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This issue of GNOSIS  
is dedicated to  
William Shakespeare,  
Father of English Drama



Portrait of Shakespeare, 1598. Photograph:  
Alfredo Dagli Orti/The Art Archive/Corbis

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## Editorial

On 23 April, 1616, a man died, but with his death a legacy was born; one which proved so essential not only to the development of drama and literature, but to language, to thoughts and ideas. To how we profess our love to each other, and to how we express our grief; his influence pervades so much in our lives, because his work has become so timeless in its ability to touch upon human nature. We are talking of no one else other than the *Father of English Drama* William Shakespeare.

This year marks the 400th anniversary of Shakespeare's death; an event which has brought an appreciation to all edges of the cultural sphere. From television to film, theatre to classic music; the simple breadth and variety of the events being held in his honour speak to magnitude of his influence.

Born in Stratford-upon-Avon in Warwickshire in 1564, Shakespeare wrote 38 plays, 154 sonnets and many other poems before his death in 1616.

We all bow in reverence to the bard of Avon.

I am very happy to share the fact that the January 2016 issue of *GNOSIS* was appreciated by the world of Academia from all over the world for its richness and versatility; the credit for which goes to the entire team of *GNOSIS*.

We encourage writings from both experienced professors as well as young scholars. In this endeavour we hope to carry the torch of research as well as writing forward.

As a journal committed to quality research and writing, we are aware of the need to delink quality from publication cost. Hence, our decision to charge no publication fee from the scholars whose papers will be published in the issues of *GNOSIS*. At the same time since *GNOSIS* is a self-financed venture, co-operation and support in the form of subscriptions are solicited from the readers and admirers of English Literature and Language from all over the world.

There are eighteen research/critical articles, ten poems of seven poets, and one book review in this issue. Before concluding I would like to express my sincere gratitude to my reverend Associate Editor, Dr. Indira Nityanandam without whose critical insights this issue wouldn't have been a reality. Warm regards to our esteemed Board of Advisors and Review Editors for their tiresome efforts in reviewing the articles very sincerely and enriching each and every article with their valuable remarks resulting in the shaping up of this issue.

I am also grateful to my revered contributors who have made this issue an enriching reality.

Happy Reading!

**Saikat Banerjee**



# Debating Disability in the Indian Classroom: Aesthetic Approach as a Viable Proposition

Amith Kumar P V & Thirupathi G

**Abstract:** This paper seeks to examine the possibility of introducing disability studies in the Indian classroom through the aesthetic approach—an approach that invokes students’ responses to certain objects and ideas of aesthetic value. Based on a survey conducted at the English and Foreign Languages University [EFLU], the paper shares certain conclusions that were arrived out with the readers and scholars on disability studies. The students at EFLU were introduced to the artistic creations that represented disability in some form. The students responded to this experiment in multifarious ways. For them, it was ART, and hence, it could only represent beauty and hidden layers of meaning. The students were of the opinion that the artist has been “very complex” in representing her/his ideas and the style—as many noted—is of “contemporary art” or of “surrealist imagination”. However, when the students were told that this form of art is called disability aesthetics that foregrounds the so-called ‘abnormality’ and subverts the assumptions about an ideal human body, the students started developing an interest towards understanding issues concerning disability. The paper seeks to elaborate upon the impact of disability aesthetics upon a heterogeneous group of students in an Indian classroom and highlights the positive aspects of utilizing aesthetic approach to introduce disability studies.

**Keywords:** Disability aesthetics, Artistic beauty, Crippled body, Aesthetic approach, Social constructionism.

## Body Theory and Social Constructionism

Theorizing the human body has gained considerable significance in the current theoretical formulations. More than its biological corporeality, the social representation of the human anatomy has given rise to various forms of critical conceptualizations. Tobin Siebers, one of the most significant theorists of the body asserts that “We have a theory of the body called ‘social constructionism’<sup>1</sup>. [...] it posits that the dominant ideas, attitudes, and customs of a society influence perception of bodies” (54: 2011). Siebers highlights the machinations

the Wikipedia. It is published in many Ancient Greek art books. In our paper context this image also published in Seiber's *Disability and Aesthetics*. book. [https://en.wikipedia.org/wiki/Venus\\_de\\_Milo#/media/File:Venus\\_de\\_Milo\\_Louvre\\_Ma399\\_n2.jpg](https://en.wikipedia.org/wiki/Venus_de_Milo#/media/File:Venus_de_Milo_Louvre_Ma399_n2.jpg)

2. Alison Lapper and Parys, 2000. This image accessed from <http://www.marcquinn.com/work/view/tag/alison%20lapper/#/2769>
3. This image is accessed from the Tobin Seiber's book *Disability and Aesthetics* page No:48 and Figure No:19. The original source of the image details are Stanley Rosinski, Tommy Lowe, Dr. Charles D. Humbered, and Henry M. Mullins (1915-?), photographed December 30, 1939, from an album of photographs and newspapers clippings of giants and acromegalic cases compiled 1942 by Dr. Joseph Mcfaland. Henry M. Mullins measured 7' 6<sup>3/4</sup> and weighed 280 pounds. Source: Mutter Museum Historic Medical Photographs.
4. Prize winning painting by a student of our university.
5. The actor in the image is, Eddie Izzard, played the role of Long John Silver. This movie was directed by Steve Barren in 2012.

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## Questioning ‘Human-Ness’: The Language of Silence in *Never Let Me Go*

Sukanti Dutta

**Abstract:** Kazuo Ishiguro’s novel *Never Let Me Go* projects a semi-allegorical world of human clones at the turn of the 20th century. It is a fictitious world conjured up against a backdrop of remarkable developments in the fields of science, technology, commerce and industry, a world where the clones are reared, nurtured and educated before they are made ready to serve society by donating their limbs. By projecting a scenario of such dreadful import, Ishiguro does not only offer a critique on the brutality, rank consumerism and mercenary interests of an ever-proliferating society, he seeks to get at the root of the word ‘human’ and expose the abyss lying underneath the veneer of progress at different levels. The novel, like an average Ishiguro novel remains open-ended, but we sense a gradually dwindling number of clones corresponding to the equally decreasing number of centres for nurturing clones as they are supplanted and consumed by the burgeoning corporate world. Ishiguro is not prominently forthcoming in his implications, but the novel closes on a spectacle of waste, pointing towards a world of nihilistic implications, unmasking the identity of every individual as a clone!

