

Women, the Body: Mitigating Postcolonial Influence

Saima Khan Quadri

Abstract

A set of circumstances that took place during the era of colonization and the post colonization plays a vital role in filling revolutionary ideas in today's women. "Freedom cannot be achieved unless the women have been emancipated from all forms of oppression", the golden words of Nelson Mandela heightens the rights of a woman to achieve whatever she deserves. Women have always been treated as a substitute of men, and are confined up to the stereotypical beliefs of the society. A lot of taboos related to their personal and social lives were exaggerated. Nevertheless, it is the beautiful quality of a woman to break down her problems into simpler form, most women started writing about their experiences of the colonial and post colonial lives, the more they tried to open up the more they were criticized upon the way of living and their typical way of dressing and styling sense by the western culture. Although the position of women was never uplifted whether it was due to patriarchy or the colonizers, a lot of women were found to be inspired by the western culture and tried to testify themselves as capable of doing other jobs rather than sticking only to the household but neither they were given the opportunity to see themselves as a genuine human body nor they were supported. Oppression from the west is no different than the oppression from the patriarchy which is miserable in comparison. Citing Yajnaseni by Pratibha Ray as a case study my paper will focus on the third world feminism and its applicability on the liberal rights of Indian women during the postcolonial time.

Keywords: Mandela, Postcolonial, Pratibha Ray, Third World Feminism, Liberal Rights.

Bio-note:

The author writing this article is presently pursuing her Bachelor's degree in English honors from Sri Sri University, Cuttack, Odisha. She is a student of great zeal in creative writing, along with narrating and giving real life examples in her writings. She is also good at poetry and tried being a content writer for a few social media pages. She has also tried writing a few articles and attended webinars. She is interested in linguistics and has achieved good grades in all her pursuing courses.

The Postcolonial Gaze in Bhajju Shyam's *The London Jungle Book*

Shikha Singh

Abstract

The paper shall focus on the visual humor in *The London Jungle Book*, a crossover picture book by Bhajju Shyam, a renowned artist-illustrator-storyteller from the *adivasi* (tribal) community of Pardhan-Gond, and published by Tara Books, a small independent publishing house in Chennai,

India. The visual travelogue narrates the artist's experience of the city of London, its culture, and its citizens; through a series of extremely suggestive images - mythologizing the city and endowing it with his own meanings and interpretations. The incongruities in his representations as well as the fantastical rendering of the city –a great source of delight and amusement, is also an attempt at a subtle reversal of gaze on the vast metropolis. Most importantly it plays on the trope of travel and the encounter with the other, except in this case it is done from the perspective of the artist, from the cultural margins. The self-deprecating humor in the narrative further destabilizes any vantage position of superiority enjoyed by the artist. As such, the narrative provides an opportunity to explore the transnational flows in a globalized world order, and how the circulation and reception of texts in the international market is largely influenced by the nodal points situated in the metropolises of the west.

Keywords: Metropolis, Adivasi, Picture Book.

Bio-note:

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A Comparative Study on Bama's *Karukku* and Baby Kamble's *The Prison We Broke*

Hema Kumari

Abstract

The dalit literature is widely known for the contribution of effective writers who have traced the dalit life in their writings. Bama, a Tamil dalit woman writer who has written notable works such as *Karukku*, an autobiography, *Sangati: events and Vanmam*. Baby Kamble is also a well-known dalit woman writer who has written an autobiography, *The prison we broke*, a revolutionary writing. This paper is dealing on a comparative study of Bama's *Karukku* and Baby Kamble's *The prison we broke*. The study reveals the various problems faced by dalit women such as oppressions, persecutions, male dominance, lack of freedom of speech, sexual harassment and the refusal to get education. In these two autobiographical works, we are seeing that the writers are very clearly wrote about their life incidences but when we compare the end of the writings, they are entirely different and proves that a dalit women can be defeated or can be achieved and can overcome any kind of situation in their lives. Baby Kamble has joined the Dr. Ambedkar's movement which fights for the rights of dalit community. This paper is a revelation of uncompromising inner strength of dalit women.

Keywords: Oppression, Dominance, Upper Caste, Slavery, Movement.

Bio Note:

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The Dynamics of Culture and Neo-imperial Globalization in Post-colonialism

Akshaya Choudhary

Abstract

Revathi Krishnaswamy observes the increasing prominence of culture in postcolonial and globalization studies. In *The Criticism of Culture and the Culture of Criticism: At the Intersection of Post-colonialism and Globalization Theory* she examines the role of culture in these two discourses. She keeps the tension between culture and the economic, semiotic and the material, and reality and representation, in the forefront of her examination. According to her, the culturalist turn in the critical theory has provided new conceptual framework for critiquing imperialism and Eurocentrism, but the theoretical category of culture has become over determined and politically ineffective in the age of neo-liberal globalization. The subversive potential of culture has been reincorporated in corporate globalism. She suggests a need for repoliticizing culture and a need to move from an easy cultural politics to a more revolutionary politics of culture. I agree with Revathi Krishnaswamy's claim of subversive potential of culture being reincorporated in corporate globalism and the need for rethinking the politics of culture. In this paper, I intend to scrutinize Krishnaswamy's claims by exploring the ideas and relevant arguments from other theoreticians. Furthermore, I will also examine the dynamic, yet persistent, relationship of culture and economics by analyzing the relationship of Hollywood with China, the recent NBA controversy, and the adoption and adaptation of Zen Buddhism in the west. This study would help to better elucidate the dynamic relationship of culture and neoimperial globalization, and its significance in postcolonial studies.

Keywords: Revathi Krishnaswamy, Culture, Neo-Imperial Globalization, Culture And Economics, Politics Of Culture, Hollywood and China, Postcolonial Studies.

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Colonized by the Dark Whites Freed by Grace: An Analysis of the First Two Mizo Written Narratives

Lalnienga Bawitlung and K.C. Lalthlamuani

Abstract

The Mizo people made their entry into the forested mountainous regions of Northeast India, later known as Mizoram, in the late 17th century. This paper attempts to study the colonial influence

that destroyed the balance between the lives of Mizo men and women through the narratives of L. Biakliana, author of first Mizo novel *Hawilopari* (1936) and the first Mizo short story “Lali” (1937). The life of a Mizo woman was more burdensome in the last decade of the 19th century and first three decades of the 20th century than any given time. The acuteness of their sufferings in the early 20th century under patriarchal society is clearly described in “Lali”, wherein they are likened to *slaves* and *commodities* that can be bargained and sold. However, a very different picture is depicted in *Hawilopari*, where there does not seem to be any differentiation in terms of gender. Women felt secure under the men’s guidance before the appearance of the white men, who, with better weapons ruled the land prohibiting raiding and head-hunting whereas they themselves practiced it. The Mizo men were divested of their gender roles. The colonial ‘masters’ were cordial with the natives outwardly but back-biting them as ‘nothing but vicious marauders’ which was later set aright by the Christian Missionaries. For a short time even the emergence of the Missionaries was a great pain to the men because they had to put away their last comforts- alcoholic drinks and pagan ritualistic practices. Men who were not used to performing household chores were at a loss and could not cope with the new peaceful life as they were fresh from battlefields.

Keywords: Dark Whites, Patriarchy, Colonial Influence, Christianity.

