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published in Labyrinth Vol.4 | No.4 - Oct. 2013.

Translation in Literature: A Creative and Truth Pursuing Process

- Bir Singh Yadav

Abstract: Translation in literature with its truth pursuing nature and divine origin is the knowledge generating process moving towards the realization of higher values in the evolutionary process. Being a knowledge promoting power, literary translation gives a new life to the text as it emancipates it from the bondages of literalism and slavish imitation, hence in its holistic perspective it becomes a truth seeking power. While translating a literary text, the translator does not concentrate on literal meaning of the words, but takes various implications of the word into consideration and thereby with its creative energy generates a new meaning. In literature translation becomes operative with its emphasis on creativity as the translator has access to some sort of universal sense of meaning whose essence is reflected in the translated text. A true or faithful translator favors the recreation of the aesthetic beauty. Literary translation provides a new life to a text through the creative process of cross fertilization, therefore translation in literature becomes a life giving force as it crosses the authorial boundaries of the source text.

Keywords: Creative power, de-familiarization, evolutionary process, literariness, recreation, source text, target text.

Translation with its unique truth pursuing nature emerging from its divine origin in evolutionary shape of creative reconstruction contributes significantly to the knowledge generating process moving towards the realization of those higher values which are essentially required for the social harmony, peace, prosperity, religious tolerance, sustainable development, broad ethical and spiritual vision of the modern multicultural, multiethnic and multiracial global world. This divine activity of translation exhibits the apex of its potentiality with its free and holistic application in literature when a source text through the process of decoding and recoding is translated into the target text, thereby creating a new text with deconstructionist reconstruction. Going back to Plato's philosophy and taking the world as a translated text of an idea, literary translation takes an insight into the 'base' that exists before the source/original text and from this base sprouts its creative offshoots of truth pursuing nature leading towards the fresh flowering of knowledge. Taking a step ahead and highlighting the truth pursuing and creative nature of translation Jacques Derrida rightly asserts that "the origin of philosophy is translation or the thesis of translatability" (Derrida, 1985:120). In this way translation becomes a knowledge promoting power by giving light to ignorance/darkness, voice to silence and presence to absence in its evolutionary move, hence it provides a new life to literary texts as they are

Isolation & Guilt in Jhumpa Lahiri's *The Lowland*

- AJ Sebastian sdb

Abstract: *The Lowland* centres around the life of two siblings, Subhash and Udayan Mitra, in the backdrop of the Naxalite movement in the 1960s in West Bengal. The two brothers part ways as Subhash moves to US for higher studies in oceanography, while, his younger brother, Udayan, gets involved in the Naxalite movement and is killed. Subhash, in his compassion, marries Gauri, his brother's wife, and takes her to Rhode Island, to raise her child. His efforts fail when Gauri doesn't respond to his selfless love. The novel ends open ended with the hope of reconciliation and resolution of the conflict despite the central character live in isolation and guilt. Lahiri proves her calibre in climaxing the narration with Bela's attempt to reach out to her mother through her daughter, Meghna. The story examines the sense of isolation and guilt experienced by the central characters. Attempt has been made to apply psychologist John Lee's styles of love to the various characters in their interpersonal relationships in the novel.

Keywords: diaspora, oceanography, Naxalism, Eros, Ludos, Storge, mania, pragma, agape

1. Introduction: Jhumpa Lahiri has been shortlisted for Man Booker Prize 2013 and US National Book Award 2013 in fiction as she has once again proved her merit as a powerful diasporic writer with the publication of *The Lowland* (2013), revolving around familial relationships and experience of isolation and guilt experienced by the protagonists. The novel is a judicious supplement to her already popular oeuvre of fiction writing, including Pulitzer Prize winner *Interpreter of Maladies* (1999), *The Namesake* (2003) and *Unaccustomed Earth* (2008). Lahiri's plots are well planned in the backdrop of diasporic predicament of characters striving to cope up with problems of familial relationships and interconnectedness between people. The fictionist delves deeply into emotional tangles of her characters and establishes the need for reaching out in renewed emotional communication between them to resolve conflicts and problems of mutual adjustment. Portraying life of the Indian migrants to America, Lahiri has been very poignant in capturing the diasporic spirit of her characters muddled in multiple emotional tangles. However, unlike in her other fictional works, Lahiri deals purely with emotional turmoil and subsequent isolation and guilt experienced by her central character in *The Lowland*. The narrative deals with the theme of uprooting and assimilation with efforts made to establish connectivity among the characters. The story concerns two siblings, Subhash and Udayan Mitra. Due to circumstances in the 1960s, they part ways. Subhash moves to US for higher studies in oceanography and settles there while his younger brother, Udayan, lives by Marxist ideology. He marries Gauri, but is shot dead by police for his involvement in

Resistance of the Subaltern: A Study of Mahashweta Devi's *Draupadi*

- Nazneen Khan

Abstract: The postcolonial intervention in culture and ideology is often enacted through reclaiming certain lost, elided over, previously unrepresented subjects of history. The site of this transformative endeavour, which seeks to put new subjects on the discursive map of nations, is often the act of revisionist historiography in both history and literature. Mahashweta Devi's short story *Draupadi* is a brilliant act of revisionist historiography in which she places a tribal woman – a subaltern – centre stage and casts her in a role that is both traditional and revolutionary. Resistance is an unstructured response to repression and it is a counter hegemonic move which is the core of Mahashweta Devi's writings. *Draupadi* is a defiant militant heroine who confronts and challenges her oppressors even when unarmed. This paper attempts to analyse Mahashweta Devi's *Draupadi* as a text representing the heroic resilience and resistance of a "gendered" subaltern, that brings out an entire paradigm shift.

Keywords: Subaltern, resistance, Postcolonial, historiography, repression, hegemonic, dispossessed, neocolonisation, bourgeois, deconstruct, marginal, semiotics, epistemological.

The term 'subaltern' was popularised by Antonio Gramsci, an Italian Marxist in the 1920s and 1930s as a surrogate for the term "proletarian class". It refers to the colonised/oppressed subject whose voice has been silenced. The term has a relevance to the study of Third World countries, especially to India. In the Preface to *Subaltern Studies* Vol. 1, Ranjit Guha propounds a working definition of "subaltern" :

The word 'subaltern'... stands for the meaning as given in the *Concise Oxford Dictionary*, that is, of inferior rank. It will be used as a name for the general attitude of subordination in South Asian Society whether this is expressed in terms of class, caste, age, gender and office or in any other way. (Guha, vii).

The subaltern, therefore, represents a person rendered without agency by his or her social status. It stands for the marginalized, repressed and the peripheral. Gayatri Chakravorty Spivak, in her much acclaimed writing "Can the Subaltern Speak?", in a way, entrusts the responsibility on the intellectual class of society to represent the subalterns by raising their suppressed voices. Postcolonial fictional narrative takes up issues of cultural discrimination and oppression faced by different subaltern groups as main aspects of social reality. It has resulted in the production of texts or writings that voice the repression and problematic experiences of those who are subjected to the process of exclusion in a supposedly unified and cosmopolitan world. Postcolonial discourse is concerned with the reassessment of the relationship between the definer and the defined. The postmodernist discursive ethos has given rise to several

A Shared Heritage of Humanity: A Glimpse into The Folklore of Odisha

- Swati Samantaray

Abstract: Folklore is an umbrella term that covers the knowledge of the people which is traditional as well as creative according to the environmental needs. It is also concerned with the traditional ways of life and customs of the people of a society. Class, gender, age, occupation, local linguistics, ethnic or national identity are some of the defining features of the phenomena of folklore. This paper analyses the diverse aspects of folklore like folk beliefs, folk arts, folk literature and the customs of Odisha - a state located on the south east coast of India, by the Bay of Bengal. It is an assessment of an array of Odia folklore from historical, geographical and cultural perspectives.

Keywords: Odia folklore, cultural identity, Navakalevar, Gotipua dance, pattachitra, folk music.

Folk, as we know is an emblazonment of the cultural heritage of a place. The study of folklore is fascinating as it typically displays the best of humanity, shows the strengths of one's community, and binds people to their traditions while serving to shape their future. Folklore is timeless; it is a part of the present as well as of the past. The New York folklorist Benjamin A. Botkin wrote in 1938:

Every group bound together by common interests and purposes, whether educated or uneducated, rural or urban, possesses a body of traditions which may be called its folklore. Into these traditions enter many elements, individual, popular, and even 'literary', but all are absorbed and assimilated through repetition and variation into a pattern which has value and continuity for the group as a whole (Shanny Peer: 226).