**Keywords:** Clone, Copy, Guardians, Original, Deferral, Possibles.

The hallmark of Kazuo Ishiguro’s literary art is the understated and elliptical presentation of a reality which deceives us by a total subversion of its own motif. This narrative ploy almost surreptitiously creates a new space, which raises an array of ontological questions about the tangibility of the new space, creating an unexpected realm of meaning, akin to a ‘strange newness, a *novum*’ (Suvin 4) so much characteristic of postmodernist science fiction. *Never Let Me Go*, ostensibly a fantasy involving a dystopic vision about a group of human clones, copied out from some ‘originals’, raised and reared by some non-clone ‘guardians’ only to donate their organs to the ‘originals’ at the expense of their lives, ushers in a spate of tangled issues regarding “identicalness and identity, origin and originality, duplication and duplicity” (Cheng

switchover. The question is—will she get a ‘human’ surname? Or, is another beast about to slouch towards Bethlehem?

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## Hybridity and In-betweenness in Jhumpa Lahiri's *Interpreter of Maladies*

Shailja Chhabra

**Abstract:** Scholarly debates over immigration and 'diaspora' have shifted in recent years to pluralistic approaches of critics such as Bhabha and Hall who argue that the 'hybridity' and 'in-betweenness' of immigrants' life might function as a suitable ground for the social and cultural improvement of their life-conditions. Jhumpa Lahiri presents a double-sided outlook about the 'third space' of diasporic life in her stories, while most critics have considered her attitude toward immigration as a negative one. Lahiri portrays immigrants' problems in her stories in very artistic manner. A meticulous appraisal of her work reveals the fact that she opposes too much insistence on traditional definitions of home and motherland, and instead pays tribute to the fluidity and flexibility of hybrid identity. She foregrounds the efficiency and fertility of the 'third space' of diasporic life in several cases in her fiction by giving centrality and priority to those characters that are flexible, renounce the restricting customs of the left motherland, venture experiencing the inexperienced, and consequently can match themselves with their changed social position to achieve the best out of it. By depicting different dimensions of immigrants' life, Lahiri urges her readers to give a second thought to the state of 'in-betweenness', to see whether immigrants can release themselves from the bondage of old values and traditions within the 'third space' of diasporic life or not.

**Keywords:** Unhomeliness, Immigration, Diasporic life, Hybridity, In-betweenness.

### Introduction

Diaspora studies, which began with a sense of cultural segregation has matured to a phase of acculturation under the impact of globalization. In its initial phase it was related to the idea of dislocation from the homely centre to the periphery of the new-found-land, a sense of alienation, painful rebirth in an antagonistic society which all resulted in a psychological trauma. This spatial turn has resulted in the intermingling of cultures, what Bhabha calls, 'hybridity', thereby

relationship among immigrants if they reconsider their way of life, and try to gain the best out of ‘the borderline work of culture’.

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## Alice Walker's *The Color Purple*, a Man's Story Besides Woman

Archana Awasthi

**Abstract:** The third novel, *The Color Purple*, written by Alice Walker, a prolific African American novelist, exposes patriarchy in which black males asserted their dominion over black women. The myth of a black man as rapist was propagated by white novelists because it served their political motives to defame black males. There are many 'external stress factors' also responsible for these kinds of acts prevalent in the African American society. Male characters like Pa, Albert (or Mr.), Harpo and Mr. Old man (Albert's father), in the present novel have been represented under this prevalent myth. Much has been said from black women's perspective although there is still room for more in that area but I think black males have been accorded unequal treatment in this regard just because they are males, who as matter of fact are considered tougher. I believe in order to understand these males better; one should try to look into their story with a different perspective. This article is an endeavour to study the story of these male characters besides women. It is also an attempt to emphatically understand the unheard ordeal of these black males. This article of mine is not anti-feminist as many might point out but it is womanist in its approach for it states everything for which Alice Walker had coined this term for black feminism.

**Keywords:** African American novelists, Myth, Patriarchy, Black feminism, Anti-feminism.

Alice Walker is an acclaimed African American novelist, poet, social activist, lecturer, writer, and a womanist. Born on 9th February 1944 in Eatonton, Georgia, she was the eighth precious child of Willie Lee (father) and Minnie Tallulah Walker (mother). Her third novel, *The Color Purple*, was written at the encouragement of a friend, Robert Allen, an activist, sociologist and writer. It was published in 1982 and many black male critics showered critical remarks regarding the portrayal of black male characters in it. Walker revealed that Celie, the protagonist in the novel, is the voice of her step-grandmother, Rachel. She said, "I tried very hard to record her voice for America... because America does

relationships grow in the presence of mutual admiration and understanding. Perhaps, this is the lesson which every couple, be it black or non-black, are supposed to learn by heart. To quote Alice Walker from *Living by the Word*, “It is a mistake to assume that Celie’s meekness makes her a saint and Mister’s brutality makes him a devil. The point is that neither of these people is healthy. They are, in fact, already ill, and they manifest their disease according to their culturally derived sex roles and the bad experience earlier unprocessed in their personalities. They proceed to grow, to change, to become whole, i.e., well, by becoming more like each other, but stopping short of taking on each other’s illness. Celie becomes more self interested and aggressive: Albert becomes more thoughtful and considerate of others” (80).

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# Patterns of Isolation and Displacement: A Study of Indian Diasporic Women Writers

Kaptan Singh

**Abstract:** Isolation and displacement is a wide ranging phenomenon in diasporic writings and the writing of Indian diasporic women writers is no exception. Many Indian diasporic women writers exhibit a profound fascination with the implication of isolation. The present paper is an attempt to explore a moving picture of immigrants' experiences of isolation and displacement. The immigrants, on one hand, either indentured labourers or IT Technocrats, are treated as alien, outsider or as 'other' by their colleagues, bosses as well as by their subordinates too and on the other hand, in this respect comes women, who as wives and mothers live within their private sphere as non-working and traditional-bound women. Their displacement from the native land and isolation from their surroundings lead them to feel nostalgic about their homeland. Last in the hierarchy comes 'newly born generation'; the new generation born on alien land from Indian parents, who neither feel connected with their parent's culture nor can assimilate with that of the alien land. Such difficulties of 'cultural assimilation' compel them to live an isolated life.

**Keywords:** Isolation, Displacement, Diaspora, Immigrants, Alienation, Nostalgia, Assimilation.

"All diasporas are unhappy, but every diaspora is unhappy in its own way."

Vijay Mishra

Diaspora is a loaded term having its roots in history. It is taken from a Greek word meaning 'to disperse' which signifies a "voluntary or forcible movement of people from their homeland into new regions" (Ashcroft 68). In present scenario of globalization migration has become common phenomenon. People frequently move from their home land to 'other land' as it offers them better opportunities to grow to successes. But while living at this land of opportunities they have to undergo through the process of different ideologies, languages and cultures. Their displacement from homeland and hostile social environment of

# Contemporary and Perpetual Relevance of Literature

Navle Balaji Anandrao

**Abstract:** Good literature represents a rich incredible heritage from the context of individual development and social welfare as well. The literary books are the classics of all the time with acknowledged perpetual excellence and the paramount outstanding importance because they stand as a polestar, a lighthouse showing vision to humanity with witty and strong entertainment and sublime pleasure and perpetual delight. The Literary writings of Paul Scott which have been leading human beings all over the world on an archetypal journey from innocence to experience, ignorance to knowledge, veil to vision, darkness to light, silence to speech, superstitions to scientific knowledge, blindness to innovative insights are classics, masterpieces of literature. By and large, the social scenario fictionalized by Paul Scott is quite useful to explore, interpret, analyze, examine, evaluate, critically appreciate and understand the contemporary scenario of India with the expected antidotes and panaceas.