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Secular Dreams and Minority Question: Reading *Disgraced* with Edward Said and Talal Asad in a Postcolonial Context

Arju Khatun

Abstract

Edward Said in his *Orientalism* (1978) has developed the understandings of identity formation and otherisation based upon the distinction between ontology and epistemology, with an emphasis on humanitarian perspective. His book attempts to approach a heterogeneous and complex human reality in which the characters recognize and practice their individual agency. But even after decades the prejudices and presumptions about the minorities, that Said in his book has tried to reflect, have been flourishing, albeit in a more complicated way than before. The minorities of a society have been pushed towards the fences under covert ideology of universalism and homogenization. The secular thinkers of the contemporary era have only underlined and applauded the assimilation project between diverse communities and few have

addressed the terrorization and cancellation tolerated by the ‘others or them’. After the incident of 9/11, the Muslim scapegoating has increased in bounds more than ever. This paper aims to discuss this pertinent issue with a ‘contrapuntal reading’ of the text *Disgraced* (2012) by Ayadh Akhtar in relation to Talal Asad’s *Secular Translations: Nation-State, Modern Self, and Calculative Reason* (2018). Asad’s argument that Islam in Europe has become “quasi-civilization identity” which threatens European civilization and their struggle to overcome the essentialism of the Muslims will help to understand Ayadh Akhtar’s character Amir Kapoor’s relation with the post 9/11 American state. While the primary sources for this paper are *Disgraced* and Talal Asad’s genealogical reading of the concepts ‘religion’ and ‘secular’, it also proposes to layout a microcosmic picture of the prejudiced binary between Islamic religion and secular practices in our times. This paper seeks to discuss the problems in a homogenous universal culture and tries to explicate how the due recognition of heterogeneous identity can address the subject of minority identity discourse in its complex entity.

Keywords: Religion, Secular, Minority, Modernity, Identity Politics.

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Reading Satyjit’s Ray’s *Agantuk* from Postcolonial Optics

Neha Tiwari

Abstract

Hybridity is a key concept that has emerged from postcolonial concerns. The colonization has brought cultural hybridity in colonized spaces. Consequently, most of the post-colonial study revolves around the search of identity and desire to retrieve it, simultaneously struggling for essentialism and authentication also exists. The colonizers have always certain optics to look upon colonized culture. Almost all colonized cultures have experienced the same. The essentialism triggered by nationalist movements initially leads to search for identity. But soon the realisation comes that retrieving is not possible as authentication of what to retrieve itself being questioned. This understanding leads to acceptance and negotiation between colonizer and colonized.

Such postcolonial concepts have been beautifully presented in the film '*Agantuk*'. Directed by internationally acclaimed film director Satyajit Ray, *Agantuk* (1991, Bangla) discusses many areas of concern of negotiations - the tussle of East and West, science and religion, faith and betrayal, right and wrong, happiness and money, mainstream and

marginalised, nature and machine have not just been raised but well argued. In the masterly hand of Satyajit Rai 'Agantuk' becomes a candid documentation of ideological anxiety experienced by Satyajit Ray himself and contemporary India. Based on a beautiful short story Atithi, Agantuk explores the multi-dimensional enquiry about development and progress. Naivety must be recognised and saved as it leads to peace. Doubting everything may led to chaos and confusion, Agantuk seems to suggest.

My paper shall examine all these arguments that film puts up in the front of audience seeking answers very much like Arjun of Mahabharata. I will also highlight the Shift in Satyajit's take on modern science. In his second film Aporajito, Apu's quest to study modern science and relocation to Kolkata and then unwillingness to comeback village comes straight contrast to his last film Agantuk's protagonist Manmohan Mitra who after living 35 year abroad comes back to his native place. This departure needs to be studied.

Keywords: Postcolonial, Identity, Essentialism, Hybrid Culture, Satyajit Ray, Agantuk.

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The Distorted Female Body: A Reading of Khaled Hossein's *A Thousand Splendid Suns* Through Body Politics

Gunajeet Mazumdar

Abstract

The female body has been repressed and subjugated in the patriarchal discourse through the ages. Be it developed countries like UK or war torn country like Afghanistan, women are marginalized politically, economically, and socially through the ages. However, this disparity has been decreasing in developed countries and in fact women are much empowered in various positions. But in the third world war torn countries of South Asia, women are still subjugated and exploited politically, economically, culturally, socially and in many ways. In fact, their right to their body has been thrown away by the male gaze and the male dominated theology. There are several instances of rapes, sexual exploitation over their body. In fact, they are forced in many ways to marry man without their choice and sleep with them to become only a machine of bearing more children. In many times, they are beaten brutally by the husband and even killed thereby distorting their body.

Afghanistan is a country of South Asia which is a huge sufferer of wars throughout the history and it is continuing till today. Due to the patriarchal social set up and Muslim fundamentalist discourse, the position of women in Afghan society is very inferior and their

rights to their bodies have been broken way in several ways. Internationally acclaimed novelist Khaled Hosseini in his novels, address these crucial issues of war torn Afghanistan and out of his all novels *A Thousand Splendid Suns* is remarkable for the issues of women. In this present paper, an attempt will be made to critically look the issues of distorted female body in the text *A Thousand Splendid Suns* along with the analysis of some texts of Helene Cixous and Judith Butler's (2004) writings on 'broken body'. The paper will uphold the argument that the said text addresses the issues of marginalized and distorted female body.

Keywords: Distorted, Women, Body, Subjugation, Afghanistan.

Bio Note:

Gunajeet Mazumdar is teaching English Literature at Manikpur Anchalik College affiliated to Gauhati University since 2014. She did her M. Phil. from Assam University, Silchar (Diphu Campus) on the topic "Eco-consciousness in Mamng Dai's Poetry". She is currently pursuing Ph.D from Bodoland University, Kokrajhar on the fiction of Khaled Hosseini. Her area of interest is Ecocriticism, Northeast Studies, and South Asian Literature.

Striking Back at Patriarchy: A Study of Anita Desai's *Fasting Feasting* and Arundhati Roy's *The God of Small Things*

Swastika Nath

Abstract

Since time immemorial women have been being subjugated by the male dominated society. Women have been becoming the victim of inequality not only in terms of social and political rights but also in the grounds of education and employment opportunities. Anita Desai and Arundhati Roy are the prominent figures of Indian English literature who raise their voice against the unjust attitudes of the society that women are facing through their literary creations. The characters portrayed in their novels represent the pathetic condition of every woman of India. Further, the characters depict the desires, agonies, rebellion and longing of women and also portray how the hypocritical and dominating ideas of the society have been imposed upon women. In the novel *Fasting Feasting*, Anita Desai highlights the norms of the patriarchal society with the portrayal of the character of Uma who is a victim on the ground of gender. The character of Uma shows how a girl child is deprived of her opportunities by her own parents. Uma's parents want her to engage herself in nursing her brother instead of going to school. In the novel *The God of Small Things* Arundhati Roy mainly deals with the sufferings of Ammu, who is misbehaved and humiliated by her patriarchal family. The novel shows Ammu's life from childhood to adolescence, her experience of conjugal life, her rebellion and later how she fights

for her love. In the two selected novels, the novelists deal with the theme of subaltern as well as how society makes people marginalized on the ground of gender.

Keywords: Patriarchy, Family, Gender, Inequality, Subaltern.

Bio Note:

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Hegemony, Resistance, and Freedom in *Prison Notebooks*, *Prison Diaries* and *Conversations with Myself*

Rama Islam

Abstract

This paper explores hegemony, resistance, and a sense of freedom among three important personalities of three continents: Antonio Gramsci, Shekh Mujibur Rahman, and Nelson Mandela. These three great figures have recorded their traumatic experiences of prison life in their three extraordinary books. Gramsci wrote *Prison Notebooks*, which is mostly about hegemony, when he was in the prison. Rahman, who is well-known as Bangabandhu (Friend of Bengal), wrote *Prison Diaries*, which is about his long experience in jail, and Mandela's *Conversations with Myself* reveals his prison life. The three books contribute immensely to the shaping of prison literature. Gramsci, Rahman, and Mandela write about loneliness and resistance against power politics. Gramsci was arrested on 8 November 1926 at the age of 35 despite parliamentary immunity and sent to the prison island of Ustica, where he spent five years and then passed his days of confinement in the prison cells of Rome and Milan. Rahman was in prison 4,682 days, beginning 11 March 1948; it is almost 13 of his 55 years of life. Mandela had to serve in prison for 29 years which split between Robben Island, Pollsmoor Prison, and Victor Verster Prison. Whereas Gramsci was imprisoned by fascists, Bangabandhu was imprisoned many times in different phases by Pakistani rulers and Mandela was imprisoned by the whites. The books help readers understand the historical, political and cultural developments of the three countries. Gramsci fought against hegemony, Rahman dreamt to establish a golden Bengal, and Mandela struggled to stop racial segregation in Africa. As symbols for justice, equality, and dignity, Gramsci, Rahman, and Mandela show nonviolent resistance, subsequently becoming models of leadership, public representatives, and icons not only in their countries but also all over the world for their sacrifices and dreams.