Folklore is defined as the traditional beliefs, practices, customs, stories and songs of a group of people, handed down orally or behaviourally from one individual to another. Interest regarding folklore studies was created among scholars with the publications on German mythology by the Grimm brothers, Jacob and Wilhelm in 1812. The original word employed for these studies was *volkskunde* (in German) which connotes oral folk narratives. The word 'folklore' was first used by the English antiquarian William Thomas in a letter published in the London journal *The Athenaeum* in 1846 (Georges: 313). Folklore as a cultural substructure is merged in Odisha's culture. This paper analyses the aspects of the folklore (folk literature, folk arts, folk beliefs and customs, folk crafts, plant lore and body lore) of Odisha - a state located on the south east coast of India, by the Bay of Bengal. The melange of Aryan and non-Aryan cultures in Odisha has greatly helped the growth and development of its folk literature. The population, both Adivasis and non-Adivasis, are always passionate in folk celebrations, mainly through

Women in Control: Contributions of Women as Film Directors

- R. Anitha

Abstract: This article is more than singing paeans to the few, but prominent, yet sidelined dabblers of the art of filmmaking. Setting apart space for them collectively, throws light on the impact and importance of this creed of film directors, both foreign and Indian – be it for the accolades they have won or for the issues they have highlighted. The article ruminates on the historical evolution of women film makers. It traces the progress of the female directors across continents. It delves on the achievements of women film festivals. Then the scenario shifts to the Indian Cinema in section two. The article expounds in detail the shift from the initial tentative stages of filmmaking by women in India to a more mature transformation. It categorizes women directors into four – the early romantics, the mature middle cinemas, the NRI daredevils and the new breed of experimenters. The article also looks into the contribution of regional women film makers.

Keywords: women directors, silent era, French experimental filmmakers, film festivals, Aparna Sen, theatre activism.

Filmmaking is an industry that has always been dominated by men. Forays of women into this fiefdom have not at all been encouraged nor their even fewer attempts given a patient hearing or recorded in the annals of history. Being a part of this entertainment industry is not an anomaly because in the other corridors of this phantasmagorical world, the inputs of women are equally negligible. The empress of television, Ekta Kapoor, the luminary of editing, Beena Paul and screenplay writers like Anjali Menon and Reema Kagti are a rarity. Still the strong hold of the magical world of filmmaking has had occasional encounters with women that are revealing of their collective wisdom as well as creative abilities. History of women participation in filmmaking reveals that they were in the hot seat even during the era of silent films. The first female filmmaker is French born Alice Guy- Blache (1873-1968) who directed *La Fee aux Choux (The Cabbage Fairy)*. She produced 300 movies and formed her own company Solax in 1910. To her credit is the title of one of the beginners of narrative film. So is to Lois Weber who is the 'unheralded inventor of neorealist cinema'. Elvira Notari from Italy too directed around 60 feature films and owned a production company known as Dora Film which thrived the period 1906 to 1930. When the silent movies were replaced by talkies in the 1920s, women involvement in the film industry was curtailed as the big industry trusted men from New York, who had Hollywood membership. Women were barred from directing until the 1960s and 1970s and their contribution remained on the fringes known as alternative filmmaking. G A Foster in her *A Short History of Film* sadly notes that many films histories ignore the contribution of women in cinema history. Alice Guy-Blache's work "went unnoticed until the late

The Unconscious is Structured Like a Language : A Critical Analysis

- Lata Dubey

Abstract: Perhaps the most controversial subject in the Lacanian poststructuralist psychoanalytic theory is his concept of the unconscious. Jacques Lacan has been hailed as a French psychoanalyst whose work has exerted an immense influence upon varied aspects of contemporary theory including feminism and film studies. Lacan has formulated his theories based on Freudian Unconscious and his tripartite model of the mind (id, ego and super-ego with its desires, conflicts and repression. He has elaborated Freud's theories while drawing on perspectives informed by Saussurean Structural Linguistics. This paper is an effort to trace out the concept of the Freudian unconscious and to attempt a critique of Lacan's well known and often quizzical declaration that the unconscious is structured like a language. Apparently this definition runs counter to Freud's idea of the unconscious Lacan's idea of the unconscious cannot be studied and evaluated without the Freudian context.

Keywords: Freud, Condensation, Displacement, Metaphor, Metonymy, Symbolism Dream, Modern Linguistics. Wish Fulfillment.

Two things must be made clear at the outset. First it is different to pin down Lacan's statement to a single meaning. Critics have said that he is a very complex and inscrutable writer. If David Lodge and Nigel Wood "Lacan was a notoriously, willfully difficult writer." (79) To quote Peter Barry "Lacan's own implication of his ideas is often intimidatingly obscure." (105) Jonathan Culler calls Jacques Lacan, renegade French psychoanalyst who set up his own school outside the analytic establishment and led what he presented as a return to Freud". (128) Noam Chomsky took a swipe at Jacques Lacan, "Jacques Lacan I actually know... but quite frankly I thought he was a total charlatan..." Chomsky has repeatedly made this claim about Lacan and other Postmodernists. An alleged text from Chomsky has been circulating on usenet and the Web since 1995 when Chomsky calls Lacan "an amusing character" (*Theory and Theorists*) 2013. Hans Bertens in *Literary Theory: The Basics* avers ; "Lacan's own writings are notoriously difficult. Readers who are not easily discouraged might try "The Insistence of the Letter in the Unconscious..."(169-70).

Secondly, although Lacan was expelled from International Psychoanalytical Association (a kind of World Congress of Freudian analysts in 1964 in Paris), he set up his own breakaway Ecole Freudienne and published a section of his training session under the title *Ecritis* (1966). He insists that he is bringing out the full implication of Freud himself. The seminars for 1964 were published in French in 1973 and in English as the *Four Fundamental Concepts of Psychoanalysis* (1977). The organization known as the Freudian School of Paris was disbanded by

Sparkles of National Awakening in Hindi Theatre during British Rule: Insights into Bhartendu Harishchandra's Plays *Bharat Durdasha* and *Andher Nagari Chaupat Raja*

- Kiran Deep

Abstract: No doubt every society requires a cultural mechanism through which social and political conflicts are analyzed, and it is in this sense that the popular drama assumed a political dimension in India during the oppressive colonial rule. With a special focus on Hindi playwright Bhartendu Harishchandra's plays, the present paper attempts to trace the role Hindi theatre played in the emergence of a national consciousness, as well as the influence that an emerging national consciousness had on the evolution of national theatre. It was with the motive of awakening the public consciousness that Bhartendu brilliantly exposed the pathetic condition of the country in his theatrical productions. Kafka's well known quote: "Every book must be the axe for the frozen sea inside us", provides the theoretical stimulus to my paper. How the sensitive soul of a literary artist responded to the vibrations in the political and social horizon? How Bhartendu attempted to break 'the mind-forged manacles' with the theatre of the masses? How he succeeded in making the stage a pulpit to educate the masses? What made this acknowledged social reformer to mobilize the masses with allegorical plays? These are the underlying questions which propel the present paper. My humble endeavor is to address these issues in the light of Bhartendu's well-known plays, '*Bharat Durdasha*' and '*Andhernagari Chaupat Raja*'.

Keywords: Bhartendu, National Theatre, Masses, Oppressive rule.

The events following the Battle of Plessey and culminating in the revolt of 1857 had stirred India to its depths. It threatened to reduce the glorious Indian society not only to political subservience, but also to the status of an economic colony and a cultural province of British Empire. Against this political dependence and intellectual slavery, there arose a protest which gathered momentum as time passed. The Indian theatre and literature gave voice to this protest against the oppressive colonial rule. It attempted to revive ancient glory to make people oppose against the sordid story of the perennial assertion of the imperialist superiority. It is only through theatre and literature of the time, the common people recognized that "Almost all colonial schemes begin with an assumption of native backwardness and general inadequacy to be independent, 'equal' and fit" (Said 96). Indian theatre have always catered to the need of making people aware of the social happenings through innovative and interesting play scripts and narratives. The origin of Indian theatre can be traced to the ancient rituals and seasonal festivities of the Vedic Aryans. To quote A.L. Basham, a well-known historian, "The origin of Indian theatre is still obscure. It is certain, however that even in the Vedic period

Software and The Foreignness of ELTL: To Be Or Not To Be?

