exact nature of Carroll's relationship with Alice Liddell, his muse and the daughter of the Dean of Christ Church, Oxford, is shrouded in mystery. Speculations and rumors abound on the relationship, many of which question Carroll's intentions with the then ten year old Alice Liddell and has also raised questions on Carroll's sexuality, even suggesting Carroll as a person with pedophilic tendencies. In an attempt to unravel the mystery that surrounds Carroll and Alice Liddell, writers like Melanie Benjamin, Vanessa Tait and Katie Roiphe have explored this relationship in their works through a blend of fact and fiction. The proposed paper attempts to study the fictional representation of this relationship in Melanie Benjamin's *Alice I Have Been* (2009) and Katie Roiphe's *Still She Haunts Me* (2001) in the light of alleged paedophilia of Carroll and the Victorian cult of the child.

Keywords: psychoanalysis, paedophilia, Victorian cult of the child

FROM CRADLE TO CANOPY THE CASTLE OF CHILDREN'S LITERATURE

Manpreet Kaur

TGT (English)

Dhanbad Public School

Email- manpreet.broka94@gmail.com

7717773868

Imagination has always been like a true magic ride which carries along with it numerous dreams, ideas, desires and children. It is regardless to say that imagination is deep rooted in these tiny heads which doesn't easily slip away like sand granules but dives deep into the ocean of stories, poems, comics, encyclopaedias and many more. Imagination is synonymous to a child, as a child is free and obeys no boundaries that captivate him into a dingy cell of your perception so is Imagination. It also cannot be suppressed or bounded. Both are beautiful and abstract; and all these abstract forms of existence exist in the world through a single sole medium that is Literature. A child starts knitting the threads of imagination from a very young age in the form of imitation and experiences. The more he sees, the more he discovers and the more he thinks literature gives him that magic wand which when waved, bears unexpected creations; for instance, rhymes, bed-time stories, fairy tales, poems and language. But centuries ago in the oral traditions of literature we see less number of works which surrender wholly to children. Hence, Children's Literature came as a totally different domain which entirely circles itself with children and their imagination. Mainly, the 19th and 20th centuries are said to be the Golden Age of Children's Literature. From the cradle to canopy a child is accompanied by literature as well as imagination to create and build his own world. They altogether teach him how to think, how to work, how to behave, how to talk and how to identify. This paper aims to discuss the role of children, imagination and literature altogether in children's literature.

Humour in Literature

Dr. Santosh Kumar Lal

H.O.D. Dept. of Com., Saryia College, Suriya

Email: drsantoshkumarlal@gmail.com

Humour is the heart of literature. Humour is a literary tool that makes audiences or reader laugh, or that intends to induce amusement or laughter. Humour is technically distinct element of literature. Its purpose is to break the monotony, boredom, and tedium, and make the reader nerves relax. It used in different ways with different purposes. Humour is often used in literature. Sometimes it is the witty banter of the characters, other times it is characterization itself or events that are ironic or absurd that lend humor to a book, poem, story play, or other literary piece. The writer uses different techniques, tools, words, and even full sentences in order to bring to light new and funny sides of life. Humour is often found in literature, theatre, movies and advertising, where the major purpose is to make the audience happy. Humour is one of the most effectively literary weapons to please the audience, as it develops characters and makes plots useful and memorable. Humour plays many functions in a literary work. It evokes different kind of fun and sense of pleasure. It has generated new kinds of fun and sense of pleasure. It has generated new kinds of genres. Humour is seen as a necessary element of fiction. From another angle, humour isn't a tool but a sense. We all have sense of humour.

Key words: Humour, Literature

Theme of Partition in Bollywood Movies

Sikha Kumari

University Department of English, VBU
Email- Sikha270795@gmail.com

Historical events like the French Revolution or the American Civil War have always inspired literature and filmmakers around the globe. The Partition of India in 1947 is no exception. India- Pakistan Partition has always been the biggest tragedy for both the countries. Undoubtedly, this is a controversial topic but still they have managed to show the violence and also the friendship in such brutal times and depict what people might have gone through at that time.

My topic is “Theme of Partition in Bollywood Movies”. I have taken three movies from Bollywood which have the theme of Partition. The movies are Dharmaputra, GaramHava and Gadar: EkPrem Katha.

All the above mentioned movies depict the partition of India. Movies featuring India versus Pakistan theme have ranged from hate-filled to heart-warming concepts. Sadly, the fair and even- handed approach to India versus Pakistan lies in the minority – but it is safe to say that over the years, Bollywood has started turning towards bridging the gap between India and Pakistan as opposed to widening the divide. Through these films, I want to highlight the value of humanity and mankind.

