

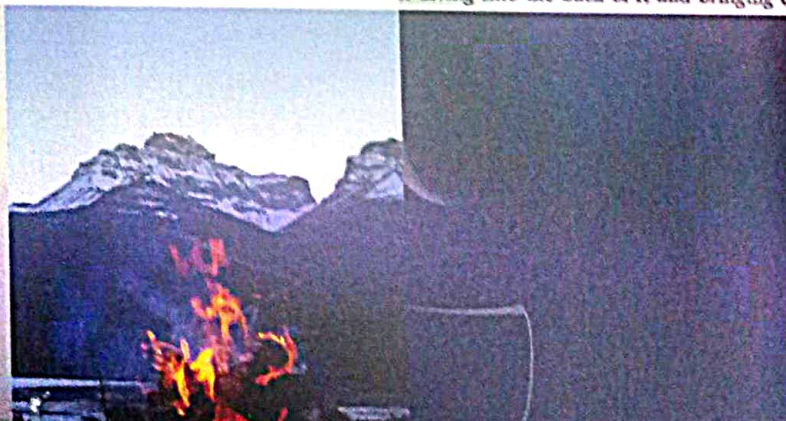
IMAGINING THE WORLD

...there wouldn't be any railway line and we'd
...in a caravan."
...he... know it sounds lovely, darlin'
...would cost at least fifty pounds to b
...dd... get away this summer. N
...with... holiday this year; but I'll tell y
...to Southend for the day, as we did last ye
...ith us and have a splendid picnic."
...the again," said Bob; "but, oh! I do wish I
... "You don't know how
...he remembered the blis
...tmoor pony and ride oc
...people," cried Phyllis; "
...o so long for fields and
...shook her long brown



LITERATURE, PHILOSOPHY, MYTH AND REALITY

...er eyes.
...urling, you shall have them one day," ar
...gueness.
...vant confasting, and it was the most fortun
...e...ed at the door.
...ave Bob, rushing from the room. Pl
...roun her eyes that she arrived at the front d
...oth flung themselves on the tall, kindly-looki
...ine - I toward!" they cried. "You've
...to see you. Oh, how glad we are you're he
...thing was that their uncle seemed just as
...as he had returned their hugs and gree
...they were just on the point of dragging
...in each arm, when he said: "Stop, not so fa
...in from the car."
...n diving into the back of it and bringing c



EDITOR
VARSHA SINGH

IMAGINING THE WORLD

Literature, Philosophy, Myth and Reality

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Edited by

Varsha Singh

Published by

**Internal Quality Assurance Cell,
Guru Nanak College, Dhanbad**

In association with



AUTHORS P R E S S

Worldwide Circulation through Authorspress Global Network
First Published in 2020

by

Authorspress

Q-2A Hauz Khas Enclave, New Delhi-110 016 (India)

Phone: (0) 9818049852

E-mail: authorspressgroup@gmail.com

Website: www.authorspressbooks.com

Imagining the World: Literature, Philosophy, Myth and Reality
ISBN 978-93-89824-92-6

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Printed in India at Thomson Press (India) Ltd.

Foreword

Prof. P. Shekhar

Principal, Guru Nanak College, Dhanbad

The present volume contains a bunch of diverse critical writings – about forty in number, implying, to me, a “journey through the realms of gold” as John Keats would say. We can be in general agreement that an anthology of diverse critical essays must itself be literature to fulfil its purpose properly. The literary critic, to my mind, has to get through both kinds of pursuits, ‘common and uncommon’. Admittedly, this task is arduous, though prestigious as well – and the consciousness of the latter part may help the critic sustain his or her interest or pursuit.

All the critical essays included in this volume are part of the presentation made by the authors in a two-days National Seminar on “Imagining the World: Literature, Philosophy, Myth and Reality” at our College. The editor has carefully organised the order of the essays. To keep to the practical side of the job, let us say in all fairness that the editor must select the pieces and the authors with love and care – must handle both attachment and detachment judiciously.

And a literary fact is a verbal artefact, having some linguistic complexity. However, some verbal artefacts may prove to be less memorable than others – and many (for that matter) be discarded following a closer scrutiny. This, I believe, is an important aspect of the editing (critical processing?) which one may hasten to endorse direct from experience.

I am of the view that while attempting a critique of a work of literature; while conveying the facts, the dates, the relationships; one may succeed in doing something more – in conveying the glow and enthusiasm that belong to literature. At any rate, the task of every literary critic is essentially evaluation or reevaluation, as the case be; but the joy of the critical pursuit may help the student of literature get initiated to the delightful breath of life.

Frankly, I have little claims to make. Just what are my assets? I am neither an artist nor a scholar (critic) – to be fair. Yet in the last fifty years or so, English literature has been the subject of my special study. But whether this is a capital to bank upon, and I have shown any wisdom in writing this piece of "Foreword" – will be proved exclusively by the efforts put in by the editor, who was also the Organising Secretary of the Seminar. Admittedly, to select pieces within the limits of a small but readable book is a perplexing task. And at that, Varsha Singh has shown wisdom and discretion.