Keywords: Prison, Oppression, Hegemony, Resistance, Freedom.

Bio Note:

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Motherhood in Wendy Holden's Born Survivors: Three Young Mothers and their Extraordinary Story of Courage, Defiance, and Hope

N. Carolyn Rubavathy

Abstract

Wendy Holden traces the true life stories of three young Jewish mothers Priska, Rachel, and Anka who were sent to Auschwitz II –Birkenau by the Nazis in 1944. Concealing the fact that they were pregnant to Dr. Josef Mengele, they were able to escape the selection process to gas chambers upon arrival. After undergoing severe trauma in slave labour camps, the three young mothers of different nationalities did not give up their will to survive in that harsh condition because of the love towards their unborn children. Even in that hostile situation, the quality of motherhood did not fail and eventually helped them to give birth to malnourished infants in Mauthausen concentration camp. They and their newborn children escaped death narrowly, for the gas chambers had run out of Zyklon –B. By the providence of God, the concentration camp was liberated by the Americans and the children born to these three young Holocaust survivors became born survivors in 1945. Though unknown to each other, the three young mothers fought the odds of life with the help of well-wishers inside the camp. This paper attempts to explore the influence of motherhood in the lives of three Jewish women before Nazi occupation, under Nazi rule and after liberation. The courageous lives of the young Jewish mothers during holocaust stand as a testimony to the fact that mother's love is superior to all other kinds of love in human relationships. Their motherhood magnifies the qualities of sacrificial and unconditional love in an impoverished atmosphere of cruelty and oppression.

Keywords: Auschwitz II –Birkenau, Mauthausen Concentration Camp, Holocaust Survivor, Nazi, Jews, Mother's Love, Liberation, Born Survivors.

Bio Note:

Carolyn Rubavathy is a Research Scholar at Lady Doak College, Madurai, Tamil Nadu. She has three years of teaching experience in the field of English literature. Currently, She is working on her Ph.D. research in the area of Holocaust literature.

Cinematic Representation of Spatial Identity / Silence and Shame through the Prism of Screened Narratives: A Study of Lipstick Under My Burkha, Pink And Parched

Ambika Sharma

Abstract

The gendering of spaces is a geographically constructed spatial ground, wherein the woman and her constructed identity stands socially, politically and psychologically displaced. Trends in mainstream cinema have witnessed a huge paradigm shift as there have been films and cinema largely being made in relation to the gendered subjectivity and the very many sociological atrocities committed against womenfolk. There have been not only female related films but also female centric films that conquer and decode the referential coded patriarchal 'codifications'. Alison Butler in her book Women's Cinema: The Contested screens elucidates on how mainstream cinematic representations have been representing women and their utterly suppressed, repressed and subjugated identity and sexuality. The main theme within the movies selected to be studied through this paper are ; the right to speak for one's spatial identity (Lipstick Under my Burkha), to speak for oneself and not be silenced by the patriarchal order (Pink), ones right to defy the cultural set up and obligations and to fight for a voice of liberation of 'self' from the appropriation attributed by gendered behaviours (Parched). The inadequacies in our sociological perceptions, both as individuals and as a Nation need a deconstructive approach to deal with the issue of the 'She' not being able to live as the 'We' in this falsely structured dialectics in which our society is placed.

Bio Note:

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A Close Study on Dandakaranya Project and the Lives of the Unsheltered

Sahashrabdi Dash

Abstract

The partition of 1947 resulted in more than just creating geographical boundaries across areas of land. Families were slaughtered. Communities were ripped apart. Everything was massacred. Thousands of families were driven away from their homelands and they lost their Identities. Literature has given voices to many of those victims of brutality and inhumane acts. Even after more than seventy years of independence marked by the partition, people still have to bear the burden of the past. Communalist riots are still on the headlines every day. In this paper, I attempted to throw light on one of the most important rehabilitation projects undertaken during

the Dandakaranya project. It is claimed to be successful, but my paper will try to describe briefly how under that blanket of success lies the plight of two groups of people, one whose own roofs were snatched away and the other was given the same snatched roofs to survive under.

Keywords: Dandakaranya, Postcolonialism, Partition, Rehabilitation.

Bio Note:

Sahashrabdi Dash is currently a student of UG-3, B.A. English (Honours) at Sri Sri University, Odisha. Her lack of experience makes up for the zeal for academics. She has presented papers in student seminars and looking forward for more opportunities to enrich her experience and career. She is interested in pursuing her career in the field of literature and hopes to become a good academician.

Angelou as a Rising Voice for Women

Akriti Kumari

Abstract

The true African American Renaissance occurred during the last quarter of the twentieth century with the rise of African American women's writing. The writings of black women emerged as a hallmark of contemporary period. The writings mainly focus on sexual equality in Black community. This paper is an attempt to study Maya Angelou's poetry which received less critical attention than her autobiographies. Angelou was both the first African – American and the first women poet to be honoured as “the black women's poet laureate.” Her poetry addresses social and political issues, as because of her nationality she experienced discrimination and was aware of the way the society looked at people like her. Angelou stands for victims of discrimination. She also fought for the women to have the same rights as men. To generations of women in her poem “Phenomenal Woman” found in the sublime and soul lifting poetry volume *And Still I Rise*, became an anthem of empowerment. Angelou speaks as a self confident woman and wants to show the world that what makes her beautiful and she expresses it in a various way. Angelou claims that “Beauty is even more than skin deep.” It comes with confidence, a women doesn't have to look like a model to consider herself beautiful. The poem captures the essence of womanhood and also describes the many talents of the poet herself. The poem is a hymn to women's beauty. The speaker reveals her attributes as a Phenomenal Women.

Keywords: Phenomenal Women, Angelou, Empowerment, Black Women.

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Motherhood Dare: Postcolonial Feminist Resistance in Maryse Condé's *I, Tituba, Black Witch of Salem* and *Victoire: My Mother's Mother*

Rupasree Dutta

Abstract

Motherhood is a universal phenomenon and as literature reflects life, many facets of motherhood have been portrayed in literature. If sometimes the term 'mother' touches the boundaries of innocent love and affection between mother and child and gets expressed through words, sometimes it becomes the embodiment of the devotion and loyalty that one senses with his/her motherland. Despite the sense of omnipotence that is associated with mother, motherhood and motherland – these terms are not free from the impact of race and gender. In case of postcolonial literature particularly, various attempts are visible to portray these themes in the light of racial discriminations and gendered impositions. Postcolonial feminist literary narratives depict motherhood as assertion of identity be it social or personal identity. Maryse Condé's novels often adopt the themes of mother, motherhood and motherland. The mothers in Condé's novels are lone fighters in a postcolonial society who unquestionably accept the challenging responsibilities of raising children and leave no stone unturned to fulfill the same. Love for motherland and the yearning to come back to the motherland become the affirmation of identity at one hand and resistance against all odds of life on the other hand. It is interesting to find that in her novels the conflicts of a mother is continued (or transferred?) to her next generation, too, reinforcing the age old saying that history repeats itself. This paper of mine is an attempt to study how postcolonial feminist resistance is portrayed in Maryse Condé's *I, Tituba, Black Witch of Salem* and *Victoire: My Mother's Mother*.