The Role of Imagination and Identity in the conflicts in Amitav Ghosh's *The Shadow Lines*

Prabhat Jha

Independent Scholar
prabhat.jha087@gmail.com

Imagination plays an important role within the real world, as it opens up the possibility of going beyond the reality, without being totally out of the 'text'. In the works of David Hume and S.T. Coleridge we have learnt about the necessity of imagination in the generation of ideas. In order to go beyond the limitations of 'identity', which stratifies people into different conflicting groups, imagination plays a huge role.

The paper will explore imagination and its impact on identity. It will also try to find out what role they have in the resolution of conflicts within the novel and in real life. The paper will discuss the theories of imagination by David Hume and S.T. Coleridge in the context of the novel. It would discuss how experience impacts imagination and how that is different from memory. It will also explore whether imagination builds bridges between different identities and how important it is for a peaceful resolution between them in the future?

The aim of the paper is to establish a link between imagination and the society having the novel *The Shadow Lines* as a reflection of what has been happening in the country. For that the paper would discuss the character of Tridib and how his imagination impacted the unnamed narrator and his ideas.

Key Words: Imagination, identity, conflict

Re-visiting Modern Indian Literature through Subaltern's Lens

Anuj Kushwaha

Research Scholar,

Dept of Modern Indian Literature and Literary Studies, Delhi University

E-mail: anuj.kushwaha21@gmail.com

The paper will attempt to re-visit two modern Indian novels, i.e. Telugu novelist UnnavaLakshminarayana'sMalapalli(1922) and modern India's Renaissance writer Mulk Raj Anand'sUntouchable (1935).

Around by a decade apart, both the novels respond to the prevailing circumstances of their times. MulkRaj'sUntouchable in 1935 is the first novel by any Indian English writer to discuss the issue of untouchability and UnnavaLakshminarayana'sMalapalli (1922) in Telugu is probably among the first few novels of India to discuss aspects of untouchability in Andhra Pradesh.

However, the novels also feel the burden of such circumstances and get restricted by the same. The subtle difference between bearing the burden and the response to it determines the degree of representation. For example, both the novels handle the issue of representing Gandhi and untouchables differently. Re-reading the texts in twenty-first century touching upon the issue of separate electorates in MulkRaj'sUntouchable, the absence of other discourse endorsed by Dr. B. R. Ambedkar is hugely felt and the blind spots become more visible than ever. However, Lakshminarayana'sMalapalli investigates the ways to look into the issue of untouchability through various perspectives (viz. conversion to Christianity, leftist struggle) but nationalistic hegemonical impressions are clearly visible against the background of united India. Not limiting to merely a comparative study of the two novels, the paper would explore that how far the non-dalit writers could have represented the voice of dalits in the unprecedented circumstances.

Keywords: untouchability, subaltern, representation, hegemony, etc.

Interplay of Imagination and Identity: An analysis of the poetry of Chaucer, Pope, Arnold and Eliot

Sachindra Nath Mishra

Affiliation – Ranchi University

Email Address- sachin.n.mishra13@gmail.com

Individuality is the hallmark of every true artist and the virtue that makes every writer different from the other. It carries the unique stamp of that particular author and imparts him a distinct existence. Identity is an integral part of Individuality, as the latter is an aggregate of certain mental attitudes and behavioural patterns. Identity in turn is a sum of certain environmental factors that combine to give way to a mode of social adjustment. Moreover, the identity has a cause to effect with imagination as; the same factors that mould our identity also shape and develop our imagination. Imagination is indeed a cognitive process and its role is not only related to artistic expressions but it also has an active role to play in our mundane social existence; the link that connects mind with reality and unreality. The interface of imagination and identity gives way to individuality. Thus, a combination of identity and imagination provides distinction to writers across various ages and various writers operating in the same time. This paper shall attempt to analyse the works of writers such as Chaucer, Pope, Arnold and Eliot in the wake of their distinct imaginative powers, which were shaped by the time, and space in which they operated.

Keywords- individuality, identity, imagination, Chaucer, Pope, Arnold, Eliot, interface, shape, social existence, distinct

Kevin Missal and Kalki: A Mythological Phenomenon in Modern Literature

Kumar Yashwant

Post Graduate in English from Jamshedpur Cooperative College,
Jamshedpur

Email Id: kryashwant31@gmail.com

Contact: 9006403466/8709957647

“You see the first thing we love is a scene. For love at first sight requires the very sign of its suddenness; and of all things, it is the scene which seems to be seen best for the first time: a curtain parts and what had not yet ever been seen is devoured by the eyes: the scene consecrates the object I am going to love.”