- Rajiv Ranjan Dwivedi

Abstract: As we inhabit the time and space of twenty first century blessed with the acme of success in the field of science and technology, we can proudly say that the pedagogy of ELTL programme has come of age now. Technology in general and computer and the cyber world, i.e. internet in particular have effected charismatic change in the life style of the people at large, taking language learning concerns, especially for English, in its stride as well. What earlier, with the advent of printing press was experienced by the people, is now being relished today with added flavour due to the bliss of ever evolving techno-world intended to enrich our teaching-learning experience. It has led to the macrocosmic change in the human world emphasizing a highly structured pattern of paradigm shift in language learning atmosphere. Highly sophisticated software and gadgets are able to effect radical attitudinal change in people for learning English with greater spirit and enthusiasm. From the methodical, stereotypical style of teaching a non-native language like English to the pedagogy based on developed software of computers with latest tools for test and evaluation of language efficiency, the entire trajectory of ELTL pedagogy has been a relishing experience for one and all. It has, of course, certain shortcomings as well which I have intentionally cared not to accommodate here as they lie beyond the purview of this paper. As for the 'promise and threat', I have endeavoured to explore only the promises fulfilled by the computer technology. English Language Teaching Learning programme has been certified as more of a promise of acquisition fulfilled than of the threat of learning it as a foreign language continuing, thanks to the incredible performances of the software.

Keywords: Computer, ELTL, Pedagogy, Softwares, Technology .

English language teaching and learning programme or what we call it now as ELTL is still as relevant a concern as it used to be a few decades ago when the main thrust of discussion was on English as a foreign or second language in non-native countries including India. Earlier, in order to facilitate the smooth learning conditions for L2 learners, many a training technique and innovative pedagogical tool was developed, which proved tremendously successful in ensuring desirable results in terms of teachers' proficiency in the language and the learners' effective response to it. Various training programmes, short term courses, regular practices in the classrooms, seminars and conferences etc. played immense role in not only disseminating the awareness of the importance of English in various fields of emerging trades and technologies and other academic and non-academic areas across the world but also generated radical tools and apparatus to make learning an easy and enjoyable experience. The variety of study materials and new and novel techniques of introducing them before the learners was, indeed, stupendous in the post twentieth century all over the world where English is not a native language. But, as

Reviewing *Steamies*: The Literary Steam of 21st Century Feminism

- Pinaki Roy

Abstract: With the socio-cultural emancipation of 21st century women, there have been noticeable changes in the trend of female writings. Post-modern novels, including those written in English, are increasingly becoming erotic in nature. That such novels, variously called 'mummy porns' and 'steamies', are enjoying wide readership is indicative of the fact that both the 21st century female writer and her female readers are quite comfortable not only with their body but also with the liberalisation of female sexual energy and jouissance. The trend of writing 'mummy porns' was popularised with the publication of E.L. James's *Fifty Shades of Grey* in 2011, and from then on, erotically-themed novels, which can be reread as feminist exercises, are being regularly written. The essay "Reviewing *Steamies*: The Literary Steam of 21st Century Feminism" proposes to make a very brief analysis of the situation of the rise of steamies post-*Fifty Shades* and critically read some of the erotic novels as literary feminist exercises.

Keywords: Mummy porn, Steamies, Feminism, 21st century literature, *Fifty Shades of Grey*, sexual freedom

With rapid modernisation of the 21st century world, socio-cultural milieus of different countries and ethnic groups, particularly those belonging to Europe and North America – and, to a lesser extent, of nation-states like Japan, India, Sri Lanka, and Brazil – are steadily and tolerantly admitting different visual and literary experimentations. Different sub-genres being intermittently added to literatures of these countries, constant coinage of new words and terms have become prominent – most so, in English. These include, for example, in English: 'bling' (expensive and ostentatious clothing and jewellery), 'chillax' (calm relaxation), 'crunk' (very excited or full of energy), 'droolworthy' (extremely attractive or desirable), 'frankenfood' (genetically-modified food), 'grrrr!' (an independent, strong, aggressive, and sexually-frank young woman), 'infomania' (a compulsive desire to check or accumulate news or information through internet), 'jeggings' (tight-fitting stretch trousers for women, resembling denim trousers), 'muffin top' (a roll of fat visible above the top of a pair of woman's tight-fitting, low-waisted trousers), 'screenager' (a young person with additive attraction to computers and internet), 'sexting' (the act of sending sexually-explicit messages or photographs over mobile phones), and '*Twitterati*' (keen users of the social-networking-website *Twitter*)¹. The *Online Collins Dictionary* has named 'mommy porn', another recent-addition to the English vocabulary, as a 'word of the year 2012' (for April)². The present essay proposes to offer a very brief review of the gradually-but-definitively maturing sub-genre of 'mummy porn', with special reference to different novels which have been collectively identified as 'steamies' (that is,

Experiencing the Real Phase: Kafka's Metamorphosis Metamorphoses Lacanian Psychoanalysis

- Md. Shahriar Kabir

Abstract: As a theory, psychoanalysis has contributed greatly to the understanding of human psychic construction. Jacques Lacan, the most common name after Sigmund Freud, extended the theory to an extent where it remains intellectually provocative but much less contested than that of the latter's. Lacan's proposal of the three-phased development of human psychology is at once interesting, challenging, and thought-twisting. According to his discussions, the perception of real self remains beyond the grasp of an individual. Interestingly, an English translation of Franz Kafka's noted novella *Metamorphosis* (this article takes resort to that of the Stanley Conrgold's) can provide illuminating insights. This article argues and elucidates that the gap between the Lacanian theoretical selves can be bridged; at least Kafka's *Metamorphosis* provides a convincing proof.

Keywords: Franz Kafka, *Metamorphosis*, Real Phase, Jacques Lacan, Psychoanalysis.

(I)

Franz Kafka (1883 – 1924) and Jacques Lacan (1901 – 1981) are so different that drawing a parallel between them would apparently seem incoherent. At one hand, Franz Kafka's famous novella *Metamorphosis* (1915) is about a middle-class salesman named Gregor Samsa who finds himself to have turned into a “monstrous vermin” one morning (Kafka, 1915/1996, p. 3). The varied level of metamorphosis unsettles readers and lets them interpret the masterpiece insightfully. For nearly a century, Gregor has been fascinating his readers. On the other hand, Jacques Lacan had extended Sigmund Freud's theory of psychoanalysis to a considerable extent and proposed that the unconscious is structured like a language (see Barker, 2004, p. 167). He has theorized a three-phased developing pattern of an individual's psyche and those phases are the real, the imaginary, and the symbolic. He has left a vast amount of ambiguity regarding the “real” phase while claiming it to be ultimately unattainable. This article discusses that Kafka's *Metamorphosis* creates a possibility of attainment of the mentioned phase as the protagonist has, either deliberately or unwillingly, undertaken the journey from the “symbolic” to the “real”. To preface my argument, the theory of psychoanalysis is sketched at first as its skeletal preview is required to follow the discussion. The three-phased human psychic construction as proposed by Lacan is then applied to critically study Gregor Samsa. Hence the following phase of the discussion concerns itself with a detailed discourse analysis of *Metamorphosis*. How Gregor experiences the “real” phase which was argued by Lacan to be unattainable in life occupies the next phase. Finally, the flow of discussion invariably leads to the revision of the theoretical notion of the “real”.

Diasporic Predicaments and Crisis of Identity in Jhumpa Lahiri's *Unaccustomed Earth*

- Avinuo Kire

Abstract: Lahiri, in her collection of short stories, *Unaccustomed Earth*, explores the vast and enduring topic of Diaspora and the immigrant predicament through her own experiences as a second generation diaspora. With extraordinary insight and without resorting to clichés, the expatriate writer delves into the complexities of the Indo American exchange and the resulting search for identity which plagues diasporas who constantly search for a “home”. The poignant stories reveal how the diasporic predicament is predominantly psychological in nature. “Home” then, is not so much to do with geography or even ancestral history. “Home” is in fact, a state of mind when one feels a sense of belonging and makes a connection or form an attachment with the physical and sociological environment. The stories are concise, lucid, elegant and primarily delves into the humane aspects of human relationships in the world of Diaspora.