Keywords: Postcolonial, Patriarchy, Identity, Race, Gender, Resistance.

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Ismailis and Impostures: Understanding the Colonial Religio-Political Genealogy of the Use of Legal Apparatus through *Ginan* Poetry

Gourab Goswami

Abstract

Religious identity formation in modern south Asia has been underlined by the legal and cultural disciplining of the colonial state. These disciplining mechanisms have ranged from canonization of particular sects to the process of otherising the messianic traditions. In my paper, I would like to focus on one such event through a postcolonial lens.

I will focus on the Khoja community and its identity formation through Ginan poetry post the Aga Khan case of 1866. In this lawsuit that primarily started as a land suit in the 1840s, the colonial court pronounced the Aga Khan as the imam of the Ismaili sect based on the medieval Ginan poetry *Dasavatar (The ten Avatars of Vishnu)* and also to establish that the Muslims of this sect were converted Hindus. This resulted in the formation of an altered self-conception of the Ismaili sect in the colonial as well as post-colonial era. Ashis Nandy proclaims in his “Anti-Secular Manifesto” that in the postcolonial period, the imperial ideology had continued to exacerbate class divisions, to centralize state power, and to suppress indigenous modes of “folk tolerance.” From this standpoint, I will try to examine how the multifarious traditions of Ginan have been homogenised by the colonial authority through a court case where a literary example of the ‘Satpanthi’ tradition has been used as a divisive force. The Ginan poetic tradition has started being analysed only in the last 20 years as an example of Indic poetic tradition as opposed to it being looked at as a predominantly Parsian-Arabic tradition disseminated from medieval Persia. I will look to focus on this Indian religious lyric tradition from this standpoint.

Keywords: Ginan, Religious Identity, Colonial Legal Apparatus.

Bio Note:

Gourab Goswami is a PhD research scholar in the Dept. of English, Jadavpur University. He has completed his M.Phil (2019) and MA (2016) from the same department. He has worked as a project fellow at the JU-RUSA 2.0 project “Narratives of Faith” (March, 2019- March, 2020) and the UGC-UPE research project “Project Palagaan” at the School of Media Communication and Culture, Jadavpur University (September, 2017 – February, 2018). He is presently working as a guest faculty at the Post-Graduate Department of English, Lady Brabourne College. His research interests lie primarily in the fields of memory studies, narratives of trauma, South Asian religion studies and Feminist Theory.

Voicing the Unvoiced: A Group of Subaltern Speaks through Kamal Kumar Tanti's Poetry

Himakshi Kashyap

Abstract

Kamal Kumar Tanti is a notable poet and writer from Assam who writes both in Assamese and English. He belongs to the group of Adivasi Tea-Tribe people in Assam who once in the colonial era, was brought from states like Jharkhand, Uttaranchal, Madhya Pradesh, etc. of the mainland India to Assam to work in the newly set up tea gardens by the White rulers. Though they brought their own culture, legacy, and pride, they couldn't help but intermingle with the vibrant Assamese culture this way or the other. They are regarded as part of the greater Assamese community. But, this regard is politically motivated and infected with hegemonic undertones which not only led these people to remain alienated from the mainstream Assamese society but also, they were relegated to the position of the Other throughout the ages. There are uncountable

stories of suffering and pain experienced by these people in their new home; an experience that is characterized by double discrimination: one by their states of origin wherefrom they migrated but, now are no longer acknowledged to be a part of it and the other, by the cultural hegemony in their present home which arguably tends to suppress them in all public, cultural, economic spheres. Tanti is well aware of all the age-old deceptions perpetrated upon his community and projects poetry as a means of reclaiming and reasserting the vibrant past of his tribe in the soil of Assam, for which sake he delves deep into the history, anthropology, and socioeconomic status of the tea tribe in Assam. This paper makes a humble attempt to study certain poems by the poet to unveil how this specific group of subaltern people is given a voice to express their trauma of being exploited as Others in the postcolonial landscape of Assam.

Keywords: Cultural Hegemony, Postcolonial, Subaltern, Other.

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Performance of Sleep

Ayatree Saha

Abstract

Sleep as a subject of investigation might be recent, but the concept has never been alien. The association of sleep with death, and night is a Greek mythos that is also observed in the work of Shakespeare as “death’s counterfeit” (Macbeth); Coleridge’s account of “the pain of sleep”, in the art work of Fuseli’s Nightmare portraying the vulnerable and painful night. The recurrent image and account of sleep and its associated ‘comatose objects’ or paraphernalia, the inbetween states of dreams, anxiety, fear have also created popular imaginations of how sleep is perceived. Despite the myriad forms of thoughts on sleep, it is constantly rendered to the domain of the dormant, nature, inactive, a time of quiescence which is oppositional to action, and performance of waking life. This paper delves into the performance of sleep and its associated nexus through performance art pieces, and artists, whose body is central to the way sleep is performed. The paper intends to highlight the importance of body even in states that have been construed as passive and in-action. The aim is to weave together the bodily activity of sleeping within the nexus of socio-cultural fabric. An intrinsic part of sleep, is how it opens up avenue of peeking into gendered bodies through a lens that is intertwined with the social, cultural and political. The conversation around sleep at this time of global pandemic is even more relevant as the necessity and changes in sleep pattern and cycle will continue to be investigated.

Keyword: Performance of Sleep, Global Pandemic, Sleep Pattern.

Bio Note:

Ayatree Saha from Durgapur, West Bengal, is currently pursuing MPhil from Centre for Studies in Social Sciences, Kolkata. She has graduated from St. Xavier’s, Kolkata and completed her

post-graduation from Tata Institute of Social Sciences, Guwahati. Being a sociology major, her interest area lies in sociology of sleep, gender, culture with specific focus on the importance of the body. Having worked on menstrual rituals in Assam, the body as a subject of investigation is crucial to her research. Currently working within an interdisciplinary paradigm allows investigation of these subjects within a wider arena.

The Colonial Museum through a Post-Colonial Lens

Koumudi Malladi

Abstract

The museum as a public institution that organized cultural material was introduced in the Indian Subcontinent by the colonizers. The subject of how the institution continues to function within the parameters organized by the occidentals is much debated. Though the contemporary museum in India is beginning to emerge from its colonial hangover and developing the 'Indian eye' to analyse and organize its materials, we cannot deny the fact that many museums in India, that were established during the British Raj continue to be frozen in the pre-independence era structures. The British established many museums in Colonial India as a part of their drive to systematically study and organize the cultural landscapes of the regions they were ruling. Most of these museums lay stagnant with collections and displays that seem disconnected with the time and space around them in this day and age. It is only when we look closer we understand, that nuanced changes have taken place in how these colonial era museums hold, organize and display their collections. These museums have not only evolved in how they organize their collections but also in the narratives that they put forth. The focus of this study is to analyze through the case study of one 19th century museum – Government Museum, Bengaluru (opened 1878) – and understand the narrative of the life of such museums have evolved. The objective will be to construct a dispassionate chronicle of the various functions that the museum has played, the way its organizations of collections has changed and how the narrative of its display has evolved. The aim will be to construct the post-colonial identity of this colonial era institution.