The very lines are from Roland Barthes' A Lover's Discourse: Fragments in which the phrase- a curtain parts and what had not yet ever been seen is devoured by the eyes is indubitably a characteristic of Modern Literature but unfortunately is being missed out in the volume one of the Kevin Missal's Dharmayoddha Kalki. It is said so because in the book by a writer of the present world we find the very routined creation of Kalki- a mythological phenomenon created in a prophetic work of ancient Indian Literature. Missal's Kalki, though could be considered as a kind of 'exhilarating and furiously paced' literary masterpiece but imitating a well-known mythological character without any colourful imagination could be the imperfectness in the modern writers. This imperfectness of self-imagined and unimagined creation of modern writers with a reference of Kevin Missal's Dharamayoddha Kalki- A Mythological Phenomenon would be my area of concern in the proposed paper.

Key Words: Indian Mythology, Modern Literature, Routined Creation

Sultana's dream: Exhibiting a closure to reality and gender identity through Begum Rokeya's imaginary World of Reverse

Madhurima Saha

Post-graduate Student

Presidency University

Email: madhurima.saha20@gmail.com

Imagination forms the crux of an individual which brings her closer to her utopian world. Using this protean nature of 'imagination', Begum Rokeya Sakhawat Hossain pens the phenomenal story *Sultana's Dream*, in 1905. Critiquing the concept of imagination through the dream sequence in the text, this paper examines the relevance of such dream imagination in creating and entering an 'utopian world' or the 'Ladyland' of Sultana's dream. Borrowing Thomas Moore's idea of 'Utopia,' this paper traces the ideological development of the role of imagination in constructing private 'utopias' in the twentieth century. This paper then argues how through the deployment of 'imagination' and 'dream sequence' Hossain has demonstrated a radical attempt to shatter patriarchy through her private, feminist utopia. The irrationality of the prevalent social mores that incarcerate and subjugate women become highlighted, especially as limits of gender and genre are intrepidly exploded by Hossain in her imaginative assertion of utopia as a rational and textual space of social critique and historical re-writing.

In establishing the radicalism of Hossain's project this paper employs both Barthesian and Derridian notions of 'Deconstruction' to evaluate the dogmas that Hossain challenges, such as the socio-spatial construct of the 'zenana', the inner world associated mostly with the confinement and seclusion of late-nineteen and early-twentieth century Muslim women. Most significantly, this paper also argues that the radical dream sequence far from removing an individual away from reality, in fact, brilliantly brings her and the reader closer to reality and enables a cultural indictment of the social conditions that especially Muslim women were subjected to.

Keywords: Imagination, Utopia, Dream sequence, Deconstruction, Subjugation of Muslim Women, Dream verse reality argument

Opening A Window On Their Community: Culture and Society in some Novels by Parsi Writers

Dr. Nupur Palit

Dept. of English, Jamshedpur Women's College

Jamshedpur – 831 001

Email : nupurp_55@yahoo.com

A significant aspect of the post-1980s phase of Indian writing in English is the emergence of some writers belonging to the Parsi community who evinced an interest in focusing on their community. This sudden proliferation in ethnocentric discourse was spurred by the need to assert their identity, an identity that is facing a crisis precipitated by the demographic decline in the community.

When a culture disappears humanity is the loser. Hence the anguish over the possible dying out of their race has resulted in creative expressions that have given greater visibility to this isolationist ethnic minority intent on mapping out a space for the community in the national context and thus asserting their identity and difference from other communities.

Writers such as Rohinton Mistry, Bapsi Sidhwa and others have, in their writings, preserved for posterity a record of the ethos, sensibilities and cultural distinctiveness of a minuscule diminishing community providing valuable insights on the traditions, customs and ethno-religious attributes.

The recreation and reconstruction of a community, its culture and society gives credibility and authenticity and ensures a proper perception and better understanding of people who, because of their isolationist character of remaining aloof and apart, are unfamiliar and unknown to other communities. By providing an understanding of the Parsis and their culture, the authors fulfil the role of the writer as “a preserver of the collective tradition, a folk historian and myth maker”.

The remarkable thing about the novels is that they articulate important insider perspective thereby opening a window on a community still struggling for existence.

Culinary Feminism: A Reading of The Masala Murder

Ms. Somjeeta Pandey

Doctoral Fellow with Teaching Assistantship,
Department of Humanities and Social Sciences,
IIT Kharagpur, West Bengal, India,
Email id: somjeeta072@gmail.com

Dr. Somdatta Bhattacharya

Assistant Professor at the Department of
Humanities and Social Sciences,
Indian Institute of Technology Kharagpur, West Bengal, India
Email id: somdatta@hss.iitkgp.ac.in