**Keywords:** Classics, Masterpieces of literature, Archetypal journey, Antidotes and panaceas.

The present research paper thoroughly explores, interprets, analyzes, examines, evaluates and critically appreciates the contemporary and perpetual relevance of literature in respect of the fictional corpus of Paul Scott, an eminent novelist of the British in India. Literature cannot be controlled by any shoreline of place and time. There is nothing like foreign in literature as very effectively and wittily pointed out by K.R. Srinivas Iyengar in his ground-breaking critical text, *Indian Writing in English* as follows:

One touch of nature makes the whole world kin, but it is in literature that the heart-beats of a nation are heard and it is through the medium of a commonly inspired and shared literature that we can exchange pulses as it were, and realize that, while the differences are on the surface, the sense of unity flows as in an underground river and we duly receive the baptism of rebirth into the fellowship of a human faith. (Srinivas n.p.)

corpus does exist at individual, social, cultural, political, literary, economic, national and international levels.

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## Greening of Shakespeare: Bioregional Ethics in *The Tempest*

Pooja Agarwal

**Abstract:** William Shakespeare's *The Tempest* has been studied under the rubric of post-colonial theory, wherein Prospero is seen as the usurper, and Caliban, the rightful native. While adhering to this in principle, the paper departs from post-colonial theory to embrace an ecocritical enquiry under which the island that Prospero comes to inhabit shall be analyzed as a paradigmatic ecocommunity. A bioregional ecocommunity articulates societal paradigms and ecological diversity, to present a confluence of culture and nature, such that sustainability is achieved within a specified locale. The paper argues that Prospero, Caliban, and Ariel embody the spirit of culture, ecocommunity, and nature respectively; such that Caliban's inherent symbiotic existence is challenged and jeopardized by Prospero's arrival. The analysis shall be undertaken in the light of Vandana Shiva's theory of biopiracy, which warns against commercialization of indigenous knowledge towards economic ends. Such kind of a systematic ecocritical analysis of the play becomes especially relevant in the light of current ecological crisis.

**Keywords:** Biopiracy, Bioregional eco-community, Ecological ethics.

William Shakespeare's *The Tempest* has been studied under the rubric of post-colonial theory, wherein Prospero is seen as the usurper, and Caliban, the rightful native. While adhering to this in principle, the paper departs from post-colonial theory to embrace an ecocritical enquiry under which the island that Prospero comes to inhabit shall be analyzed as a paradigmatic ecocommunity. A bioregional ecocommunity articulates societal paradigms and ecological diversity, to present a confluence of culture and nature, such that sustainability is achieved within a specified locale. The paper argues that Prospero, Caliban, and Ariel embody the spirit of culture, ecocommunity, and nature respectively; such that Caliban's inherent symbiotic existence is challenged and jeopardized by Prospero's arrival. The analysis shall be undertaken in the light of Vandana Shiva's theory of biopiracy, which warns against commercialization of indigenous knowledge towards economic ends.

Now my charms are all o'erthrown,  
 And what strength I have's mine own,  
 Which is most faint [ . . . ] (77)

This is man's final resignation and acceptance in the face of nature. Man is a part of the cosmic whole and occupies a small niche in the web of being, and it is important that man understands that he is not free to exercise power over nature, and that true responsibility towards nature entails symbiotic sustainability. Shakespeare's play then must be read not merely as a paradigmatic colonial text, but also as an eco-critical one in which denouement is achieved only when nature becomes a participant with the human in the cosmic web of life. Prospero's evacuation from the island then becomes symbolic of the bioregional island re-establishing its equilibrium.

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## Use of Political Rhetoric in William Shakespeare's *Julius Caesar*

Shagufta Naj,  
Deepak Kumar

**Abstract:** The present paper is an attempt to describe the use of rhetorical devices by pointing out its pedagogical value with an analysis of political discourse in Shakespeare's *Julius Caesar*. Through this paper, my aim is to present the use of rhetorical devices as a multilayered accumulation of rhetorical motives by looking at the political confrontation that unfolds in this literary work. The fundamental communicative act in this segment happens to be the two speeches made by Brutus and Marc Antony. Therefore, my attempt will be to outline those points from their speeches that include the language elements of 'exhortative discourse' (Darsey 78) that forms the main perspective of the rhetorical process. The paper also seeks to demonstrate the power of rhetoric strategies to influence individuals and sway crowds to action and also how the lacking of rhetoric quality brings the tragic consequences. It also scrutinizes the relevance of 'logos', 'pathos', and 'ethos' in analyzing the use of rhetorical elements.

**Keywords:** Rhetoric, Political discourse, Pathos, Republicanism, Ethical appeal, Reason.

William Shakespeare's fascination with republicanism allows him to assert himself as a playwright who focused on contemporary political discourse with a perfect and balanced use of rhetorical devices in his writings. Shakespeare is not an author traditionally linked with seventeenth-century political discourse, but it can be strongly argued that he wrote his plays with as much attention to politics as attention to the rhetoric of his characters. He spent the greater part of his life under the rule of Elizabeth, and, therefore, knew about the varying degrees of civil unrest, and allowed Shakespeare to explore political disintegration. A clear indication of Shakespeare's interest in the issue of politics can be noticed in his setting of the opening scenes in public places in so many of his plays. Robin Headlam Wells argues that "Shakespeare is not a political propagandist; he is interested above all in human beings caught up in the drama of power" (Wells 89).

Moreover, the act of persuasion by the use of rhetoric devices tends to assist the listener in taking the decision so as to behave or to act as the speaker wishes. Kamwi writes that persuasion in effect demands a commitment from the listener in the form of changing his/her mind or behaviour (17). The Plebeians elevate Antony as the 'noblest' man in Rome; and so he now manages to gain supremacy in the arena of current political confrontation.