Keywords: Museum, British Raj, Colonizers

Bio Note:

An Architectural Historian, Koumudi Malladi, is a young professional working with heritage sites in India with the aim to understand the opportunities for development needed. Koumudi is an Architecture Graduate from the Malaviya National Institute of Technology, Jaipur and holds a Master's degree in History of Art from National Museum Institute, New Delhi. She has recently finished a Master's program in Heritage Design Planning and Management from Srishti Institute of Art Design and Technology, Bengaluru. She has worked with various prestigious organisations in the past. With Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, she was responsible for organizing events and future collaborations with international institutes. She was also a faculty for undergraduate studies in L.S.Raheja School of Architecture, Mumbai handling subjects related to history and design. She has also worked on the Andhra Pradesh State

Govt. project to revive the ancient town of Amaravathi. She now works as a freelancer and is involved in multiple projects with focus on research, outreach and dissemination. Her current work is focused on exploring ways to understand heritage in a holistic manner and grasp its relevance to our context.

Topicality of Exploring Post-Colonial Literature: A Textual and Contextual Perspective

Mostafizur Molla

Abstract

At the onset, there is a short introduction to Post-Colonial literature. Then the term “Postcolonialism” has to be investigated along with the origin and history of these post-colonial studies. Several writers, such as Salman Rushdie, Chinua Achebe, Derek Walcott, and J. M. Coetzee must be objectively viewed as well as some female post-colonial authors from India and abroad are also briefed such as Amrita Pritam, Anita Desai, Ismat Chughtai, Jamaica Kincaid, and Eavan Boland. Besides, several influential works by the most prominent writers within the Postcolonialism literary movement has to be critically discussed. Notable literary works, such as *Things Fall Apart*, *Midnight’s Children*, *Disgrace*, *The English Patient*, *Ceremony along with A Small Place*, *Decolonizing the Mind* are subject to review in terms of their post-colonial features. In this article, there are also predictable motivations and issues such as Identity, Expressions, Racism with their particular circumstances, point of view and forms of narrative. This campaign has many historical, conceptual perspectives, and they must be closely studied. Finally, it is through the literature review this study concludes.

Keywords: Postcolonialism, Text, Context, Identity, Racism and Narrative.

Bio Note:

Mostafizur Molla is a Guest Lecturer at RBU (DDE) Balurghat Mahila Mahavidyalaya (Centre Code 11) Balurghat, Dakshin Dinajpur, West Bengal, India.

The Green Mahābhārata: An Ecocritical Reading

Himanshu Kumar

Abstract

We live in an era facing environmental and ecological catastrophe as a result of the past and present actions of humans. Today, we have been belatedly awakened to this grim reality and are frantically in search of measures to prevent this degradation further. Each culture has its own environmental code to maintain a harmonious relationship between man and Nature ensuring

continuing material and cultural enrichment of the society. Our seers have advised us not to exploit Nature and forbidden us from doing hostile activities against it. In the *Mahābhārata*, Nature is viewed as an extension of the same consciousness. The ethical values in connection with the preservation of various objects of the environment have been mentioned by Vyasa on many occasions. He has not only condemned the violent activities against living objects but he has also suggested us not to be hostile towards inanimate objects like water. The policies for the protection of the environment and the sustenance of ecological balance had in themselves the core element of dharma - the subtle dharma of living in perfect unison with the cosmic rhythm. This paper will explore the various ways in which this ecological awareness has been depicted in the text.

Keywords: Ecocriticism, Environmental, Ecological, Nature, Awareness.

Bio Note:

Himanshu Kumar has been working as an Assistant Professor in the Department of English, Hansraj College (University of Delhi) for a decade, teaching students at both undergraduate and postgraduate level. He has also rendered his services to the Non-Collegiate Women's Education Board (NCWEB), School of Open Learning (SOL) and Indira Gandhi National Open University (IGNOU). His main research interests are Indian Classical Literature and Translation Studies. He has presented his research papers at both national and international levels which includes the latest edition of WSC held in Vancouver (Canada). He has worked as a reviewer for Campfire Publications and is also a trilingual poet and translator.

Telling Stories/Fashioning a National Identity: Examining Science Fictional World of Professor Shonku and Ghanada

Indrani Das Gupta

Abstract

Stories of various kinds had in earlier centuries been often framed as a lie, an untruth, a narrative contrary to science and rational knowledge. However, in the last few decades, this framing of stories as a fictional lie has undergone a transformation. The recent formulation follows what Steven Cohan and M. Shires described, stories “structure the meanings by which a culture lives” (1). This paper examines two anthologies of stories published in the 1960s, post-independent India. These two anthologies (there were many anthologies casting the same characters)- one, written by Satyajit Ray narrating the exploits of Professor Shonku from the anthology *The Diary of The Space Traveller and Other Stories* (2004; English Translation), and the other featuring the exploits of Ghanada from *Adventures of Ghanada* (2006; English Translation) written by Premendra Mitra. These two scientists cum explorer cum storyteller are one of the most loved fictional characters within the Bengali community. I argue, that Shonku through his diary and Ghanada through his storytelling gestures redefine the national identity and decolonized space at a time when Jawaharlal Nehru, the first Prime Minister of India, was establishing the newly

independent India through the nexus of science and technology. What this paper encapsulates is a means to carve the postcolonial space and subjectivity through the respective modalities of storytelling whether expressed in diaries or tall-tales. Furthermore, the paper identifies science fictional mode as the apt expression of a revolutionary cultural subjectivity; symptomatic of the postcolonial energies of 1960s India.

Keywords: Cultural Subjectivity, Transformation, Satyajit Ray.

Bio-Note

Indrani Das Gupta is presently an Assistant Professor in the Department of English, Maharaja Agrasen College, University of Delhi. Currently pursuing her Ph.D. from Department of English, Jamia Millia Islamia in the area of Indian Science Fiction, she is engaged in the examination of the interface of science fictionality, paradigms of nation-state inflected with postmodernist and post-colonialist approaches, and the social variables that constitute the ontological existence of man. Her areas of specialization are Science Fiction, Detective literature, Postmodern British Literature, Modern British Literature, Victorian Literature, British Romantic Literature, Popular Culture, and Sports Culture. She has published prolifically in international journals and books. Being interested in the shape and power of words, she aspires to be a writer.

Resolving the conflict between Homeland and Hostland in the Diasporic Poetry of Mona Dash, Kavita A. Jindal, Usha Kishore, and Yogesh Patel

Aditi Jana

Abstract

I have chosen four Indian English diasporic poets to demarcate the process of acculturation, adaptation and participation in the hostland and a keen to desire to idealize the homeland through the imaginary reconstruction of the past in their poetry. The poetry of Mona Dash, Kavita A. Jindal, Usha Kishore and Yogesh Patel are preoccupied with the question of home and identity in the age of globalization. All of them are the part of the British Indian diaspora. The question of “belonging” is resolved beautifully in their poems. My endeavour is to show how all of them in spite of possessing a homing desire try to cope up with a foreign world. The past and the present, the homeland and the hostland are evoked beautifully in their poetry as a part of their identity formation. In the age of globalization the world has turned into a global village. Diasporic poets are bound to be transcultural in poetic articulation. In my paper I want to theorize how the four diasporic poets resolve the conflict between here/there, homeland/ hostland in their poetry. Instead of possessing a cultural myopia they negotiate with the differences and ambivalences of diasporic life. The memories of the past in the adopted country help them to nourish their emotional self. The trauma of dislocation is turned into a celebration of a new transnational, transcultural identity.

Keywords: Diaspora, Transcultural, Hostland, Homeland, Belonging, Identity, Globalization, Acculturation, Memory, Transnational.

Bio-note:

Aditi Jana has been awarded Ph.D from Vidyasagar University, Department of English.