Culinary mysteries first appeared in 1934 when Rex Stout published *Fer-de-Lance*, the first Nero Wolfe novel. A brilliant private detective, food is one of Wolfe's guilty pleasures. The novel also contains recipes with precise instructions and is a part of the sub-genre of culinary mysteries. This growing body of works which combines mysteries with food and/or beverage is also referred to as gourmet mysteries, cooking mysteries, cozy mysteries and food mysteries. The present paper focuses on a Reema Ray mystery, *The Masala Murder* (2012), which as the title suggests is about a murder committed over spices. A trained PI based in Calcutta, Ray is also a part-time food critic at a fashion magazine. She stumbles upon the case of a gourmet provisions supplier, Prakash Agarwal, who has apparently died of food poisoning. However, Ray sniffs out a murder and takes it upon herself to solve the mystery. Beth Kalikoff says that food mysteries “are ultimately about female independence and sustaining the self”, and the paper will place the novel within a feminist framework to understand the connections between food and female subjectivity. Food mysteries emphasise on cooking as an investigative practice, and we see here how the female sleuth Reema Ray uses her culinary skills to solve the mystery. Yet to receive its deserved scholarly attention, culinary mysteries are immensely popular with both female writers as well as readers. The paper will thus also address issues of female authorship and the use of a female private investigator as she makes her way through this male dominated genre.

Keywords: food, murder, private investigator, culinary mystery

Subalternization in the Selected Plays of GirishKarnad

Rajeev Ranjan

Research Scholar,

Dept. of English, S.K.M. University, Dumka, Jharkhand

Email: rajeev.s.grd@gmail.com

Mobile: 8210501461

Subaltern studies is associated with socio-cultural and historical aspects of the society incorporating the entire people that is subordinate in terms of class, caste, age, gender and office, or in any other way. It is the subject position that defines subalternity. Even when it operates in terms of class, age and gender, it is more psychological than physical. The lack and deprivation, loneliness and alienation, subjugation and subordination, the resignation and silence, mark the lives of subaltern, even when they resist and rise up, they feel bound and defeated by their subject positions. They have no representatives or spokesperson in the society they live in and so helplessly suffer and get marginal place or no place at all in the culture of which they are the essential part as human beings.

The plays of GirishKarnad are lavish with subalterns, especially women and lower caste people subjected since ancient times by patriarchy or upper hierarchy of the society. Karnad has not only exposed their subalternity but also fused energy in their lives so that they can speak; shifted their position from “margin” to “centre”. Karnad utilises his observations to reveal human sensibility where his characters try to find meaning in the meaninglessness of the society. This paper attempts to explore Karnad's handling of the subaltern issue in his selected plays viz. Wedding Album, Broken Images, Flowers and Boiled Beans on Toast. .

Key Words: Alienation, Hierarchy, Resignation, Subjugation.

Existential Choice in the Poetry of Philip Larkin

Bapi Das

Research Scholar

Adamas University

Barasat, Kolkata

Mob. 9932330650

E mail: das.bapi23@yahoo.com

Philip Larkin (1922-85), England's Unofficial Poet Laureate, belonged to a period after the Second World War when the question of individual human existence became the most important in English national psyche. Against the backdrop of cold war, the loss of English power over the colony in Asia and Africa, degradation of family and religious values and the openness of sex English nationals questioned the very foundations of their existence. Human beings have no predetermined essence or purpose. Through their choices or actions they try to determine their identity and thereby give meaning to their life. Man's existence is confirmed by their choices. In the human consciousness choice is unavoidable given the fact that we are free to choose. In this respect Larkin's poetry can be analysed in the light of existential choice. Larkin may not have read existential philosophers, but he was not unaware of the wave of existential thoughts which influenced the Western lives in the 1940s and 1950s. Larkin's speakers find meaning of life in the choices they make. In a poem Larkin says 'how we live measures our own nature'. One's sense of freedom leads one inevitably to take the responsibility of one's choice. Choosing one option rejects the availability of other option. So anxiety accompanies the existential choice. In preferring lonely bachelorhood to fatherhood leads the speaker in another Larkin poem to feel 'Only a numbness registered the shock/ Of finding out how much had gone of life,/ How widely from the others'.

Key Words: existence, choice, freedom, anxiety.

MYTHOLOGY OF THE PRESENT IS THE RELIGION OF THE PAST

Daljeet Kaur

Independent Scholar
S-2, 636, Hadiya Appartment,
Kacharakannahalli, Benglore

Literature of the days of antiquity is of oral tradition wherein mythological stories were narrated in verse. Characters, themes of mythology have shaped literature for thousands of years. They appear in Dark Ages, Renaissance, Age of Romanticism and Modern age. Mythology featured as content in the writings of the Older periods, sometimes stories, other times Allegories. Old English literature contains biblical references and gothic legends too. In later periods mythical names, places, or objects were made use of abundantly for the purpose of personification. Ample references have been made to mythological characters for the writings to be more and more expressive. For example, use of Bachhaus, Hades, Cupid... legendary heroes like Hercules and so many others has rendered richness of vocabulary to the text. There is lesser use of mythological characters in the literature produced in the Age of reason and scientific objectivity. French Revolution gave birth to thoughts that depicted realism. Fantasy and fables became elements of ages gone by.