Keywords: Diaspora, Alienation, Identity crisis, Trauma, Rootlessness

Once again, Jhumpa Lahiri draws on the immigrant experience in her collection of short stories, *Unaccustomed Earth* (2008). This literary collection consists of eight powerful stories and is divided into two parts. The first part of the book contains five independent stories and the remaining three stories in the second part of the book are interrelated but nevertheless, complete stories on their own. All the eight stories in *Unaccustomed Earth* explore the complex relationship between Bengali immigrants to the United States and their American children. Although fictional, Lahiri's stories are essentially autobiographical as she draws richly from her own immigrant experience. She herself is a second generation Bengali diaspora and is married to an American journalist, Alberto Vourvoulias Bush. Lahiri's insightful perspective on interracial marriages as well as the resulting, inevitable chasm between immigrant parents and their first generation diaspora children (Indian Americans in this context), is quite remarkable. Lahiri states:

Some of the culture goes by the wayside, or the link is never made. I was aware of that myself when I had my kids. I really felt a sense that I was the end of a line, and that it was a very short line. I knew my parents had parents and so on, but to me, my universe was my parents and they were the far end and I was the near end. There were certain intensities to the experience of that first generation and their offspring that don't carry over. I'm very aware of my parents' experience, how I grew up, and now how my children are growing up. There is such a stark difference in these two generations. (Lahiri. www.bookbrowse.com).

Second generation diasporas face the distinct predicament of being

The Individual and the Existential Problems: Critiquing the Cultural Conflicts in Nissim Ezekiel's Poetry

- Abhinandan Malas

Abstract: Nissim Ezekiel has contributed prominently in the development of the major trends of modern Indian poetry in English. Ezekiel's poetry depicts the existence of the individual in several spaces. These spaces are influenced and often distorted by the social and cultural discourses when the individual interact with society and other people living in that society. These influences and distortions often threaten the existential space of the individual. Culture becomes an important deciding factor in carving out the existential space of the individual. Ezekiel's poems are often autobiographical in nature. In his poems Ezekiel depicts his various experiences of conflicts that occur due to the difference of cultural background and ancestral past. In his poetry we see how this cultural conflict gives rise to the identity crises for the individual that result in various problems that threaten the existence of the individual. Ezekiel's poetry often shows the poet's tendency to search for a spiritual salvation after getting frustrated with the external chaos and conflicts that arise due to the cultural conflicts which pose a threat to the existence of the individual. Ezekiel's poems like, "Background, Casually", "Poem of the Separation", "Enterprise", "In India" are few examples from the vast corpus of Ezekiel's poetry that deal with the issues discussed above. In this paper I focus on the individual, as depicted by Ezekiel in his poetry, along with its existential problems that result from various cultural conflicts. An analysis of these conflicts gives a better insight into the life of the individual.

Keywords: Individual, identity, existential space, cultural conflicts, human psychology, spiritual salvation.

Nissim Ezekiel's poetic theme depicts a conflict that occurs on both, the physical level as well as the psychological level, and which is caused due to the cultural disparity and heterogeneity that occurs when the poet interacts with society. Ezekiel's poetry highlights the basic condition of the postcolonial Indian society that distorts the existential space of the modern individual and fixes it along with so many problems that threaten the real identity of the individual. Ezekiel's Jewish ancestral background makes him a natural outsider. But he relates his past to his present through culture. Cultural orientation gives him an Indian identity. But this cultural orientation is not easily realized. Complex social structure and multiple racial co-existences make the existence of an individual more complicated and dangerous. Throughout his poetic corpus Nissim Ezekiel has tried to realize his own identity and secure his own existential space by countering the cultural conflicts that he has experienced in his life. While aligning himself to the Indian culture Ezekiel stops from

Pettifying the Ordinary: *Locusts Stand I* of Arundhati's Creative Dynamics

- Vandana Goyal

Abstract: *The God of Small Things* was first published in 1997, having taken more than four years to write, and then this novel met with a glowing critical reaction. In this Booker prize fiction Arundhati Roy comes up with its own poetics and aesthetics as it makes it different from the traditional one. *The God of Small Things* is one of its most striking and challenging features. The way in which story unfolds does not follow a conventional route from beginning to middle to end. The task of parodying the ordinary becomes all the more challenging. Throughout this novel Roy stresses the importance of things that are both big and small. In this article I have chosen one of the major parodic prop that is pickle and jams. How this prop is treated in this novel by her narrative style – the small is the parody of big.

Keywords: Ordinary, Post-colonial, Pickle, Parody, Bizarre

In this paper, an attempt has been made to explore the very dynamics of creativity of contemporary new wave Indian novelists in English through a close reading of Arundhati Roy's Booker-prize winning fictional work *The God of Small Things*. "New wave Indian fiction comes up with its own poetics and aesthetics as it deviates markedly from traditional linear story-telling or cause-and-effect sequential narration of early Indian English novel". (Roy, 157). "The 80's were the turning point; Rushdie's *Midnight Children*, the key. It turned conventions and techniques on their head and handed over a new language and a brave new world to Indian writers". (John, 97). Influenced by post-modern poetics of subversion and deflation, these new Indian novelists (de-)construct fluid and complex post-colonial Indian reality through mundane memories and flimsy fantasies. According to Rushdie, "fragmentation [of memory] made trivial things like symbols, and the mundane acquired numinous qualities". (Rushdie, 13). The writers of the Rushdie clan do not believe in telling grand tales. Arundhati, in the course of narration, in one of her many self-reflexive moments, observes:

...They [the Great Stories] don't deceive you with thrill and trick endings. They don't surprise you with the unforeseen. They are as familiar as the house you live in... In the Great stories, you know who lives, who dies, who finds love, who doesn't (p. 229).

Obviously, the grand narrative does not fascinate her as far as the creative avenues are concerned. Arundhati's views in this sense are very much congruent with French post-modernist Lyotard who observes that, "The grand narrative has lost its credibility, regardless of what mode of unification it uses, regardless of whether it is a speculative narrative or a narrative of emancipation". (Lyotard, 37). In such a scenario of exhaustion, replenishment of literary imagination with something exotic

Does Glass Ceiling Still Exist? Women as Subalterns in Fay Weldon's *Big Women*

- Shalini Misra

Abstract: With the advent of modern era, a new spirit of individualism was encouraged among both men and women. But, unfortunately men and women did not have equal access to this new culture and civilization. A woman's place is primarily in the family and the reality of her life is work, most of it unpaid and, what is worse, unacknowledged and unappreciated. Fay Weldon (born 22 September 1931) is an English author, essayist and playwright, whose work has been associated with feminism. In her fiction, Weldon typically portrays modern women who find themselves trapped in repressive situations caused by the patriarchal structure of British society. Fay Weldon's main themes are oppression, exploitation and revenge: in other words, power in its diverse forms. Weldon's novels explore a wide range of themes and issues about men and women relationships and the role of power struggle in their lives. "A Woman Needs a Man like a Fish needs a Bicycle"- the famous feminist slogan sets the sarcastic tone of the novel. Weldon projects the picture of a truly patriarchal society which grants men all the power and authority. The paper attempts to examine the subtle ways women are exploited and the nuances of their struggle to assert their identities.

Keywords: gender, conventional, patriarchal, feminist, oppression, exploitation

We know what we are, but know not what we may be, or what we might have been. The dogmatism of science expresses the status quo as the ineluctable result of law: women must learn how to question the most basic assumptions about feminine normality in order to reopen the possibilities for development which have been successively locked off by conditioning. [Pg 16-17] *The Female Eunuch* by Germaine Greer

With the advent of modern era, a new spirit of individualism was encouraged among both men and women. But, unfortunately men and women did not have equal access to this new culture and civilization. The conventional people reacted against women's presence in public offices and as a result, many talented women lost their jobs and they were forced to withdraw into their homes. The public space became progressively more male preserve, and the domestic space was seen as the suitable place for women. In society, there was discrimination against women mainly because of gender. Women endured endless hardships, grief and pain. On every front, women were troubled, exhausted and lonely. Gradually women became conscious of their rights and started participating in various political movements for suffrage that demanded the right to vote for women. Then emerged a new type of woman: a person with will, strength of personality, firm determination and the

The Familial Tension: A Study of Anita Nair's *Ladies Coupe*

- Ruchi Nigam

Abstract: The family has inevitably been the site for challenges, changes and compromises. Infact, it is the metaphor for the most sacred and most natural of relationships between children and parents, wife and husband, sister and brother. These relationships which provide emotional security, material support, care, a sense of belonging, status, legitimacy and social identity, in recent times in is under transition. The paper seeks to analyse the family dynamics Nair's *Ladies Coupe* and view the relationships as a gendered structure and look into the power relation that characterise them.