Cultural and Historical caves in Khasi and Jaintia Hills

Nangtyngshain Hoojon

Abstract

Caves have played a significant role in the story of humanity. Caves have been called windows of the earth. They provided shelter from the vagaries of nature especially during the Paleolithic Age. They served as dwelling places or refuge from wild animals too. They served as hideouts, for warriors on the run and also for rogues, robbers, thieves, etc. They are also associated with magical realms and were believed to be habitats of supernatural beings. They were also places of worship in some communities. Therefore, caves as part of nature, really connected with the tribal peoples especially in their day - to - day life since ancient days. So, this paper is intended to provide an insight on the role of caves in socio - cultural history of the people living in Khasi and Jaintia Hills district of Meghalaya state of India.

Keywords: Caves, Spelunker, Khasi-Jaintia Hills, Tribal People, Culture, History.

Bio Note:

Nangtyngshain Hoojon is a Research scholar (MPhil), Department of History, North Eastern Hill University (NEHU), Shillong, Meghalaya, India.

Deconstructing the Foundations of the ‘Empire State’ in Mohsin Hamid’s *The Reluctant Fundamentalist*: A Postcolonial Reading

K. Abarna SriPreethi

Abstract

The United States of America is considered as the imperial superpower in the contemporary context. Precisely, New York City, the business capital of the USA affects the lifestyle and livelihood of people around the globe in one way or the other. It is a well-accepted fact that Britain being the epicenter of western imperialism is a thing of the past. It has been almost a century now since the USA took the baton from Great Britain and is sprinting hard to extend the lead. The healthy economy and the popularity of Hollywood have furthered the propaganda of America-centred globalisation. They were also instrumental in fostering the common American perspectives on lifestyle, eating habits, war, terrorism, religion and so on. To be specific, they

have not only fostered their imperial ideology but they were also effective in rigging the minds of the global populace to believe that the American way of looking at issues is fashionable and virtuous. At this juncture, it is apposite for a postcolonial reader to deconstruct the foundations of the Empire State, the nickname of New York City, that nurtures the hegemonic order. For that reason, the proposed literary reading attempt to make a postcolonial reading of Mohsin Hamid's *The Reluctant Fundamentalist*. In this novel, the protagonist Changez, a Pakistani American living in New York, is portrayed as a product of postcolonial hybridity. His deliberation with a stranger on his experience as a Muslim in America before and after the 9/11 attack provides the reader a rich reading material to deconstruct the American thought and stereotypes about the Muslims and the east. Making use of Changez's narrative, this paper aims at analysing the predominant postcolonial ideas such as globalisation, Hybridity, Orientalism, Hegemony, Alterity and Neo-Liberalism.

Keywords: Globalisation, Hybridity, Alterity, Neoliberalism, Hegemony.

Bio Note:

K. Abarna SriPreethi is a Ph.D. Scholar at Fatima College, Madurai, and Tamil Nadu. Her area of specialisation in research is new historicism and post 9/11 fiction. Being a prospective teacher of English, she is interested in co-active research in both language and literature. She has presented more than 10 papers in national and international conferences and published 10 papers in peer-reviewed journals.

American Imperialism in Education: A Postcolonial Critique of The New Education Policy 2020

J. Jehoson Jiresh

Abstract

The stakeholders of the Indian academia have been critical of the education model fostered by the British colonial masters. In this context, the proposed New Education Policy (NEP) 2020 of India has done away with the traces of the British model at various levels. However, in the process the alternative framework has predominant resemblance of the American way of teaching and learning. It can still be argued that there is nothing wrong in imbibing the best practices from various sources. Nevertheless, it is pertinent to analyse the relevance and suitability of a module in the local context. At this juncture, a postcolonial reader will surely be skeptical of the proposed plan due to the impending American imperialism which will be institutionalised through the revamped educational system. That being the case, it is germane for the stakeholders to analyse whether the NEP 2020 proposes to adopt, adapt or adept the borrowed aspects of the American educational system. Even though the policy makes a mention of the ancient Indian ethos of learning, it is quite obvious that is confined only to the verbal level. For these reasons, this article attempts to peruse the viability and concerns pertaining to certain facets of the proposed New Education Policy 2020 such as Interdisciplinary approach, availability of multiple exit points in higher education and open schooling. Furthermore, this

paper also aims at analysing the possibilities of extending American imperialism using education under the pretext of the virulent term called globalisation.

Keywords: New Education Policy, American Imperialism, globalisation, adopt, adapt, adept

Bio Note:

J. Jehoson Jiresh is an Assistant Professor of English at Christ Academy Institute for Advanced Studies, Bengaluru. He has a Ph.D. in English language teaching. He also has a certificate in Teaching English to Speakers of Other Languages from the Trinity College, London. His areas of specialisation in research include the teaching of English speaking skills and learning-oriented language assessments. He has presented research papers in International conferences in India, UAE, Singapore, Malaysia, and Hong Kong. He also delivers invited lectures and conducts workshops on topics pertaining to English Language Teaching, literary theories, and film & literature.

The Concept of Motherhood: In Post-colonial India

Tauseef Hassan

Abstract

Mothers are considered the incarnation of God in the Indian culture. Mothers help in the growth of child as an independent and responsible human being. In order to fulfill this demanding task, she often ends up sacrificing her own comfort and ambition of life. For an extended period of time, the stereotypical societal ideology had diminished women's role in developing the society, in acquiring knowledge and in self-confidence. Also, there had been a huge impact of several myths and fables, portraying women as a domain of reproduction, on the society. Now, various writers through their work have helped in demolishing this taboo which restricted women's existence only in traditional roles. This modulation of the ideology of motherhood encouraged a woman as an individual to discover her capabilities and internal powers. The writers started acknowledging the conflicts within each woman in search of her identity, in their write-ups. They produced volume of works which focused on re-interpreting the long established ideology and used the traditional stories and names ironically in their fictions. Feminist such as Jasodhara Bagchi and Maitreyi Krishnaraj, further, criticized the society's ignorance towards the identification of non- biological mothers. They stressed on the recognition of nannies and a woman, adopting child, as mothers too. Thus, with the passage of time, we witness a change in the status of women in the society, and her identification even beyond the fold of motherhood. She can, now, be a mother or choose any other field of her interest, without hindrance. However, there is still a section of society where this image of a woman remains in the sub-conscious mind of people and this needs to undo a change.

Keywords: Stereotypical, Taboo, Re-Interpreting, Ideology, Non-Biological Mothers.

Bio Note:

Tauseef Hassan is an Asst. Professor (Dept. of Communicative English and Media Studies), Patna Women's College, (Autonomous), Patna University, India.

Post-Dualism and Its Practices in 21st Century

Raghabendra Garai

Abstract

This paper aims to study and illustrate how Post-Dualism and its practices in 21st century play a significant role in Post-humanism and facilitate to understand Literature, Society, Culture, Gender, Race, Cyborg etc. spontaneously for flourishing a spectacularly Unassailable life. This approach is growing within us that helps to change completely the course of civilization and society. Post-Dualism is the souls-selves that deconstruct the rigid dichotomies of 'Human and Non-human', 'Human and Sub-Human', 'Human and Machine', 'Male and Female', 'Black and White' etc. with the key engine of Modern technology. Practically 'Post-Humanism' and 'Post-Anthropocentrism' have conceded the approach 'Dualism', it unveils, Human is not mere sole but is numerous, and Humans are different from other Humans or Sub-humans. It also shows how it is related with Anthropocentrism and Transhumanisms and reflected through Charles Darwin's "Theory of Adaptation", Jacques Derrida's "Deconstruction Theory", Sigmund Freud's "Drive Theory" and the thinker Thomas Hubl's 'The Trauma of Technology'. It can be said that the practice of Post-Dualism helps to know and understand literature very easily, which is constantly streamlining the way of human beings. Both our On-line persona and off-line persona are moving forward to exalt the studies towards a compact propagation. More to say, the practice of post-dualism emerges the culture of Technological Utopianism in 21st Century. Through it, Humans need to build an ideal society, in which government, laws, society and every humans are exclusively working for the welfare and benefit of all Humans in the world. However, in the Dualistic frame, some thinkers perceive that the Genetic Scenario of Human is in relation with everything else in this planet, so it is very hard to separate Human from Non-Human Animals or Sub-humans and it is very hard to define Non-Human Animals as the identical one.