To conclude, William Shakespeare in *Julius Caesar* presents the multifaceted variety of rhetorical schemes which turned out to be effective. Antony's victorious influence was attained by using a highly expressive logos as rhetoric, as a rule, is made up of a logos in which the orator seeks to instil his or her worldview in an audience so that they will identify with it (Chou 6). They are all used for a political purpose to sway the minds of the Roman people as well as leaders in power. Moreover, through *Julius Caesar*, Shakespeare also presents that the public must perceive the forthcoming consequences of the expediency and the basic motives of the orators who use their rhetoric tongue for their own purposes. As in the end, Antony charmed the Plebeians with his rhetoric. With an effective use of his brain and tongue, he was in a position to lead this uncivil audience down a pathway that he himself had chosen.

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# Enacting Memory: A Reading of Mahesweta Devi's Play *Hazar Chaurasir Maa (Mother of 1084)*

Abdul Mubid Islam

**Abstract:** The very idea of staging 'memory' or for that matter its 'enactment' is something which is not only challenging for the playwright/director but also quite engaging for the audience in terms of reception. The idea of theatricality and of performance is always already conjoined with the notion of 'memory'. It becomes almost impractical to conceive of memory against the idea of 'play'. Therefore, while depicting memory on stage, the basis of playwriting takes on an aura of 'duality of performance' (*double performance*) as the space granted to the present reality on stage is not sufficient to accommodate another reality of the past. It is this theoretical notion that this paper aims to establish through a critical rendering of the performative dynamics of Mahesweta Devi's rather vocal rendition of *Hazar Chaurasir Maa (Mother of 1084)*.

**Keywords:** Enactment, Memory, Double performance, Performative dynamics, Willing suspension of disbelief.

The etymological root of the word 'theatre' is derived from the Greek 'theatron'—a place for looking at something, with that something implicitly being active and alive. It is interesting that the idea of memory itself can be ascribed to the celebration of the Greek goddess of memory and remembrance Mnemosyne. The Renaissance saw the rise of the Memory Theatre and since then 'memory' which was seen as a cardinal virtue of the morality plays came into vogue. The recent vogue of memory studies in the humanities has not only revived the parameters of viewing cultural history but has also brought about a paradigmatic shift in the discipline of representation. The social dynamics of collective memory is in fact an "extension of individual, autobiographical memory" (Kansteiner 180). In so far as theatre is concerned, there has been a profound interest in the dialogical exchange between the memory makers and memory consumers which is always guided by the rules of engagement in memory politics. Theatre rests on the principles of the *hermeneutical triangle* constitutive of memory makers, memory users and the visual and discursive objects of



participation. The enactment of memory invests a transformation in Sujata as she finally becomes a politically enlightened and socially defiant individual from a fragmented, marginal, subaltern voice. Sujata attains a cohesive identity by re-living, re-enacting and re-discovering her past—a past symbolized by pain, loss and bereavement.

#### Notes

1. The play *Mother of 1084* first appeared in the form of a Bengali novel *Hazar Chaurasir Maa* in October 1973 in a periodical/ film-magazine *Prasad* which became an instant success. It was later dramatized into a play. The play realistically portrays the climactic phase of the annihilation of the Naxalites during 1970s. The Naxalite movement takes its name from an armed peasant uprising in Naxalbari, a small village in West Bengal, where in 1967, a tribal peasant was attacked by hired hands over a land dispute with the local landlord.
2. *Tableaux Vivant* is a French performance tradition where scenes are presented on stage by costumed actors who remain silent and motionless as if in a picture.
3. The ethics of spectatorship chiefly comprise of the audience's *willing suspension of disbelief*. The audience comes to the theatre with the preconceived notion that all that is enacted on stage is a mere *representation* of reality and not reality itself.

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## **Finding the Lost Honour: *The Book of the Hunter* by Mahasweta Devi**

**Ruchi Vadhva**

**Abstract:** Tribal life has been dignified highly in all our sacred and ancient epics. Despite the glory bestowed on them by many revered writers of the past, today there are a few, who talk about the honour which the tribals deserve. Mahasweta Devi is one among those rare personalities who consider the tribals an inseparable part of her life. Fighting and writing for the tribals has been a crucial aim of her life. In *The Book of the Hunter*, she has made efforts to find the lost honour of the the *Sabars* who were declared criminals by the British. Through the story of Kalya and Phuli, she tries to peep into the lives of the tribals and reveal it in front of the readers who were so far ignorant of the ways of the tribal lives. She has tried to bring back the honour of the tribals which was lost in the process of so called modernization.

**Keywords:** Tribal identity, Lost dignity, Mainstream society, Criminal tribes, Oppression and exploitation, Independent India, Sacred epics.

In all our ancient epics, the *Ramayana*, the *Mahabharata* and the *Kadambari* of Banabhatta, tribal life has been dignified beautifully. Banabhatta has depicted Matangaka, a young hero of Sabar's army as very strong and brave. Guha, the Nishadraj has been presented as a man of great power in the *Ramayana*. Sabari in the *Ramayana* is considered as an idol of devotion. Eklavya of the *Mahabharata* will be immortal because of his great sacrifice. The tribals have always proved themselves as courageous, loyal, devoted, honest and skilled. Women still enjoy great respect in all tribal communities. Unlike modern society, Nature is revered as mother by all tribals. But despite having all these qualities, due to modernization, today they have become the victims of injustice and exploitation.

*The Oxford Dictionary* defines the word 'tribe' as a racial group (especially in primitive and nomadic culture) united by language, religion, custom, etc., and living as a community under one or more chiefs. Some other reference books define the word tribe as a group of primitive or barbarous clans under the recognized chiefs. Tribal people

Corporation of India stores its grain in godowns and loses a substantial quantity to rats. The liquor they make is the only wine made of flowers in the world. Not only is it not patented by the Government but the process is considered illegal; there is displaced notion that they get drunk. There are laws made in their favor but parallel laws take their rights away. What is the use of forest rights if they are not allowed to chop the bamboo, which is so important for their craft. (Devy 12)

But instead of respecting their untainted culture and tradition, the mainstream society became their enemy. It tried to destroy them which is the reason of Devi's anger and frustration towards the mainstream society. Her fight is for getting back the honour and dignity of the tribals, which they truly deserve.

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# Construction of Self and Identity through 'Becoming': Presentation of Women in Contemporary Fiction

Shweta Kumari

**Abstract:** The talk of women empowerment is a blazing issue of the modern times. Movements after movements and debates after debates could not solve the problem of discrimination against women. Education, government policies, movements, media as well as literary representation of woman are placing their share of effort in the direction. In spite of these, the effects of all efforts cannot be said successful if not a total fail. This made thinkers to look into the problem much deeper where the formations of male/female binary starts form. The very structural and cultural fabrication of female individuality let not them actualize their agency. The realization of this fact pushed the contemporary author to give a more psychological presentation to women beyond didactic and moral concerns.