Keywords: Family, Security, Gender, Power-relations.

“If there is one ism that governs Indian society and its institutions, it is familyism” (Sudhir Kakar and Katharine Kakar, *The Indians*, 2007). In fact it is very hard to imagine an individual without a family as it is the site of power, trust and interdependence. Anderson and Sabatelli define family as an interdependent group of individuals who have shared a sense of history, experience, some degree of emotional bonding, and device strategies for meeting the needs of individual members and the group as a whole” (1999:16). Going by this definition of a family, Anita Nair's *Ladies Coupe* can be read as a family text where the protagonist Akhila, during her quest for identity journeys through a number of familial sites and views the power relations that characterise each of these sets of families and the role of women as outsider/ insider, in terms of her position as daughter, wife, lover, mother as well as mother-in-law and grandmother, vicious and benign stereotypes respectively. *Ladies Coupe* is the story of a forty-five- year-old Akhilandeswari alias Akhila and her encounter with six other women on a train journey. Nair uses the 'chance encounter' device used by Chaucer in *Canterbury Tales* and brings together, in a ladies coupe, women of different age-groups, experiences and social strata who narrate their agonising and tormented lives in the context of familial inter-actions. The novel begins with Akhila's decision to go on a journey to Kanyakumari with the wish to escape the confinement of the house and explore the life she has always longed for: “I am a part of a ripple that will escape this city tonight. I will board a train and allow it to lead me into a horizon I will not recognise” (8). The first family we meet is that of Akhila. Nair makes use of the flash-back technique to introduce her family. Akhila's family consists of six members- the parents and their four children including Akhila. It is a typical Indian family with a male head – a typical patriarchal family. Her family can be characterised as a glued- together family, with no scope for individuality. Akhila's parents were married for almost twenty-two years. They were a couple suited to each other: “Often her father only had to think about something and her mother would voice exactly the same

Female Power through Male Agency: Reading Githa Hariharan's *Untitled Poem* and *The Reprieve*

- Seema Dutta

Abstract: Githa Hariharan, in her two short stories 'Untitled Poem' and 'The Reprieve', gives the male characters a chance to voice their feelings and in turn puts them into the dock where they reveal the layers of sensitivity that lies undiscovered in them. They are accountable to themselves for all their actions and such actions give the female characters a stronger position. This paper seeks to explore the voices of the male figures and analyze the female characters in relation to them.

Keywords: Male; Patriarchy; Dock; Insensitivity; Women, Position

Githa Hariharan's *Art of Dying and Other Stories* is a collection of twenty stories of contemporary Indian life that demonstrates remarkable originality. In the collection, she introduces complex female characters who emerge as strong characters ready to redefine their position and give themselves a voice. These women characters go beyond their typical stereotypical identification to come out with something substantial for themselves. In the story, *Untitled Poem*, the narrator is a male person. It is the story of a retired salesman, who is also an aspiring creative writer and his wife Sarala. The story has a typical Indian setting where the husband is the bread-earner while the woman a home-maker. The story proceeds through frequent recapitulations of the past before it actually moves into the present. The couple share different interests. While the husband aspires to become a poet, the wife is pre-occupied with her garden. As she moves into the new house, she feels elated to find a stretch of land all to herself. She says, "No more pretend-gardens in the balcony on the seventh floor. Everything I grow now will dig its roots deep into the soil" (1). While the wife spends her time reading books on seasons and seeds for planting and pruning, her husband is busy writing poems. But despite their varying pre-occupations, they find time to share each other's interests. He would narrate his poems to Sarala and she would listen to him attentively even though she has no special interest. As he says, she heard him in the past when 'marriage meant doing things together' (3). Years after, it is still the same. She still hears him read out his poems. She even shares her husband's diet, even though she has no ulcer. "Now in the evenings, we eat early boiled vegetables, rice and a glass of cold milk each. She does not have an ulcer but she shares my diet" (3). The husband respects his wife's passion for plants. When her plants are destroyed by a rat, he gets disturbed and looks for ways to kill the rat. He buys a wooden trap but is unable to catch the culprit. He is not able to trap it with roots, leaves and orange offerings either. Even poison fails to help. He even sits by the window to catch the enemy red-handed but this again ends up in failure. But he does not lose hope. In fact, it becomes his mission. "Some

Voice of the Voiceless: Valmiki's *Jhoothan*

- Shikha Saxena

Abstract: The history of *Dalit* literature traces back to centuries but *Dalit* literary expressions were never got the due attention due to its hegemonic nature in the field of literary expressions. *Dalit* literature got its identity in the mid of century. It acquired a distinct identity through its heterogeneous and pluri-vocal character which challenged dominant literary canons. *Dalit* literature is uniquely Indian as it is a by product of an evil caste system that existed even-after Post-Independence era. *Dalit* literature emerged on the literary horizon as an outburst against caste-ism. Om Prakash Valmiki uses his voice in his novel *Jhoothan* to expose the atrocities faced by the *dalits*. Through the present novel he represents the anger that boils within them, as a reaction to the continuous suffering and prejudices faced by *dalit* community.

Keywords: Dalit, Jhoothan, Varna, chuhra

Dalit literature was recognized in the mid of twentieth century in Post-Independent India when Dr. Bhim Rao Ambedkar tried to protect their basic human rights by making certain provisions for them in Indian constitution. Gandhiji tried to merge them in the mainstream of India by the abolition of 'Untouchability'. Although the constitution of India has abolished the caste system but it is still prevalent in many societies. The term 'Dalit Literature' has been coined by two words i.e. *Dalit* and *Literature*. The word *Dalit* has its origin from the Sanskrit root '*dal*' which means to crack open, split, crush, grind or processing of food grains. However the term was used in 1972 when a group of young Marathi writers founded an organization called '*Dalit Panthers*'. The term was widely accepted by 'Untouchable Communities' all over India. The term expresses them as an oppressed community and represent their status in a better way rather than the demeaning and derogatory terms like *Chuhra Achut*, *Panchamas*, *Atishudras*, *Avarnas*, *Asparshyas*, *Pariahs* and government-assigned status like *Scheduled castes* or the name given by Gandhiji i.e. *Harijan*. Few terms are used by others as jibes or pejoratives. To quote the words of A.C.Lal which he expressed in 'Dalit Solidarity Conference' in 1992:

The word '*Dalit*' is a beautiful word, because it transcends narrow national and sectarian frontiers. It is a beautiful word because it embraces the sufferings, frustrations, expectations and groaning of the entire cosmos. (Lal 1995:xiii)

Further Arjun Dangle, a writer and leader of the *Dalit Panther* movement, explained the term '*Dalit*' thus:

Dalit is not a caste but a realization and is related to the experiences, joys and sorrows, and struggles of those in the lowest stratum of

The Challenges of Translating Across Cultures

- Shyamali Dasgupta

Abstract: Whatever their branches of translation, translators also deal with ideas; and literary translators deal with cultures. It is cultural knowledge coming from a thorough familiarity with the culture in which a language is spoken rather than a mere mastery of language that is an absolute necessity. Any literary translator frequently encounters reminders of the difference between knowing the language and knowing the culture. A profound acquaintance with the grammar, syntax, and vocabulary of a foreign language does not suffice to qualify one as a literary translator. Equally essential, is a comprehensive appreciation of the culture that produced the work. Language has a locus – it is spoken in and reflects a specific setting and will vary from place to place even within comparatively small distances. Culture shapes and changes a language. Because even the latest dictionary is out of date before it is printed- neology always outpaces lexicography - a deep immersion in the SL (Source Language) culture is highly desirable. If not through firsthand experience, then an awareness of the nuances of the culture through reading, research, and other substitutes for firsthand experience is necessary.

Keywords: Literary Translation, Source Language, Target Language, Sense Translation, Translating across cultures.