The purpose of this paper is to study the status of mythology in literature with the advancement of Newtonian Age. The study includes the relationship between scientific objectivity and fantasy. The methodology used is, the observation in the reading process. The study has been based on the fact that literature is the mirror of society.

Keywords: Myth, Celtic, Norse, Greek, Roman, Allegory, Fable, Rationalism, Realism.

Envisioning Indo-China future prospect under the aegis of 21st century Silk Road

Manish Ranjan

Research Scholar (Ph.D.)

Central University of Jammu

Email: - hellomanish.ranjan@gmail.com

Contact No: - 7780915787

The proposed paper attempts to envision Indo-China future prospect through the lens of the 21st century Silk Road initiative proposed by Xi Jinping in 2013. It is an attempt to provide a platform for the development and growth of India as well as China. The current stand of India on the Silk Road initiative is that the project lacks transparency and sufficient information regarding idea of the Chinese project according to India. China's national initiative is based on little negotiations and less structured bilateral discussion among partner countries. India's reservation behind opposition to the project rests on security concerns i.e. national interest. China Pakistan Economic Corridor (CPEC) passes through the Pakistan Occupied Kashmir (POK). Moreover, it also passes through Indian Ocean Region (IOR) which again poses an immense concern to Indian maritime domain. Despite many concerns shown by current government, possibility of joining Silk Road Initiative seems to be a distant dream. The paper intends to explore the future prospects of Silk Road for both the nation. It also envisions that despite many reservations among Indian diplomats, it can turn out to be a game changer in many respects - Economic development, exchange of science & technology, Tourism, cultural exchange, a climate of peace, stability, mutual trust and respect and also can bring a paradigm shift which help building trust between both the nations.

Keywords: Silk Road, India-China, Economic Development, Cultural Exchange, Science & Technology, Security Threats, CPEC.

Female Solidarity and Affirmation of Identity in 'Divakaruni's' Before We Visit the Goddess

Manu Bharti

Research Scholar,
Central University of Jharkhand.
Email id: manubharti09@gmail.com

Chitra Banerjee 'Divakaruni' is an important writer in the genre of diasporic and feminist literature who explores the themes of sisterhood, female solidarity, strong familial bond and strained relationships in her literary works. The concept of sisterhood gained resonance in Afro-American literature and the writers like Amy Tan, Toni Morrison and Alice Walker acknowledge its importance against the atrocities of patriarchy. This paper takes into consideration Chitra Banerjee's novel *Before We Visit the Goddess* which explores the story of three generations of women- Sabitri, Bela and Tara (grandmother, daughter and granddaughter respectively) and the challenges they face while trying to affirm their identity in the male dominated world. They are separated in time and space but are bonded by love. They part their ways in search of identity and independence but eventually realize that their strength lies in one another. The paper shows how the three generations remain verbally disconnected but emotionally connected even in death. Food remains a major symbol in the novel travelling across countries and through generations, lending a flavour to the relationships. The novel is a saga of misunderstanding and stubbornness, exile and loneliness, revelations and regrets, separation and self-discovery and an excellent expression of emotion through storytelling.

Keywords: female solidarity, identity, self-actualisation, culinary imagery

**Of Deep Ecological Connections:
Reading Gulzar's Habu Ki Aag and Other Stories
within an Eco-critical Framework**

Dr. Basudhara Roy
Assistant Professor,
Department of English,
Karim City College,
Jamshedpur

Gulzar (born Sampooran Singh Kalra) as a noted scriptwriter, brilliant filmmaker and famed lyricist, needs no introduction to the world of Indian cinema. He remains, too, one of the finest poets of our country, continuing to write in rich Hindustani, that fertile cultural and linguistic blend of Urdu and Hindi. What is lesser known about Gulzar, however, is his equally acclaimed identity as a writer of short stories for both adults and children, and apart from his countless Filmfare Awards and National Film Awards, he has also been a recipient of the prestigious Sahitya Akademi Award in the year 2002 for his short story collection, Dhuaan. Gulzar has several books of stories for children also to his credit, of which his collection Ekta was awarded by the National Council for Education, Research and Training. The proposed paper takes up Gulzar's translated collection Habu Ki Aag and Other Stories and attempts to study the four stories contained therein within an eco-critical framework. While the stories here have all been taken up from Gulzar's first collection Raavi Paar, and deal with questions as dissimilar from each other as the value of art is from a reflection on communal violence, the collection's thematic unity lies in the deep ecological insight that characterizes the writer's hope for a world, both ecologically integrated, and humanely inclusive.