Keywords: Spectacularly Unassailable life, Rigid Dichotomy, Souls-Selves, On-line persona, Deconstruct, Relation with Everything.

Bio-note:

Raghabendra Garai, is a former Guest Lecturer of English in Bikramjeet Goswami Memorial college, Garhjoypur, Purulia, under SKBU. He has completed his MA in English also doing PhD from Ranchi University and qualified UGC NET Exam.

Satyajit Ray's Professor Shonku: Towards a Transcultural Politics of Knowledge and the Emergence of a Genius in Bangla Science Fiction

Aditya Misra

Abstract

Satyajit Ray's Professor Shonku appeared in a crucial phase in Indian history when after two hundred years of colonial subjugation the newly born nation was urgently in need to regenerate

itself. The nation desired a new hero who will participate and restore the balance of the knowledge game against the west in postcolonial terms. And this paper is primarily an attempt to contextualize the emergence of Professor Shonku in light of the diverse historical, political, scientific and literary influences that remained conspicuous behind Ray's creativity. The idea of postcolonial knowledge as it appears in these stories, the paper argues, promotes a trans-disciplinary and transcultural politics which stands in sharp contrast to the desire for specialization and normativity and defends the need for an open and liberal space more conducive to creativity.

Keywords: Satyajit Ray, Science Fiction, Politics Of Knowledge, Postcoloniality, Transculturalism.

Bio Note:

Aditya Misra is a PhD candidate at the Department of English, University of North Bengal, India. His essays and reviews have been published in *South Asian Review*, *Wasafiri: International Contemporary Writing* and *Sanglap: Journal of Literary and Cultural Inquiry*, among others.

The surfacing of exploitation: A study of environmental impacts of Colonialism through Dhruv Bhatt's Oceanside Blues

Nisha Paliwal

Abstract

The politics of colonization and the attached greed of capitalists in the name of civilization have resulted in dire impacts towards the environment and the relationship between man and nature. The materialistic civilization that had been introduced by the Occidentals persists in the form of global imperialism that had led man towards the path to butcher mother earth to plunder resources for his benefit. The exploitation of tribal land in the name of civilization is not a recent phenomenon, it is a long-lived tradition passed down by the colonizers as the fiction of national progress.

For my paper, I am applying the Postcolonial Ecocriticism theory to explore the Gujarati novel *Oceanside Blues* by Dhruv Bhatt. Postcolonial Ecocriticism approach is used to understand the processes like capitalism, neocolonialism, civilization and the western ideologies of development in order to reclaim the space, land and resources exploited by these agencies and gain the disrupted balance between man and nature. Exploring the coastal region of Gujarat through the perspective of a city dweller, a civil engineer with a task to plan a chemical factory in the region, we come across numerous characters, events, folklore and legends that substantiate the different kinds of relationships established between man and nature. The novel exposes the methods used by the capitalists to impose their greed on people to exploit the tribal land that they declare as desolate and unproductive to run their enterprise, thus colonizing the nature by threatening the essence and the indigenous ethos of the land.

Keywords: Postcolonial Ecocriticism, Capitalism, Environment, Exploitation, Man And Nature.

Bio Note:

Nisha Paliwal has completed her post-graduation in English from Central University of Rajasthan, 2020, whereas, pursued her Bachelor's degree from Jai Narain Vyas University, Jodhpur, Rajasthan. She is interested in the areas of Postcolonial Literature, Gender Studies and Diaspora Writings along with Tribal history and culture. During her Masters, she has actively participated in curricular as well as co-curricular activities like workshops, conferences, film club, and production in short fiction films etc and has interest in creative and experimental writing, photography, cinema, travelling etc. She has cleared UGC NET for Assistant Professor in English in June 2019 and wants to further pursue her career in research or academics.

The Tradition of Raas Lila of Majuli

Phanindra Prasad

Abstract

Majuli is the famous River Island in the core of Neo Vaisnavism located in the midst of river Brahmaputra, with incredible cultural treasures. Raas is one of the most popular festivals of Assam. It is a religious festival observed by the Hindu community of Assamese society. Raas Festival showcases Bhaona, or traditional dance dramas that depict tales from Hindu mythology. Raas takes place around the full moon night (Purnima) of mid-November, though the exact date changes every year, it is celebrated for three days.

Keywords: Raas, Vaisnav, Sankardev, Satras, Festival.

Bio Note:

Phanindra Prasad has decided to work on research project of Majuli, he would mostly focus on the culture and literature grounded and produced in Majuli since the Sri Shankardev's age. He has also done couple of research based on literature of Mising language, which is one of the dominant tribe of Majuli, and second largest tribe of Assam only after Bodo. At present I am professionally working as a goldsmith at Majuli Island, India.

Postcolonialism and Migrant Crisis: Colonized Experiencing Racism and Shadeism in Wole Soyinka's "Telephone Conversation"

Antonette Riana C.

Abstract

Postcolonialism has always brought a remarkable change in the lives of the colonized. Even though set free from the chains of colonialism and the colonizers, the traces and the

consequences of colonialism can be vividly seen in the lives of the colonized. Being removed forcefully from the familiarity of their motherland and settling in strange countries to survive has always been a nightmare for the colonized. They experience racism; shadeism and other forms of discriminations in their lives. The color of certain ethnic groups sets them apart from others and makes them more vulnerable to shadeism and racism. This paper seeks to present and analyze the challenges and experience of the colonized as victims of shadeism and racism through Wole Soyinka's poem "Telephone conversation" and their responses to the same.

Keywords: Postcolonialism, Migrant crisis, Racism, Shadeism, Wole Soyinka, Colonized

Bio Note:

Antonette Riana C. is a student, B.A. English Stella Maris College (Autonomous), India.

Mothers and Migrants: *Return of The Captive*

Rajat Suvra Mandal

Abstract

Motherhood is one of the nuanced traps of patriarchy. Women are interpellated into heteropatriarchy by the 'glorious' myth of motherhood. Sisyphus was condemned by the Greek Gods to endlessly push a boulder up a mountain. When he reached the top, the boulder would roll back down again under its own weight. It begins Sisyphus' endless struggle with a 'meaningless' and 'thankless' ennui. Mothers are engaged in a similarly endless round of tasks in terms of 'thanklessness'. Women end up becoming reified in kitchen and the migrant labours hypostatized in the 'glamour' of transnational corporate 'developmental' myth of the nation state. Even the working women are looking forward to re-joining their office once this Covid-19 lockdown relents; since the working women are sick and tired of 'intimate terrorism' of domestic abuse meted out by 'frustrated' husbands/sons/fathers. Home is no longer 'safer' than workplace during lockdown. Ironically, workplace/office becomes a 'respite' from domestic violence. This lockdown has busted the patriarchal myth of 'domestic happiness' of monogamous heterosexuality. Men are getting away with 'Work-From-Home' easily; but working women are sandwiched between unpaid care work and 'Work-From-Home' throughout lockdown. This 'double-shift' for working women is another patriarchal version of exploitation. Mothers and migrant labours are all 'docile bodies' under constant surveillance of ideological state apparatuses like family and nation state. Women and labours are mere 'bodies' to be 'disciplined' into the discursive practices of 'dissemiNation'. Patriarchy is self-mutating drug resistant coronavirus which uses family, nation state, data imperialism and cyber capitalism to 'normalize' the digital hierarchy. There are 'happy' *netizens* who work-from-home and watch Netflix; but there are migrant *citizens* who walk miles and miles to return 'home' which never welcome the disowned lives of returning diaspora.