Literary translators deal with cultures. Clifford E. Landers notes that it is cultural knowledge coming from a thorough familiarity with the culture in which a language is spoken, rather than a mere mastery of language that is an absolute necessity. He adds that any literary translator frequently encounters reminders of the difference between knowing the language and knowing the culture (*Literary Translation* 73). A comprehensive appreciation of the culture that produced the work is as necessary as knowledge of the language. The challenge posed by Mahasweta Devi's language and how the translators, Gayatri Chakravorty Spivak and Samik Bandopadhyay, tackle this challenge is very interesting. I have tried to analyze this in my paper with reference to '*Draupadi*', '*Choli Ke Pichhe*' and '*Mother Of 1084*'. The success of a translation is judged largely on the degree to which it does not read like a translation. The object is to render the Source Language (S L) into the Target Language (T L) in a way that leaves as little evidence as possible of the process. The goal of the translator is to translate what the S L author meant, and thought-by-thought translation normally yields more fluent or transparent translation, says Landers (55). He adds that in all languages, virtually every word falls into a register (159). He goes on to explain that register is a culturally defined variant of language employed in a specific setting: academic, medical, engineering, military, financial, etc. The terms 'higher' and 'lower' register are significant, and they serve to alert translators to the need to adjust their choice of vocabulary and syntax to reflect the given register. Register can be thought of as a

Ideologies in Literature: Politics of Faith in Mahesh Dattani's *Final Solutions*

- S N Kiran

Abstract: Ideologies determine the nature of art, literature and culture, which are the markers of identity of a community. The presence of too many ideologies in a society results in the creation of multiplicity of cultures. In a multicultural society, custodians of an ideology engage in debates on ideologies and such debates have been the focus of literatures. Thus, Comparative Ideologies aim to broaden one's perspectives and attempt to discover dominant trends in literature by virtue of comparison. This has resulted in the emergence of Comparative Literature. Mahesh Dattani (1958) an Indian playwright in English is well known for his contributions to the growth of contemporary theatre. His play *Final Solutions* (1992) relates the mistrust among the Hindus and the Muslims in the Post-Partition period in India. The Masked Chorus in the play, voices the anxieties and anguish of the two communities in the communal context. With the sense of guilt for the deeds in the past, the inheritors of the sorrows of Partition explore the possibilities for reconciliation. Evidently, misinterpreted understanding has been responsible for the eruption of communal violence in the country. The play highlights the continuity of hostilities due to conflicting ideologies from the days of Partition to the Present. Thus, the paper proposes to trace the arguments of the communal ideologies in literature with specific reference to the play.

Keywords: Comparative Ideologies & Literature, Politics of Faith.

An ideology is a set of ideas. It takes its shape from morals, mannerisms, and the sense of ethics practiced and propagated in a society. An ideology is shaped by the common expectations and actions, which becomes the collective vision of a group. Art, literature, politics and educational institutions reflect on the various ideologies in a society. When a dominant group adheres to a particular tendency, the ideology of the group attains its political presence and cultural shape. Ideologies become stronger with the emergence of social, cultural and political institutions. An ideology takes its shape from ethnic and historical factors, which mark the identity of a community. Thus, socio-political and cultural patterns promote the institutions to nourish an ideology. In the absence of such supportive institutions, ideologies are short lived. The intervention of the State and the non-state agencies in the societal behaviour shapes the ideologies of a society. In short, the State supports or discourages an ideology through its engagement with socio-political institutions. Thus, ideologies are political and societies tend to follow the principles of a popular ideology. Moreover, ideologies can be either aggressive or liberal. Liberal ideologies are based on the principles of tolerance and acceptance. An aggressive ideology suppresses other ideologies, and forces the other communities to accept and adhere to its

Negotiating Men/Women in Modern Indian Poetry Translated into English

- Sayantan Pal Chowdhury

Abstract: With the growth of Indian poetry in English many Indian women poets have come to the periphery of writing poems. Toru Dutt or Kamala Das inspired many women poets to hold their pens to be vocal against women's oppression in Indian society even after India's Independence. But women's position is still the same as it was oppressed by male dominated society before. Though society has changed and the view towards women has also changed, Indian poets have represented women as oppressed and negative. They are "problems". They are subjects to their male counterparts and thus their position becomes objective. In the poems of Gagan Gill, Eunice de Souza, Jyotsna Milan, Hira Bansode, Mrinal Pande, Vaidehi and many others modern Indian women are represented as a group of "powerless women". But, are women always oppressed by men? In this respect I have dealt with both man and woman as represented by the Indian poets in different languages throughout the country. We have seen how balance cannot be drawn by paving a battleground between man and woman. And without the balance peace is hardly discernible in our society. The position of both men and women rests on mutual co-operation. The battle of power can only make unrest. In this paper I have tried to focus on the position of both men and women in the translated of Indian poetry of many Indian poets into English.

Keywords: translated poems, modern Indian poets, battle of power, co-operation, balance, position in society.

Virginia Woolf in the chapter 'Androgyny' in her essay *A Room of One's Own* writes, ".....in each of us two powers preside, one male, one female; and in the man's brain, the man predominates over the woman, and in the woman's brain, the woman predominates over the man. The normal and comfortable state of being is that when the two live in harmony together, spiritually cooperating. If one is a man, still the woman part of the brain must have effect; and a woman also must have intercourse with the man in her. Coleridge perhaps meant this when he said that a great mind is androgynous. It is when this fusion takes place that the mind is fully fertilised and uses all its faculties." (Woolf, 901).

Before we start our discussion on the position of both men and women in modern translated Indian poetry in English today, I like to draw an instance from our regular education system on the battle-ground of men and women. From the very beginning of our education system, irrespective of language barrier, we have been taught *men* always as the antonym of *women*. In any language in a class-room situation when a student is asked to say the antonym of men, any student must say that it is women. Hence, the battle-ground for men/women is already prepared. We are fighting today seeking for an elevated space for women in our society and we discuss women's lower position in our society indeed, but

Partition and Women: A Trauma Untold

- Sravasti Guha Thakurta

Abstract: The social, the personal aspects of Partition-how lives were lost, how women were physically abused, how they coped and rebuilt their lives-are most often than not, neglected in history textbooks. Women have traditionally been assigned a place outside history because they have been perceived as being outside the public and the political. This paper explores the commoditization of women during partition.

Keywords: Partition, Women, Trauma

Partition, for the people who were directly affected by it-that is, the people residing in the states of Bengal and Punjab-was synonymous with violence. Urvashi Butalia, in an article entitled "Community, State and Gender: On Women's Agency during Partition", published in the *Economic and Political Weekly*, has quoted the firsthand experiences of the victims of the Partition: "It was only after the riots started that people began to recognize that Independence had come, Partition had occurred, India and Pakistan had been established," said Rashiduddin Khan, ... "To tell you the truth, it was only in the bloodshed of Partition that ordinary people saw the shape of independence." (EPW 1997: 2262) It was only after the riots started that a lot of people realised that Independence had come, and Partition had occurred. These two cataclysmic events brought along with them killing, rape, arson and finally, migration on an unprecedented scale. History has dutifully recorded the events of 1947; but, there exists a wide chasm between the historians' perception of Partition and its subsequent fallout, and the actual survivor's memory of the trauma of it all, his personal account of it. Historians themselves have realised the importance of filling up this gap, and as a result, there has been a "decisive shift from the historical to the psychological, from the social to the individual, from the concrete message to its subjective representation..." (Nora 1996: 10) In Punjab, the villages of Thamali and Thoa Khalsa deserve special mention in this context. In both these cases entire villages had been massacred by violent mobs. Rather than surrendering to the attackers the women jumped into wells and drowned themselves. Men severed the heads of their womenfolk, made them touch electric wires, in an effort to preserve the 'honour' of the family and the community. Women were subjected to violence by both men of their community and men of the 'other' community. Deliberating on such events, Mahatma Gandhi commented:

I have heard that many women did not want to lose their honour and chose to die. Many men killed their own wives. I think that is really great because I know that such things make India brave. After all, life and death is a transitory game. Whoever might have died are dead and gone; but at least they have gone with courage. They have not sold away their honour. Not that their lives were not dear to them,

Sense of History in India and its Representation in Rushdie's Fiction

- Ujjal Das

Abstract: With the advent of Postcolonial studies, a new critical light has dispelled long-cherished belief of the Western world that India is an ahistorical country retrieving native ways of Indian people's relation to their past. What postcolonial theorists have framed conceptually was augmented experientially by the Indian English writers like Salman Rushdie, whose rich texture of narrative and exuberant vision of myth, history, and India's post-independence consciousness have opened up alternative ways of "history". My petty attempt is to show how two major works of Rushdie, *Midnight's Children* and *The Moor's Last Sigh* explores Indians' interaction with "past" and "history", along with difference in theoretical orientations of Indian and Western conceptions of "history".