Contents


Foreword	5
Prof. P. Shekhar, Principal, Guru Nanak College, Dhanbad	
National Seminar on Imagining the World: Literature, Philosophy, Myth and Reality	11
Preface	19
Dr. Varsha Singh	
1. Meaning of Literature and the Question of its Evolution	23
Dr. Ravi Nandan Sinha	
2. Imagining the Reader: Translation and Consumerism	32
Dr. Rajesh Kumar	
3. Creation and Contemporaneity Myths and Women in India, Nigeria and Australia	39
Shreya Bhattacharji	
4. Imagining the Uncanny – Challenges to the Modernist/Realist Art in Fiction: A Reading of Amitav Ghosh's <i>Gun Island</i>	48
Dr. Himanshu Shekhar Choudhary	
5. Of Deep Ecological Connections: Reading Gulzar's <i>Habu Ki Aag and Other Stories</i> within an Eco-critical Framework	58
Dr. Basudhara Roy	
6. Orient, Orientalist and Production of Text – A Postcolonial Inquiry	70
Sk Nijamatulla	

- 8 • *Imagining the World: Literature, Philosophy, Myth and Reality*
7. *Fostering Holiness in the Guise of Evilness: A Study of Cut by Hibo Wardere and Possessing The Secret of Joy by Alice Walker* 77
Shweta Verma
 8. *Interrogating Myth viz-a-viz Reality of Motherhood in Voices in the City* 86
Dr. Manisha Titus
 9. *Imagination in Shaping Identity: Life and Works of Christopher Isherwood* 97
Iman Mondal
 10. *Interrogating Exclusion: Amish Tripathi, Anand Neelakantan, and the Sophistry of History* 106
Souvik Kar
 11. *Upamanyu Chatterjee's Representation of Reality in Literature* 118
Sarika Bhagat
 12. *Life within the Play: Fluidity between Reality and Illusion in Luigi Pirandello's Six Characters in Search of an Author* 127
Vani K.
 13. *Saga of Human Suffering in Taslima Nasrin's Lajja* 134
Ms. Soyimla Akum
 14. *The Ethos of Enchantment: An Analysis of Fantastical Experience and Ecstatic Encounters in Easterine Kire's Selected Novels* 143
Ms.Otoli.V.Yeptho
 15. *Through the Queer Lens: Rituparno Ghosh and Chapal Bhaduri* 153
Srija Sanyal and Abhik Maiti
 16. *Reading Damascus: A Comparative Study of Two English Travel Narratives on the City* 168
Lama Jamal Eddin Jneidy
 17. *Soyinka's Social Vision: Contextualizing the Yoruba World, Myth and Reality in Death and the King's Horseman* 175
Mr. Haresh Kumar Satpathy

18. Representation of Gender in Literature: The Voice of
Dissent in the Poetry of Kamala Das and Imtiaz Dharker 186
Ritu Kumari
19. Understanding Motives and Moves through Psychology:
A Study of Arundhati Roy's *The God of Small Things* 196
Ananya Bose
20. Popular Imagination in Amruta Patil's *Kari* 206
Dr. Richa
21. Race, Religion and Culture: Imagining Partition
Literature in the Sub-continent 211
Dr. Md Aftab Alam
22. The Role of Imagination and Identity in the Conflicts in
Amitav Ghosh's *The Shadow Lines* 215
Prabhat Jha
23. Sultana's Dream: Exhibiting a Closure to Reality and
Gender Identity through Begum Rokeya's Imaginary
World of Reverse 225
Madhurima Saha
24. Opening a Window on their Community: Culture and
Society in Some Novels by Parsi Writers 237
Dr. Nupur Palit
25. Culinary Feminism: A Reading of *The Masala Murder* 244
Ms. Somjeeta Pandey and Dr Somdatta Bhattacharya
26. The North East: A Troubled Frontier: A Study of
Temsula Ao's *These Hills Called Home* 253
Mrs. Nikhila Narayanan
27. Subalternization in the Selected Plays of Girish Karnad 261
Rajeev Ranjan
28. Existential Choice in the Poetry of Philip Larkin 270
Bapi Das
29. Mythology of the Present is the Religion of the Past 279
Daljeet Kaur
30. Female Solidarity and Affirmation of Identity in
Divakaruni's *Before We Visit the Goddess* 287
Manu Bharti

10 • Imagining the World: Literature, Philosophy, Myth and Reality

31. The Power of Imagination in Children's Literature Poonam Nigam Sahay	296
32. "On His Blindness": Milton's Disabilities in a Theological Economy Mihir Kumar	304
33. Understanding Psyche and Class Hierarchy through 'Imagination': A Critical Reading of Barton's "Going Places" Budhaditya Ghosh	311
34. Cinematic Adaptation of Novels Harmeet Kaur Kinot	320
35. History, Myths and Sociocultural Reality in Jayanta Mahapatra's Poetry Saket Kumar	328
36. Time in the Novels of Virginia Woolf Pankhuri Sinha	336
The Contributors	345
Index	349



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