The present paper aims at analyzing this approach of presentation in the writing of Mridula Garg and Arundhati Roy. For the purpose of analysis short stories of Mridula Garg and the novel *The God of Small Things* have been chosen. The approach of these authors in presenting woman self has been more philosophic and psychological where a woman achieves her individuality through becoming and taking active part. They portray a brave and complete in itself model of female protagonist that was comparatively a male model of writing fiction. The paper will try to assess that how far such presentation is necessary and/or workable and how there active roles lead them to voice their individuality.

**Keywords:** Being, Becoming, Identity, Empowerment, Defiance.

The notion of equality (at the very basic level like equal rights, education, participation in public sphere, etc.) gave way to feminist movements all over the world. At the heart of these movements remained a single intention, i.e., denial of discrimination, on any ground, against any weaker group in general and women in particular. The contribution of these movements cannot be denied yet one can question their overall impact in qualitative terms. Specifically when

observers. We don't know the entire life of the characters mentioned above so cannot assess what they get and what they lose but one thing is sure that they regain their confidence and their freedom. The structural control over individual has been undone by their becoming process.

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## Exploration of the Bengali Diasporic Sensibilities through Ritwik Ghatak's Creative Frame

Sinorita Mazumder

**Abstract:** The paper would like to present the aftereffects of the Partition of Bengal and the migration that had happened across borders and how it has been reflected in Ritwik Ghatak's films. Originally, the Bengali diaspora includes the migrants who had left the country due to numerous reasons. While tracing partition migrants in South Asian diaspora, we see that they are either invisible or merely listed. Back in 1947, partition switched the homelands of nearly twelve million people in South Asia by starting a massive migration.

Ritwik Ghatak and his family moved to Calcutta just before millions of other refugees from East Bengal began to flood the city, fleeing the catastrophic Bengal famine of 1943 and the partition of Bengal in 1947. The 1971 war which led many migrants to flee to India also had huge impacts on his work. His trilogy, *Komol Gandhar*, *Meghe Dhaka Tara* and *Subarnarekha* portrays the lives of refugees from Bangladesh. Their sense of belonging to the land which is no more their own land, the sense of displacement, loss and anguish, the bereavement are the themes which will be highlighted.

**Key Words:** Partition, Bengali Diaspora, refugees, displacement, loss of homeland.

Beyond signifies spatial distance, marks progress, promises the future; but our intimations of exceeding the barrier or boundary—the very act of going *beyond* – are unknowable, unrepresentable, without a return to the 'present' which, in the process of repetition, becomes disjunct and displaced....These terms that insistently gesture to the beyond, and only embody its restless and revisionary energy if they transform the present into an expanded and ex-centric site of experience and empowerment.<sup>1</sup>

These words signify the utmost relevance of the moving away from the past and its existence that keeps lurking in the present. Returning to the past is perceived as quite an impossible matter in the relative sense; but memory of the past seems to pervade all through. The varied notions of going beyond the past seem to be inevitable.

2. "Ritwik Ghatak. A Return to the Epic".
3. The trauma and the triumph: Gender and Partition in Eastern India by Jashodhara Bagchi; Subhoranjan Dasgupta.
4. The Tebhaga movement was basically an independence campaign initiated in Bengal by Kisan Sabha in 1946-47. The movement demanded the reduction of the share given to the landlords to one third of the total production. This movement had taken a violent upsurge in many areas of Bengal, which led them to flee from their lands.
5. The origin of this movement can be traced back to the split of the Communist Party of India in 1967, leading to the formation of the Communist Party of India (Marxist-Leninist). This movement spread from Bengal to all other parts of the country, therefore, leading to an upsurge in the country among the peasants, the students etc.
6. Rajadhyaksha, 1987.
7. Robin Cohen, 2008, p. 6.

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## **Imperial Dream Tarnished: A Reflection on the Anxiety and Disturbance in Kipling's “The Dream of Duncan Parrenness” (1884) and “On the City Wall” (1888)**

**Beetoshok Singha**

**Abstract:** In these two short stories Kipling betrayed his anxiety regarding the future of imperial enterprise when confronted with the subtlest subversive mindset. In the first story “The Dream of Duncan Parrenness” Kipling makes the representative of the Empire reflect the utter futility of the enterprise. In the second story “On the City Wall” it is the colonized woman who takes the White people in her confidence and helped the outlaw escape. In both cases the author portrays the inevitability of the confrontation between the colonizer and the colonized.

**Keywords:** Self-realization, Guilt, Subversion.

Generally held as the lutanist of the Empire, Rudyard Kipling used to possess prophetic foresight which led him to a realization of the course of the Raj in near and distant future. This realization happens to bloom at a very early age since he was a litterateur not to remain confined to the studies of Bateman or Naulakha but came in contact with the people of Bombay, Lahore, Allahabad and many other northern cities of undivided India. The political and social interaction which the ruling race was to have with the Indians often led Kipling visualize the Empire as a menace and it remained in the danger of being targeted by hostile factions of indigenous saboteurs. The modest purpose of this article is to analyze “The Dream of Duncan Parrenness” (1884) from the first perspective and “On the City Wall” (1888) from the second.

“The Dream of Duncan Parrenness” was first published in *The Civil and Military Gazette* on 25 December, 1884 and was later anthologized in *Life's Handicap* (1891). The eponymous hero, Duncan Parrenness, gets inebriated at the Governor-General's yearly dance in Calcutta. On bed his thoughts hover round his former loves and future ambition which runs wild. Here the reader notices that whereas Duncan can remember categorically his failed adventures with women his plan for future course of action stems solely from Dutch courage. At this point of time he is visited by his older self whose “face was [his] very



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## India and Parallel Life: Delineating Contemporary Politics in G.P. Deshpande's *A Passage to Darkness*

Ikbal Ansary

**Abstract:** Parallel life that focuses on self-sufficiency and aloofness operates in two ways—either by segregating oneself from the rest or by subjugating others into one's ideology. India is a democratic nation that promotes the values of unity in diversity. Hence, the thinking of parallel life here is equal to deliberately inviting troubles to weaken the emotionally charged Indian society. But, the contemporary politics ignoring this impending threat emphasizes upon this parallel life, obviously to accomplish their vested self-interests. The paper delineates these issues by delving deep into the pages of the political play *Adhar Yatra* (A Passage to Darkness) by G.P. Deshpande, a political analyst and thinker. Besides critiquing the hegemony of parallel life that left the downtrodden the subject of negligence or exploitation forever, the paper also suggests some solutions for restless India today.