Keywords: Past, history, myth, palimpsest.

The idea of 'history' is a problematic concept in Indian culture. Here, past is always conceived with unparalleled distinctiveness; quite free of the linear progress of events, what is the idea of history in the western world (although in West 'history' was not always a unanimous concept; divergences were always noticeable). Because of this the 'history-ness' of history in India was always under shroud before the Western Eye. When thought about India they found a historical void; the tumultuous and multilayered world of the "exotic" world baffled them. Western anthropologists used to believe that in India history originated from an ontological chaos. "A long tradition of Western historiography has neatly characterised early India's historical consciousness as essentially ahistorical, for time for early Indians was mythical rather than historical and it was cyclic rather than linear" (Mukhia, 2000). Romila Thapar is of a similar opinion: "At the turn of the eighteenth century and shortly thereafter, the theory which emerged was that the Indian sense of time was entirely cyclic, was tied into an infinity of recurring cycles, and did not therefore recognise historical change; and in the absence of a sense of history there was no differentiation between myth and history" (2000). No particular date or chronology was ever tried to establish by early Indian historiographers or writers before the advent of *Puranas* and epics like *Mahabharata* and *Ramayana*. Harbans Mukhia writes, "Even as a conception of the creation of the universe is imagined in the *Rgveda*, the earliest of the four Vedas, the Aryan mythological texts, no referral date is assigned to it there. In some later texts, however, the beginning of time – and therefore of the universe – is established as 12000 years. But time moves in a rhythm of four cycles: the *Sat-yuga* (the age of truth), the *treta* (third), the *dvapar* (second) and the *kali-yuga* (the last age) after which the cycle will begin again. In some versions, these cycles are envisaged in

Memory and Identity in Kazuo Ishiguro's *An Artist of The Floating World*

- C. Lalrinfeli

Abstract: The article is an attempt to examine aspects related to memory and identity, and its thematic centrality in Kazuo Ishiguro's *An Artist Of The Floating World* (1986) with special references to the manner in which memory initiates the construction of identity. Kazuo Ishiguro concerns himself with memories and their problematic function in the process of forming one's identity. His narratives centre upon memories and their potential to digress and distort, to forget and to silence the past and above all to haunt the present. The protagonists of his fiction seek to overcome loss by making sense of the past through acts of remembrances. In *An Artist of the Floating World*, the protagonist, Ono feared that his involvement in the Nationalist movement might hamper the marriage negotiation of his daughter. In order to justify to the readers that his actions were done with the heart of innocence, Ono reflects upon his past with the aid of his fragile memory. In the emptiness of his waning life, he desperately sought relief from the desolation that he faced, and therefore he returns to his past (working to extract from it proof of his own significance) and hence to deny the unendurable emptiness and powerlessness of his life.

Keywords: Memory, Narrative, Identity.

The term 'memory' has been defined by a number of psychologists, philosophers and thinkers. Amongst them, Tim Woods and Peter Middleton who concern themselves with the workings of textuality and memory in literary texts elucidates: "Memory is a means of overcoming the limitations of the human condition as it is understood in contemporary culture, by making the past appear once again in the present, despite its temporal, and possibly spatial, distance". (Middleton and Woods 2) Memory can create the illusion of a momentary return to a lost past and its operations also articulate the complex relationship between past, present and future in human consciousness. The important role memory plays in establishing a sense of identity can hardly be exaggerated. According to Dorothee Birke: "In order to answer the age-old question 'who am I?' we more often than not look to our past and fashion a narrative for our lives. By comparing our present selves with the selves we remember, we experience ourselves as being in time – an experience which is crucial for our sense of self". (Birke 2) Memory not only serve as building blocks for identity, but also plays an important role in the interaction with others since details of the past are employed in order to validate images that are conveyed. Recognizing the crucial role of memories for the social relationships, Gergen describes memory as a "form of social skill" (Gergen 101) and memory according to Assman is a "backbone of identity" (Quoted from Birke 1). In a postmodern era, in which it is perceived as especially hard to attain a

Paradigm Shift in English Teaching

- Binda Sharma & Sunita Tiwari

Abstract: What separates a man from other species is his ability to form his opinions in words that are intelligible to others around him. The very ability of ours to communicate has made us the predominant species on the earth. Over the span of centuries thousands of cultures have flourished which has resulted in us having millions of languages, but over the years no language has had the over extending reach as English. The language that became almost the second language of the entire world and in some cases the first is now the very language of communication around the world. With the immense development and shrinking of the so called boundaries dominated by countries or cultures and also the economic interests of the people has forced the world to shrink. With all this globalization and the seamless transfer of information, ideas and knowledge it has become imperative that there be a language that allows us to formulate all this which is understood by all. Hence the very importance of English brings to the fore. As our elders have said no sapling can live without the proper nourishment, the very importance of the English teaching across the globe cannot be understated. It has now grown from study of literature or just phonetics to an entire set of programming that is required for the world to thrive. It is this modernization and the role of English teaching that this paper intends to bring forth.

Keywords: Communication, language, globalisation, information, shifts.

Language is a bridge that helps us in the world to come together and communicate with each other. The barriers of geography, race, religion, creed and colour are rendered meaningless by communication and whatever being the medium it is the language that plays the most important role. The very essence of fact that we have been able to come together and share our thoughts, feelings and ideas with each other in a coherent manner – we are entitled to be called as humankind, making us the predominant species of the planet. It's a huge world out there, with over 6 billion humans residing in it. It's no mean feat to find a common ground which would help us to conquer the very challenges that come with such diversity when it comes to communicating with each other. Call it a by product of ruthless invasion, forced conversions or the pure economic power of the countries that have adapted this language of their own – English has now become the foremost of the languages when it comes to breaking these barriers down. Over the span of centuries thousands of cultures have flourished which has resulted in us having millions of languages, but over the years no language has had the over extending reach as English. The language that became almost the second language of the entire world and in some cases the first is now the very language of communication around the world. With the immense development and shrinking of the so called boundaries dominated by countries or cultures and also the economic interests of the people has

Does Literature Help in Teaching Language?

- Shahnaz Begum

Abstract: In many non-English speaking countries, literature offers many benefits to ESL classes. It can be useful in developing linguistic knowledge. It may increase student's motivation to interact with a text and increase their reading proficiency. More importantly, an examination of a foreign culture through literature may increase their understanding of that culture and perhaps motivate their own creation of imaginative works. This paper tries to examine the intricacies involved in learning language through literature, inquire whether literature may have a relevant place in the ESL curriculum. It also takes a fleeting glance at the researcher's own experiences while teaching in the classroom. Literature is an ideal vehicle for illustrating language use and for introducing cultural assumptions. However, the success, in using literature greatly depends on the selection of texts which will not be difficult on either linguistic or conceptual level.

Keywords: language, literature, EFL/ESL curriculum.

Present day literary texts generally assume that literature can provide great benefits to extend language usage, the most common among them being vocabulary expansion. During these days of professional/occupational efficiency, more stress is being put on teaching English for Special Purposes. It is argued that this is needed for the understanding of scientific or technical vocabulary specific to different subjects of interest to the learners. From this point of view both supportive and negative arguments are put forward to support language teaching through literature.