Keywords: deep ecology, violence, communal, eco-critical, inclusive

“On His Blindness”: Milton's Disabilities in a Theological Economy

Mihir Kumar

Assistant Professor of English
SantalPargana College, Dumka
vatsamihir@gmail.com
+91-8800805023

In this paper, I study John Milton's poetic imagination in his enduring sonnet “On His Blindness” (1673). Through “close reading” of the text, I examine the poem as a creative production whose existence is cornered, on one side, by Milton's blindness, and on the other, his religion. Studying the poem more than three hundred years after its first publication, I principally contend that while Milton's imagination successfully transcends the body's disability, it nonetheless shrinks and limits itself when confronted by his puritan faith. In the sonnet, religion emerges as a censor to Milton's poetic imagination whose arbitration the poet must accept. In Milton's reference to the Parable of Talents (Matthew:25) in the poem, I discern a theological economy with God-King as the employer and Milton an employee. I look at the retrospective addition of the title to the sonnet by editor Thomas Newton and argue that Newton's editorial intervention interpellates Milton as a working-class subject who must earn divine favour through optimum utilisation of his “talent” and “day-labour” against the God-King's arbitrary, mystifying, and yet fundamentally-just ways.

Keywords: John Milton, Sonnet, Restoration, Religion, Disability, Marxism

Understanding Psyche and Class Hierarchy Through 'Imagination': A Critical Reading of Barton's "Going Places"

Budhaditya Ghosh

Post Graduate student/Independent scholar

Presidency University

Email: john10mukherjee@gmail.com

A short story that is often overlooked by critics and scholars is A.R Barton's "Going Places". The plot of the story features an intriguing narrative design that is, Sophie hiding facts to win her brother's attention which later asserts as a powerful force on her mental faculty. The paper intends to address this lacuna for "Going Places", as a short story, complicates the idea of a teenager's imagination, and, in the process, it invites an interrogation of class hierarchy prevalent in a society. This paper will attempt to study the significance of 'imagination' in Barton's "Going Places". Firstly, through imagination, the argument explores the social ladder of class and sibling admiration of Sophie. Henceforth, imagination becomes a symbol of fulfilment of Sophie's (un)fulfilled desire and explores her inscape. Secondly, the paper proposes to use Lacan's theory of desire and imagination to substantiate the claims of the argument and Sartre's concept of the body to problematise the episode of Sophie realise her imagination. Lastly, the proposed paper focuses on Barton's use of language in vividly narrating the instances of Sophie's imagination. Hence, the paper provides an analysis of each episode of imagination that Sophie engages in and attempts to provide the reasons behind the authorial intention of creating a character such as Sophie about the power and limits of imagination to portray the psychological debilities of the mind.

Keywords: imagination, desire, psychological trouble and class.

Cinematic Adaptation of Novels

Harmeet Kaur Kinot

University of Lucknow
mkinot@gmail.com

Adaptations have always been referred by most critics as inferior to the original texts. They have always been termed as “minor”, “subsidiary” or “secondary” products, lacking the symbolic richness of the books and missing their “soul” and “spirit”. Critics have always brought out the inability of the filmmakers to represent the deeper and hidden meanings of the text. There has always been a debate on cinematic adaptations of literary works over the questions of fidelity to the source. The paper tries to highlight that in spite of all these criticisms, films ability to serve living images gives it an advantage over books. They have always added value to the text through their vivid visuals and sounds. In transferring words into text there is so much that is lost, the emotions, particular inflections, the hesitation over certain thought and feelings; but through cinema each expression can be caught and can be expressed beautifully. A cinematic adaptation is particularly enticing because of the combination of the conceptual world of a literary text with images and sounds and music. The visual images stimulate our perceptions directly. The audience derive pleasure not only from listening to melodies and rhythms that create moods and heighten emotions provoked by the story, but also from analysing the ways the music reinforces the symbolic richness of the literary work, sheds a new light on its meanings and multiplies its interpretative perspectives. The physical presence of the performing artist makes it more captivating. The paper also focuses on the films “The Guide” written by R.K.Narayan and “Pinjar” written by Amrita Pritam, both the novels garnered much recognition only after they were adapted into a films.

Keywords: Literary work, Adaptation, Fidelity, Music, Sound, Popularity , Recognition

History, Myths & Socio-Cultural Reality in JayantaMahapatra's Poetry

Saket Kumar

Faculty, Department of English,
Karim City College, Jamshedpur
Email id: saket.iridium@gmail.com
Contact: 9631199900

Carl Jung, the well-known psychoanalyst, stresses that myths are indispensable for discovering one's root:

“If we are to see things in their right perspective, we need to understand the past of man as well as his present. That is why and understanding of myths and symbols is of essential importance.”