**Keywords:** Diversity, Parallel life, Politics, Hegemony, Exploitation, Unity.

*Atithi Devo Bhava* (The guest is equivalent to God) has been an unremitting practice of Indian society since its inception. Being the greatest host in the world, India in its single string threads on multi-racial, multi-cultural, multi-religious, multi-linguistic inhabitants from time immemorial. She always enjoys the flexibility of living together with all the races worshipping their own ideals and betraying none. Our *National Anthem* also promotes this same value when it indelibly encapsulates the entire *Bharat* with its diversities by calling out “Punjab Sindh Gujrat Maratha/ Dravida Utkala Banga/ Vindhya Himachal Yamuna Ganga/ Uchhala Jaladhi Taranga...” (Thy name rouses in the hearts of Punjab, Sindh, Gujarat and Maratha, / of the Dravida, and Orissa and Bengal; / It echoes in the hills of the Vindhya and Himalayas mingles in the music of Yamuna and Ganga/ and is chanted by the waves of the Indian Sea in the same breath. But, unlike West or the Middle East or perhaps any other nation in the entire world, India has to relentlessly encounter a plethora of challenges due to this

of Indian philosophy that is based on reason and logic and which is mostly known for its *gunas* or human beings' innate qualities that will help for the final emancipation of the soul—by breastfeeding Ashwath as her son. But his untimely demise scratches Vasundhara's throat to bemoan "I am absolutely shattered. I wanted a small, independent, parallel existence for myself...even that become impossible" (*Political Plays* 139). She loses all her hopes and again takes shelter on Daulatrao's shoulder, though unwillingly. Through this way, politics with its cunningness and dexterity as well as with its intelligence suppress all the protests. Hence, the play with its defeat of all forms of aspirations remains in darkness. But the revolutionary and optimistic writer assures us of a passage to light through his another play *Uddhwasta Dharmashala* (A Man in Dark Times) which metaphorically suggests that "the dark night will be over and a dawn will come" (102), and it shall be through the *deus ex machina* of rebirth when Ashwath or Shripad will reappear through the voice of Vasundhara to precipitate their indelible message of revolution and change. Moreover, the change that these figures intend to attain in our state is not only the political freedom because the cherishing of the weakness of casteism or racial bias or the intolerance of diverse religious people towards each-other, or for that purpose the linguistic or cultural animosity will become the source of danger in politics as well, but also the freedom as mentioned in our Constitution. Unless we as the common citizens of a nation, namely, India change our mindset and treat each other as fellow Indian superseding all the differences we have in various accomplishments we shall remain the slave under the rule of neo-imperialist power. The solution, in a nutshell, for India today is the burial of the spectre of parallel living and all the contemporary opportunistic politics, and an arduous journey to inculcate inclusive living where the Indians should work for India and not for innumerable cages of parallel life.

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## Disability Studies: Theory and Praxis

Sharda Devi

Disability studies “is an academic discipline that examines and theorizes about the social, political, cultural, and economic factors that define disability” (Bohemia, Erik et al., eds. “The Emergent Role of the Social Designer”). It derives its motivation from feminist, race and queer studies. In order to understand the cultural, political and social context of disability as an identity, it makes use of the tools of cultural studies. The word ‘disability’ is an umbrella term. There are several models of disability created for defining impairment. Among them, scholars, disability rights activists and practitioners frequently mention two: the medical and social models. Cultural disability thinkers attempt to deconstruct the various disability categories. Disability studies can be linked to numerous other studies like gender studies, media studies, post-structuralist studies, feminist studies, etc... In this paper, I would like to introduce the branch of disability studies, its origin and how it is related to gender, identity, media, feminism, etc.... I would also mention some important thinkers in this field and what they have said on matters related to disability. I found this branch of studies personally appealing since I myself am a disabled person.

**Keywords:** Disability, Cultural studies, Interdisciplinary, Marginalization.

Disability studies “is an academic discipline that examines and theorizes about the social, political, cultural, and economic factors that define disability” (Bohemia *et al.*). It derives its motivation from feminist, race and queer studies. In order to understand the cultural, political and social context of disability as an identity, it makes use of the tools of cultural studies. Disability studies is an interdisciplinary branch of cultural studies and hence it is difficult for us to locate it. It intersects a number of academic disciplines and historical and contemporary topics like gender studies, post structuralism, feminist studies, political movements, etc.... The Society for Disability Studies is perhaps the oldest organization related to this field. It traces the history of disability studies to the year 1982 (Ferguson and Nusbaum

The mass media plays an important role in the way people with disabilities are treated in society. Throughout history, the media has depicted disability through impairment. According to Tom Shakespeare, differently abled characters are made objects and distanced from the audience. The media usually portrays impairment using the medical model of disability. Representation of differently abled people in the media has many levels. It makes use of a variety of images for depicting disability. The media imagery includes the way in which different types of disability are depicted. We have to take into account the images emphasized and the type of messages those images conveyed—rational or emotional, conscious or subconscious. Another level of representation involves the varying roles of the differently abled people in the media. This incorporates their mentality and nature, status in society, agency and social relations.

Disability studies is still an emerging branch of cultural studies in India. A few studies have been conducted in this area so far but most of them focussed on the medical or physical aspects of disability and ignored the social aspects. While carrying out studies on the medical aspects, we must also look into the social ones. Then only we can spread awareness among the public and change their attitude towards people with disabilities.

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## Reprisal of Dalit in Vijay Tendulkar's *Kanyadaan*

Neeru Sharma,  
Priyanka Gupta

**Abstract:** Dalit Literature is often associated with the literature of pain and sufferings and Dalits as a character facing various atrocities and undergoing exploitation at the hands of the upper classes. Because of the anger against the age-old oppression, the expression of the Dalit writers has become sharp. 12th century Dalit saint Kalavve challenged the upper class castes in the following word:

Those who eat goats, foul and tiny fish:  
Such, they call caste people.  
Those who eat sacred cow  
That showers frothing milk for Shiva:  
Such, they call out-castes. (Aston)

The division of the society creates a narrow passage for the society. And these divisions facilitate social categorization whereby one group of people supersedes the other creating an environment where the latter is a victim and the former one a victimizer. This paper is an endeavour about the detailed study of the story of a Dalit, Arun whose bitter experiences of casteism made to spoil the life of his wife, Jyoti who was a Brahmin. The paper explores the untold saga in Vijay Tendulkar's *Kanyadaan* of pain and mental agony among the Dalit boy.

The play investigates the horrifying experiences of cast system at two levels; victim and victimizer. Arun a Dalit poet turned into a beast after marriage to a high class girl. His bitter experiences made him to take revenge from the upper class, so he exploited his wife in order of retribution. The present paper analyzes Tendulkar's *Kanyadaan* in the specific context of the psychological journey in which the two classes resulted in tormented relationship of husband and wife.

**Keywords:** Cast system, Victim, Victimizer, Oppressed, Revenge, Social tensions.

Dalit Literature or literature about the Dalits speaks and highlights the literature of the oppressed, marginalized and subaltern people. Dalit

and race conflicts. The play is fruitful and powerful work that expresses social change and conflict between two different races.