Literature Review: In recent years, the role of literature as a basic component and source of authentic texts of the language curriculum rather than an ultimate aim of English instruction has been gaining more popularity. There has been an on-going debate among language educators, as to how, when, where, and why literature should be incorporated in ESL / EFL curriculum. Discussions have followed on how literature and ESL / EFL instruction can work together and interact for the benefit of students and teachers. There is a difference of opinion, however, among the language educators, who give their own arguments for and against this proposition. Sandra Mc Kay (1982: 529), who presents the pros and cons of using literature to teach language, examines the common arguments against using literature to teach language. The first is that since one of our main goals as ESL teachers is to teach the grammar of the language; literature, due to its cultural complexity does little to contribute to this goal. Another argument is that study of literature will contribute nothing in helping our students meet their academic and/or occupational goals. A third argument is that since literature often reflects a certain cultural perspective, so on a conceptual level it may often be quite difficult for ESL students. These are some of

Dalit Testimonials as Voices of Resistance and Self-justification: Bama's *Karukku* and Gunasekaran's *Vatu*

- C.G. Shyamala

Abstract: This paper compares the dalit experiences of Bama the Tamil dalit woman writer with that of the erstwhile male dalit writer and teacher Gunasekaran. While Bama's *Karukku* relates the bitter personal experiences of dalit Christian women who suffer double marginalization due to caste and gender discriminations, Gunasekaran's *Vatu* delves into the psychological pathos of being marginalized.

Keywords: Dalit, autobiography, resistance, violence.

Autobiographical writing, an act of the conscious self is often chronicled through the perception of memory. Since human memory is short-lived, the autobiographer tries to make up the forgotten past by inventing things which suit the narration. Dalit autobiography is a narrative that constantly negotiates with the society. For this reason, it can be considered as *testimonio*, which Beverly (1992: 92) defines:

A novel or novella-length narrative in book or pamphlet (that is, printed, as opposed to acoustic) form, told in first person by a narrator who is also the real protagonist of the events he or she recounts, and whose unit of narration is usually a "life" or significant life experience.

The events of life, which the narrator thinks are significant, are narrated. Writing an autobiography becomes a political act as there is always an assertion of the narrative self. Dalit writers have termed these narratives as 'self-stories' (Atmakatha) or 'self-reportings' (Atma virtta). Most of these narratives record the personal sufferings of the dalit writers fused with their interpersonal responses and community feelings which they experience in a Hindu society. Dalits are those communities "that fall beyond the four-fold *varna* system" (Rajkumar v). Hence they are considered the *avarnas* (casteless ones). According to Kumar (2010:146), "The term dalit refers to the existential conditions of a group of people who are subjected to all forms of oppression, that is, social, political, economic, cultural and religious." While dalit men are victims of caste and class oppression due to internal colonization in India by cast Hindus in the Hindu community, dalit women find themselves triply marginalized due to caste, gender and class differences within the system. Indian Dalit writing that exists at the periphery of representation provides evidences of atrocities perpetrated upon specific communities. As Kumar (2010: 150) reiterates:

On the face of several oppressive social forces, these writers, with their growing perceptions and mature imagination capture the tensions which grow out of a continuous battle between 'loss of identity' and 'asserting of self'. Thus, the very purpose of writing

Winners Speak...

Through this e-mail I want to humbly thank all the esteemed members of the jury-board whose recommendations led to my winning the "Labyrinth-Sarah Russo Award for Literary Excellence, 2013". I have been infinitesimally exalted through the recognition and award. I take this opportunity also to thank the litterateur Albert Russo for sponsoring the prize. I have been associated with the excellent literary milieu of "Labyrinth" for long, and shall continue to be with it. My sincere and particular thanks are to Prof. (Dr.) Lata Mishra (that is, you), the scholarly and efficient editor of "Labyrinth": I am sure she will ever continue to earn accolades for her commendable editorial works. I also take this opportunity to thank the revered referees for selecting my essay on 'Spanish Civil War' for publication in January 2013.

21 October 2013 would forever be a special day for me because on this morning I first came to know about myself having had been conferred the "Sarah Russo Award". I have been writing essays on war and Holocaust literature for long, and Prof. Mishra has already had published some of them in her "Labyrinth". But being conferred an award for my essay has made me feel highly honoured and extremely elated. Thank you, "Labyrinth", Prof. Lata Mishra, the Staff-members of the journal-publication, and of course, the esteemed jury-members who selected my essay for the subsequent awarding. Your selection has given me renewed energy to research more deeply into the field of combat literature.

- Pinaki Roy (monkaaroy@gmail.com)

Labyrinth-Sarah Russo Award Winner- 2013

How did I feel on receiving the award – it's called 'Sarah Russo award for Literary Excellence'. It's for the year 2013. Well awards are a source of excitement. They give you a feeling that your efforts have been appreciated, recognized by those whose opinions and assessments matter. Creative writing is motivated by a desire to share your experiences, both happy and unhappy. Yes, to be honest, there is this desire to see your name in print. I think that is human. But personally I would not feel flattered by merely seeing just my name in print. What I seek for publication must satisfy me first. If it doesn't satisfy me, then I don't think that it would satisfy connoisseurs. But writing is a non-stop process. You continue to learn. All your life. Nobody can afford to sit back on his/ her laurels. Easy satisfaction and self-congratulation are suicidal.

It is certainly a pleasure, a great pleasure to learn that your work has been appreciated, praised and considered worthy of an award constituted in the memory of a great person and a great writer. I shall be lacking in my duty if I do not thank the honourable members of the Jury for selecting me for this award. To them I say a big Thank you. For considering my write-up 'An Indian Bull in the American China Shop' worthy of their appreciation. Above all, I should like to thank Professor Lata Mishra for publishing creative writing also in 'Labyrinth'. As things are today, we have any number of journals, both good and not-so-good that publish research papers. However, to have an academic journal that, besides publishing excellent research papers, also publishes Creative Writing is a rarity today. I believe that a

Sarah Russo Award Winners Speak 205

literary tradition needs to be kept alive and it can be kept alive only by giving writers an opportunity to publish Creative Writing. Dr Mishra deserves our sincere thanks and appreciation for giving room to creative writing in 'Labyrinth'. There are not many journals that publish creative writing today. Gone are the days of 'The Illustrated Weekly of India', 'Caravan', 'Youth Times', 'Mirror' and so on. Hats off to the editor of 'Labyrinth' for providing a platform to those who are creatively inclined and love to write short stories/poems/literary essays.

I have another pleasant duty to perform. I congratulate my colleagues/ fellow travelers Dr Pinaki Roy and Dr Bimal Kumar for winning Sarah Russo award. Please accept my sincerest good wishes for your achievements. A last word. It is always a pleasure to have Feedback on one's efforts whether in academics or in creative writing. I should like to request the Subscribers of 'Labyrinth' – all learned and accomplished people – to occasionally send their Feedback at the email ID of the contributors to 'Labyrinth'.

- *N.D. Dani* (nddani1105@gmail.com)

Labyrinth-Sarah Russo Award-2013 (Hon. Mention)

I find myself inordinately elated, jubilant, pleased, delighted, privileged, honoured, blissfully blessed and profoundly ecstatic to have been chosen for the felicitation and special honour fervently sought after by the most literati of global and glocal span. With all sublime courtesy and a deep sense of lingering gratitude I would like to express my thanks and unstinted gratefulness to Honourable Albert Russo, Dr. Lata Mishra and the full bench of the members of Jury who found, perused and approved my ideas and humble submission expressed through my article “Representing The Unrepresented: Bapsi Sidhwa” as worthy of approbation and felicitation. I am just a simple and benign literary activist trying to uphold and carry forward the torch of truth and justice for all who inhabit and share this world by the will of the Creator. But all this zest and zeal would not have found a pulpit without the magnanimous philanthropy and support of Dr. Lata Mishra who is a humble humanity incarnate and a staunch advocate and champion of social justice at large. I shall remain grateful and indebted to her and the full LABYRINTH family for all this love and balmy warmth extended to me. It's really rare to be blessed with such an opportunity to become a witness and a participant of a mega historic epoch of literary achievement. Mr. Albert Russo shall always inspire my dreams and meditative moods for he and his fellow jury members have really been a source of encouragement which is destined to proliferate fragrant fluorescence on the literary firmament. Some teachers at the university had been to certain extent instrumental in engendering into me the appetite for academic quest but it is truly you people who really seem to have planned and galvanized my academic odyssey. I am almost in a trance with jubilation to embark on an adventurous journey of intellectual exploration with a view to discovering strange and unknown terrains and virgin turfs under the esteemed and sagacious captaincy and amicable company of enlightened academics.

With three cheers for LABYRINTH and four for Mr. Russo and Jury.

- *Bimal Kumar* (drbimalkumar65@gmail.com)

Labyrinth-Sarah Russo Award-2013 (Hon. Mention)

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- Let the **Title of Books** be **italicized**.

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