Jayanta Mahapatra is now universally acclaimed as one of the greatest and the most gifted Indian English poet who has contributed significantly to the development of Indian English poetry. His poems explore his unbreakable relationship with the religion, culture, rituals, traditions and myths of Odisha. The poet, being firmly rooted in Orissan soil, the legends, history and the myth associated with Orissa, makes them an integral part of his poetry. When Mahapatra began writing poems he spoke about himself and the people around him. It was his pain, his love, his relationship which mattered. It took time to see things, feel them; it took time to bring out in his poetry the myths that shaped him, from the chaos of history and tradition that always energised his land, Orissa. He had been aware of all this very much but to incorporate them into his poetry and make them contribute to the power of his poetry were not easy for Mahapatra.

The search for roots is the trend in modern Indian poetry. Mahapatra searches for his roots in the volume Relationship which fetched him the central SahityaAkademi Award. This poem embodies the myth and history of Orissa. Mahapatra, as a poet, looks at broad issues of national history through the experience of personal life. The poet is intensely aware of his environment and with sharp sensitivity and striking details he has vividly depicted, in his poems, the landscape, history, myths, culture, social life, poverty, religious rites and rituals, superstitions and beliefs prevalent in the local life of Odisha.

Keywords-JayantaMahapatra, History, Myth, Socio-Cultural

Time in the Novels of Virginia Woolf

Pankhuri Sinha
Muzaffarpur, Bihar

This paper explores the concept and treatment of time in the writings of Virginia Woolf. Reading Woolf, it seems that perhaps to write about human beings is to inevitably write about time. All human stories, civilizational woes, values systems, sagas of war, progress and peace are contained within the narrative structure of time. And, while the flow and rhythm of her writings remind one of a river, time is never present in a linear, smooth and simple fashion, but is twisted around in complex waves of thought processes and events. Time always has a very interesting way of unfolding itself in a love story, nowhere does it reveal its twisted nature better than in the tales told by Woolf! While a beloved joyously exclaims, how her lover brings the moon out, Woolf has also explored the feminine longing for travel, adventure in her modernist, feminist way. A glimpse of an unequal time, for men and women, thus emerges like a twilight in her novels. Although, she has not explored the difference between colonial and imperial time so much as Forster, her character Septembrius, lays bare, the evils of war, considered a necessity of the imperial times.

Voicing the Voiceless: Reflecting upon the Personal Histories of Women as a Marginalized Sect in the Works of Kamla Patel

Siddhi Tripathi

Research Scholar

Department of English & Other European Languages

Dr.Hari Singh Gour Central University, Sagar (M.P.)

Email: siddhitripathi02@gmail.com

The Partition of India in 1947 has been one of the most traumatic events in the history of the Indian sub-continent, tearing apart a country into two segments on the basis of religion. The official records focus upon the political events and causes leading to the Partition of the country conveniently forgetting its hapless victims. It was the women who were the worst affected by it, suffering many tortures after being snatched away from their families. This paper focuses on the works of Kamla Patel who narrated the personal histories of those women who were abducted in the wake of the Partition in 1947; showing that side of the history which has been overlooked, and the wounds of its victims been buried in the deep recesses of time. The focus of this paper is on that alternative history of Partition which gives a voice to those voiceless women who faced the worst side of violence before and after India's Partition. Not only were they forcefully abducted and raped, but also forcefully recovered and rehabilitated by their respective governments irrespective of their individual choices. This paper attempts to give a voice to those marginalized women who were lost somewhere in our official history.

Keywords: Partition, women, history, violence, recovery.

Literature and Culture

Ms. Anmol Grewal
Amity University, Kolkata

Literature and modern culture Literature in this context refers to foreign language literature. As a starting point it can be defined as written texts with artistic value, including the traditional literary genres of poems, fiction and drama. Literature should also be understood as a social and communicative system. Culture is a wider concept than literature, so in this context it will be considered in terms of its relationship with literature, i.e. as a combination of literature AND culture. Thus in the teaching of culture literature plays different roles: it serves either as illustration or a starting point for the study and mediation of cultural phenomena. It is understood as part of a specific foreign civilization, thus by learning about the social, historical, linguistic and other cultural implementations in literary texts specifics of the foreign culture are being mediated. In general, foreign language literature modules or programmes are mainly delivered at traditional universities, in faculties of arts or humanities, in translation departments or in programmes of applied language and intercultural communication.