Being one of the most accomplished writers the Marathi world has ever seen and a vocal activist who was always on the forefront for numerous political and social struggles, finding a way for accommodating Tendulkar's *Kanyadaan* in his perceived image is indeed very difficult, even painful. But it is nevertheless a necessary exercise as it reminds us that despite all and everything, we are still very much haunted by the ghosts of our past.

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# **Efficacy of the Need-Based Teaching Material Prepared for the Educationally Deprived Learners**

**Sayarabanu I. Durvesh**

**Abstract:** Communicative competence in English makes a considerable difference to one's social, educational environment and set up. Knowledge of English is indispensable so this study has focused on the preparation of need-based teaching materials to form strategies to modify the centrally designed textbooks keeping in view the needs of the educationally deprived learners in order to secure the future of English language teaching. The conclusions that have been drawn point towards the efficacy of the need-based teaching materials that can be a good hope and a resort to use and make these learners enhance their linguistic as well as communicative competence. The proposed need-based teaching materials have facilitated these learners to develop a better insight and understanding of English language. It has enabled them to be linguistically as well as communicatively competent and thereby minimize the fear of English. It has bridged the gap between these learners and the centrally designed textbook.

**Keywords:** Efficacy, Need-based teaching material, Educationally deprived learners.

## **Introduction**

The English textbook (SL) of 9th Std., focuses on the use of functions and follows the Communicative Approach to enable learners to be fluent in using English language. A major point to bear in mind is that the textbook is designed centrally. In the Indian context, it is very difficult to have different set of textbooks satisfying heterogeneous diversities of learners. Ideally, the textbook should be designed by keeping the diversified needs of the learners but it seems that the present textbook caters only to the maximum needs of an average, mythical learner. The need and level of an average learner is quite different from an educationally deprived and educationally backward area. Learners, particularly belonging to the educationally backward areas are not the first generation learners who belong to the lower strata of society and are devoid of the basic amenities of life. They



Assisted Language Learning (MALL) in order to familiarize them with the new trends and technology.

- Educational training programmes can be organized to sensitize the trainee teachers to touch the affective domain of the learners. Teachers should be motivated to act as mentors by providing a sense of security, emotional and intellectual safety to these learners in order to eliminate the sense of discrimination and trauma of seclusion.
- Classroom research is the need of the time so teacher trainers in the training programmes should train the trainee teachers as researchers in their respective field. Instead of imparting theoretical knowledge, practical demonstration and guidelines should be given for designing innovative teaching materials, methods and techniques.

In nutshell, this study has opened out a new era for the learners with the preparation of innovative need-based teaching material, which can facilitate them to use English language in their daily life and can be one of the means of communication to express their thoughts, ideas and views clearly in the best possible way. They can move ahead in terms of education and stand at par with their counterparts in all their areas of life. They can have better scope in higher education in order to encompass benefits from their learning and lives. To demonstrate our faith in their abilities and to encourage new ways of thinking, teachers should continually seek to unbar the bar for learners' performance by asking them to move beyond the basics of academic disciplines in an attempt to take 'English from Classes to Masses.'

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# English as a Tool for Disseminating Information in Digital India

Rajani Suthar

**Abstract:** Language is one of the most important aspects of human existence. It is one of the basic forms of communication. It is our command and use of language that differentiates humans from other animals or as the experts believe, it is 'species specific' to humans. It is an integral part of all human activity. The tremendous growth and advancement in all fields would not have been possible without language. With the changing times, English has undeniably emerged as a truly international language, spoken in many countries both as a native and as a second or foreign language. Over the years the place of English in India has evolved from the much hated language of the Oppressors to, as Nehru calls it, "the window to the world". It is the associate official language of India; and with the onset of globalization, its popularity has soared new heights. With the rapid advancement of technology in India, the eminence of English as the most preferable medium of communication is on the rise. The capacity to comprehend and articulate effectively has become an essential requirement rather than an optional element in communication process. In the present paper, the researcher wishes to make an attempt to analyse the transformation in the position of English in rapid digitization of India.

**Keywords:** Digital, English, Globalization, Language, Technology.

## Introduction

With the popularity and widespread use of Internet, communication across the globe has become fast-paced and almost instantaneous. Globally, the preferred language via the e-mode has remained English. A similar trend can be noticed in India. With the decision taken by Lord Macaulay during the British Raj that Indians should be taught English and that English would be the language that would enable Indians to emerge from darkness and take the course of 'enlightenment', Indians were exposed to English usage either intentionally or unintentionally. But this phenomenon has provided India a 'competitive edge' in

- Pal banaye magical (Make every moment magical) – Lays
- Hum mein hai hero (There's a hero in everyone) – Hero Motocorp
- Kya aap Close Up karte hain? (Do you use Close-Up toothpaste?)– Close-Up
- Come on girls, waqt hai shine karne ka!(Come on girls, it's time to shine!) – Sunsilk
- Life ho to aisi (Life should be life this) – Coca Cola
- What your bahana is? (What's your excuse eating McDonalds instead of home cooking?) – McDonalds (TranslateMedia).

### Conclusion

Nehru's comment on English as the "window to the world" can, in present time, be interpreted as "window to the Digital world". With the rapid digitization of information and popularity of e-communication, English has become not only a preferred medium of communication but also a powerful one. Command over English language equates to easier and better access to information and knowledge. Therefore, English opens a whole new realm of possibilities in the Digital World.

The user of any language is considered as the owner of that particular language. Over the years English has emerged as a powerful medium of communicating and transmitting information in India. It has stood the test of time and has emerged as a widely acceptable medium of communication by the masses. It must also be noted that, English users are not only restricted to the metro cities of India or to the select class. It has, in present time, emerged as a language of the masses: used by urban and semi-urban population alike.

To conclude, English will have to play a decisive role in the success story of India in both the present as well as the future.

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## Poems

### O Kalidas!

Kavita Arya

Kalidas never knew, Monsoon is caused by an annual cycle of Nature.

Kalidas did not know, Megha is just a collection of vapour.

It was ridiculous of him to think of clouds delivering a message.

I am sure Kalidas never met any Yaksha for there was no such being  
ever.

Yaksh too did not know that neither he ever existed nor was there any  
beloved.

Kalidas just imagined everything and created – I know.

I know everything but I cannot imagine anything.

The Megha, the Yaksha,

the cute beauties, the *virahini nayika*,

the longing of the lover –

nothing can I imagine, because

I know everything

that I should not have known.

Was not it better not to know?

Can I somehow unlearn all that you have taught me?

Can I ever retreat to those who did not know

Newton, Freud, Biology and the sums?

Can I ever return to the hill where Yaksha lives and her cuties sing.

O Kalidas, can I ever come to you or to your clouds?