Keywords: Docile Bodies, Sisyphus, Dissemination, Cyber Capitalism, Returning Diaspora.

Bio-Note:

Rajat Suvra Mandal is Doctoral Research Scholar at the Department of English, Raiganj University, West Bengal, India. His research interest centres on the ways in which Charles Michael Palahniuk's novels become a site of Gender Studies, Masculinity Studies and Posthumanism; his research currently focuses on Postmodernism, Cultural Studies, and Film Studies. His 'Androgyny and Female Impersonation in India: NariBhav' – edited by Prof. Tutun Mukherjee and Prof. Niladri R. Chatterjee' – is a tribute to Cultural Studies. He teaches as State Aided College Teacher in the Department of English, Sripat Singh College, Jiaganj, Murshidabad, West Bengal, India.

Master-Slave Dialectic and Mimicry: A Postcolonial Analysis of the Subjectivity of Frankenstein and his Monster in Mary Shelley's *Frankenstein*

Dr Hemangi Bhagwat and Ms Tanya D'souza

Abstract

The central premise of this paper is to examine how Mary Shelley's *Frankenstein* enacts the interminable master-slave dialectic. It will begin by temporally locating *Frankenstein* within the historical context of slavery, imperialism, and racism embroiled within Mary Shelley's nineteenth-century British society. While doing so, it will mainly uncover the racial stereotypes, Manichean binaries and colonial anxieties embedded within *Frankenstein* and the characters' perceptions of the creature. The paper will then investigate the manner in which the master-slave dialectic is played out through the republican framework of the novel. It will undertake a contrasting analysis of the dialectic as propounded by Hegel and revisioned by Fanon. It will mainly examine Fanon's postcolonial revisioning of the Hegelian dialectic to understand how it enhances and limits the subjectivity of *Frankenstein* and the creature. To arrive at a better understanding of this dialectic, the second half of this paper will analyse how Bhabha's concept of mimicry can be used as a tool to study the mechanisms used by *Frankenstein*'s creature to negotiate his position within the spaces inhabited by his master and protectors. It will unpack how the education which the creature accesses, is responsible for his ability to mimic, manipulate and revolt against his master. In conclusion, the paper will attempt to understand the result of the interminable revolt between *Frankenstein* and the creature who oscillate between both the extremes of the master-slave dialectic.

Keywords: Postcolonial, Master, Slave, Race, Mimicry.

Bio-note:

Dr Hemangi Bhagwat is an Associate Professor and Head, Business Communications Dept., K. J. Somaiya College of Science and Commerce; Department of English, University of Mumbai, India.

Ms Tanya D'souza, is a B.A. (English Majors), St Xavier's College (Autonomous), Mumbai, M.A. in English (Honours with Research, 2016), University of Mumbai, Qualified NET (Jul 2018), SET (Jan 2018), English teacher and Jr College lecturer at Vasai (2017-19) Assistant Professor, Communications Dept., St John College of Humanities and Sciences (Jun 2019 – Sep 2020); Department of English, University of Mumbai (Since Oct 2019).

Place-Making and Identity in Colonial Bengal: Literary Reconfiguration of the Bengali Muslim Identity

Aheli Banerjee

Abstract

Postcolonial historiography essentializes the Muslim separatism in colonial India as one based on an endemic cultural inconsistency between Islamic religious and Indian regional identities. However, the majority of this scholarship echoes the dominant rhetoric of religious fundamentalism and political mass mobilization, failing to capture the multiple voices of Muslim-Indian identity articulated through high and low literature. This paper assesses the Bengali Muslim's deployment of the emerging urban literary sphere of the late nineteenth century to define their linguistic, cultural and regional identity. This was articulated as an identity of linguacultural hybridity and inclusion, not merely of religious exclusion and difference, as the hegemonic political narratives suggest. Tracing the inherent contradictions and anxieties of the Bengali Muslim identity, this paper demonstrates two major sources of self-expression; high literature of Muslim intellectuals, literati and poets, and the 'low' literature of cheaply published and widely distributed literary works at Battala Press. The first category focused on collective Hindu-Muslim shared cultural heritages against the background of increasing communalism; and the latter demonstrates the unique colloquial linguistic traditions and the popular literary genres in a discursive sphere which was dominated by elite Hindu literature. This paper intertextually surveys extant secondary source undergirded by relevant social theory, to demonstrate how the Bengali Muslim identity was reconstituted as a cultural hybridity of attachment to both Bengal and Islam, asserting that the two did not have to be mutually exclusive.

Keywords: Hybridity, Cultural Heritages, Colloquial Linguistic.

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Aheli Banerjee obtained her Bachelor's degree in History from Presidency University, where she was ranked first class second in her department, and ranked first among all humanities departments in her third year. While studying Modern History at Jawaharlal Nehru University, she decided to change her disciplinary stream and is now pursuing a Masters degree in English Literature from Jadavpur University. Her academic interests are postcolonial literature, postmodernism and the cultural history of modern Bengal.

Gandhi and the Women of Raja Rao's *Kanthapura*

Raj Kumar Sarkar

Abstract

According to Madhu Kishwar, “Gandhi represents a crucial break from the attitude of many of the leaders of the reform movements of the late nineteenth century, who tended to see women as passive recipients of more humane treatment through the initiative of enlightened male effort.” Raja Rao’s novel *Kanthapura* provides an insight into Gandhi’s thoughts and ideologies pertaining to several avenues such as nationalism, colonialism, gender, sexuality, religion and caste. The aim of this paper is to interrogate how Gandhi’s opinions on women and feminism pervade the novel, and their context with respect to the freedom movement at large. According to Kirsten Holst Peterson and Anna Rutherford, the women of postcolonial countries are “doubly colonised” - that is, they have to face oppression both from patriarchy and the prevalent colonial forces. In case of a social structure like the village of *Kanthapura* as depicted in Rao’s novel, we find references to women who are not only colonised by male supremacism and imperial powers but are also oppressed by virtue of their respective religion and castes, thereby pointing towards a form of “triple colonisation”. As Ashis Nandy has discussed, Gandhi had tried to counter the masculine colonial structure with a form of resistance that was infused with femininity derived from his notions of “shakti”. This paper will seek to address questions such as: How far does the novel represent the ideas of Gandhi on women? Like Gandhi’s notion of “swaraj” links both the nation and the individual, in what way are the issues of gender related to the status of the nation? To what extent is the women’s participation in the freedom movement successful, and what implication does it have on their own oppression?

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Empowering or Colonising the Body: Problematizing Surrogacy in India

Arpita Dey and Prof. Dipendu Das

Abstract

The World celebrated when in 2002 surrogacy became legalised in India and the country became a commercial hub for the attainment of parenthood at a comparatively lower cost. In recent

years, surrogacy in India has attracted critical attention due to over commodification of the trade as numerous commercial surrogacy agencies are exploiting the vulnerability of poor surrogates in India. While this grim scenario of colonising the surrogates' body due to the profiteering mindset of the surrogacy industry demands immediate government intervention to induce more ethicality and morality of the practice, there is also an urgent need expressed by feminist activists to guarantee ethics, morality and medical intervention for the surrogates. However, the ordeals of surrogacy often endow many women with a silver-lining, as surrogacy becomes the only viable source of economic sustainability in empowering their lives. This paper argues that the guarantee of legal provisions and the social accountability of the surrogacy industry can deconstruct the traditional imperialist portrayal of the Indian surrogates as the vulnerable and defenceless lot. This paper aims to contribute to the epistemological premises of the surrogacy industry in India by reconceptualizing an empowered future for the surrogates wherein an increased awareness and activism become the keys to assertion and authenticity.

Keywords: Surrogacy, Motherhood, Colonisation, Empowerment and Awareness

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