Concept of Balance through Mythological Symbols

Debalina Roy chowdhury Banerjee

M.A. ,M.Phil in English
Faculty, Amity University, Kolkata
English Department
Email- debalinaroychowdhury

Mythology, a branch of Cultural studies plays a vital role in understanding human civilisation. It is neither real nor can be termed as perfectly imaginary. Mythology is the belief and subjective truth of a clan or a group of people. We can identify with the tradition, ideology, religion and even the traits of a specific race. Mythology may appear to be imaginative stories and legend apparently but actually it is symbolic in its kind. Myths say lot of things, deep and subtle and so symbols contribute a lot to the study. Among many an aspect, balance is an essential principle that is discussed and highlighted in myths across the world. Mythology and religion has promoted the idea of 'balance' to abnegate all sorts of prejudices and establish equilibrium among all ideas, in the mass human psychology. The notion of extreme binaries juxtaposed in every single image or symbol propound the sense of balance. In this paper I intend to discuss about some distinguished mythological symbols which promote the concept of balance in human life. I would be considering the world mythology in support of my argument as the symbols denoting balance is recurrent in almost all the popular culture.

Keywords: Triquetra, Ying & Yang, Ardhanarishwar, Swastika,

The Power of Imagination in Children's Literature

Dr. Poonam Nigam Sahay

Associate Professor, Department of English,
Ranchi Women's College,
Ranchi University, Ranchi.
poonam.n.sahay@gmail.com

Imagine gathering round a camp fire, listening to hair-rising stories of heroes, witches, dragons, ghosts. This was exactly how children were introduced to literature centuries back. All this involved a lot of thought, experience and imagination shaped into apt language, which encouraged a tremendous leap of the imagination. And all this perhaps comes out to its best in children's literature – a powerful tool to inculcate values in children, spur them on to creativity and make them imbibe a sense of aesthetics, which blossoms into art profound. Children's literature is important because it provides students with opportunities to respond to literature, create sensitivity to the environment and other human beings. It makes them appreciate their own cultural heritage as well as that of others too. It develops emotional intelligence, the new prized quotient, which is needed more than the intelligence quotient itself. It nurtures growth and development of the student's personality and social skills, transmitting important values from one generation to next.

This research paper seeks to find out ways and means to encourage the role of imagination in children's literature. In doing so, it is hoped to provide some useful insights for educators to bring those concepts into classrooms in terms of promoting creativity. Finally, several strategies for facilitating creativity are discussed so that they would become essential building blocks in the quest to hone more and more creativity in the young and ripe minds.

Keywords: Creativity, imagination, values, sensitivity, concepts.

Popular imagination in AmrutaPatil's Kari

Dr Richa

Assistant Professor, Department of English
Patna Women's College, Patna
E-mail: richareckless@gmail.com

Understanding 'Popular' as well as 'imagination' is not easy as the range of both the terms is very wide. There has been an everlasting debate on the validity of both the terms. The term 'Popular' has faced a number of criticisms related to its acceptability. Many critics have called it useless whereas some have argued its importance in democratising art and literature. 'Imagination' on the other hand is usually associated with romantic imagination which has been criticised by the classicists from Aristotle to Arnold. Realism, as in mimesis is appreciated over imagination by the classicists. Such an understanding establishes realism as contradictory to imagination.

My paper attempts to understand the imagination which is involved in constructing reality thereby understanding realism as a fiction or a standardised way of representing acceptable realities. Popular fiction, because of its plurality of approaches, challenges that aspect of realism. From comic strips to detective fiction to serious graphic novel, popular literature has moved a long distance before entering the academic discourse and syllabi.

This argument will be understood with reference to AmrutaPatil's graphic fiction, Kari which is a graphic and verbal representation of the complexities of modern life in a metropolitan location in India.

**The North East :
A Troubled Frontier - A Study of Temsula Ao's 'These Hills Called Home'**

Nikhila Narayanan

Assistant Professor
Dept. of English,
Patna Women's College, Patna

The North –East Indian states are often referred to as an unexplored paradise, rich and diverse in its natural beauty, unique people, life and culture. But this land of exotic flora and fauna also unveils a troubled tale of terror and violence to an experienced reader/traveller. One often finds traumatic experiences deeply hidden in the psyche of the population. These experiences often define their identity and the cultural identity of their land.

Temsula Ao is widely respected as one of the major literary voices in English to emerge from Northeast India. She has contributed a number of articles on oral tradition, folk songs, myths and cultural traditions of the Ao Nagas in various journals. She has been awarded the Padma Shri in 2007 and the Sahitya Akademi Award in 2013.

This paper proposes to discuss the the stories from her collection titled 'These Hills Called Home: Stories from a War Zone'. The stories explore the idea of survival, identity and of overcoming the trauma with a will of togetherness .The stories give us a glimpse into the life of the Nagas, their struggle for survival and identity.