## Two Queries to the Beginner of Ceremonies

Sanjay Shankar Mukherjee

Do you still descend  
On rat's feet unheard  
Amidst the din announcing your arrival  
With fifty-feet imagos  
(competing with sponsors' hoardings)  
Painted garishly, aglitter with bulbs and cheap chiffon,  
Heralding most of all the end of discounts,  
The ebbing of monsoon from most parts  
(not monsoon-related deaths),  
With adulterated sweets changing hands  
Amongst other things and emotions contraband?

And elephantine eons being eased by your parent Time,  
Years upon years unheeded or unlearnt trickling away,  
But is it old habit, curiosity or sheer pachydermal patience  
That keeps you at it; this slipping-in silently on rodent limbs,  
This coming down on dense streets and cluttered dwellings,  
This amazing omnipresence unnoticed,  
This entire bulk then melting away  
Trying to remember what exactly was the beginning  
And whence did it turn into a myth resurrected since  
In myriad markets of mobs gyrating to the tunes of blockbuster songs  
Around your giant images?

## **Noumenal Light Turning**

**Sanjay Shankar Mukherjee**

The moon was once  
A thing we shared  
Sitting on an embankment  
By the lake  
Recollecting the Kashmiri poet  
Who pined alone  
In a full-moon night  
Urging his beloved to write to him.

And how the poem made us sad  
And how the moon between us, glad.

Today you write eloquently  
Essays on the essential humane sap  
And what needs to be done  
To bridge the yawning gap. I read them  
Still preferring the quietness of the next day's edition  
Over the rush of the world-wide-web. Adjusting my glasses  
Looking at the moon from my eighteenth-floor balcony  
Above the arc of the neon-lit streets  
Thinking  
If people in the sprawling city athwart  
Do ever think of the moon as a metaphor  
The full round of it as a singed chapatti, or  
Its streaming light reams of paper to affirm love.  
Feel happy or sad over a paper moon  
Or leave the one in the sky hanging ineffectively  
Shining quietly  
Till it can.

Yet, the moon once did make us glad  
And the poem still does make me sad.

## 5 Day Untouchables

Yumnam Nirmala

At 12, i lost my childhood.  
Mother said: "No more FUN".  
5 days, i was forced  
To confine between 4 walls.  
I resisted but to no avail  
Mother chided and advised:  
"You are a WOMAN now,  
Follow TRADITION".  
"No-one, No-thing can purge  
"You between these 5 days".  
I have been taught  
Not to break the "CONVENTION".  
And living with a sense  
That "5 days are UNTOUCHABLES".  
And breaking it is a "TABOO".  
Otherwise i lose my "WOMANISH".  
And i wonder who construct  
"THE WOMAN".

## **A Wistful Wish**

**Yumnam Nirmala**

If i die young  
Don't sigh for me!  
For i had done nothing for my Meitrabak  
I lived like a moth  
A moth whose existence was null  
Known to few of my heart  
But my soul will regret  
Till it consumes  
For the good things i wish to accomplish  
For the good friends i owed debts  
For the mute mother whose temples stained with wrinkles  
For the brothers who i always love  
For the sisters who i didn't even bother an innaphi  
For the dear father who i couldn't afford a feast.

I turn out to be nothing  
For the soil who gave me a soul  
But sigh no more  
For we all will be oblivious  
No matter of what  
We left behind for this soil in this life.

Footnotes:

1. Meitrabak is the ancient name of Manipur before the proselytization of Meitei faith to Hinduism/Vaishnavism.
2. Innaphi is a piece of cloth worn around the bosom. It is like a scarf.



## India needs a Yom Kippur for her

Joe Palathunkal

Mother India she is  
But daughters  
Burn on son's pyre  
Every vow to her  
Goes up in flames  
Every way  
Turns into an inferno.  
The vow to protect her  
Dies in the womb itself  
When every womb  
Turns into an abattoir  
Her silent cries go unheard  
Oh, India needs a  
Yom Kippur for her,  
A day of atonement.

In the streets  
She cannot walk  
On two legs straight  
Holding her head high  
And eyes open  
Seeing the road ahead;  
Predators pounce upon her  
With a veil  
For her face and eyes  
To tear her into shreds  
Her human dignity is mortgaged  
To the cave age lust.  
The vow on sacred scriptures  
To worship her as shakti

## And I Know Now Comes My Spring

Asmi Basu

I don't like opening my eyes for the dark  
I don't like treading the snow  
I don't like frozen water to touch  
I want the sun to know.

I like to feel my little stream  
And hear it slowly go by  
I like to run without my stick  
To flowers on the valleys high

I like to listen to the cuckoo's song  
And sing along with her  
Knowing she is on some tree  
And would sing for half an hour

I like to think that father soon  
Would be at the door  
For winter's gone and by this time

His ship will be ashore

I like to wait in my dark  
As her last song winter sings  
And starts to beat my quiet heart  
And I know now comes my spring.

## Book Reviews

### *Transcendence: Beyond the Borders of Specialization*

Indira Nityanandam

*A.P.J. Abdul Kalam, Arun Tiwari: Transcendence: My Spiritual Experiences with Pramukh Swamiji.* New Delhi: Harper Collins, 2015: 256, INR 300/- Hardbound, ISBN13: 978-93-51774-05-1.

• Book Review: Indira Nityanandam, Ahmedabad, Gujarat.

In an age where specialization is the name of the game, it comes as a pleasant surprise to see the mingling of what in general perception is considered to be ‘mutually exclusive’. I refer here to the intermingling of ‘science’ and ‘spirituality’ in A.P.J. Abdul Kalam’s “Transcendence” with the sub-title “My Spiritual Experiences with Pramukh Swamiji.” Quoting the astronomer Carl Sagan “Science is not only compatible with spirituality; it is a profound source of spirituality”, Kalam traces his association with the spiritual leader of BAPS. When 2 minds of two very different areas meet, there could be discord and dissonance. But here it leads to an assonance of unimaginable proportions. With quotes from great thinkers and scholars of all parts of the world and all ages, the book illustrates the ancient dictum ‘ask and you shall be given’ or ‘when the student is ready, the master will appear’. With a humility that surpasses all human understanding, this great rocket-scientist of our times in these pages agrees *in toto* with Mahatma Gandhi’s “be the change you wish to see”.

The book is about enlightenment, though the author never uses the word. It is about Kalam—the man born in a family of fishermen in remote Rameshwaram, about his growing to become one of leading scientists of our times, about his dreams for the future of our country, about his chance meeting with Pramukh Swamiji, it is about the presence of this spiritual leader even when absent, it is about how the ideas of one great person can become a guiding spirit for another. It is also about what ensues when they interact positively. It is also about BAPS, about the power of positive organizing, about the effect on children and youth of bonding positively, about the constructive

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