

The Quest for Identity of Salman Rushdie's Protagonist in *Grimus*, *Midnight's Children*, *Shame* and *The Satanic Verses*

Suchitra Awasthi

Abstract

The quest for identity is one of the elements that shapes the destiny of the Post-Colonial migrant. The moment one becomes an expatriate, he gets cut off from his roots. On landing on foreign, alien shores, there is a desperate urge in him to carve a niche for himself in the host country. These displaced individuals largely face three types of crises- the crisis of identity, home and culture. These crises faced by the expatriates is depicted in the novels of diasporic writers such as Bharati Mukherjee, Uma Parameshwaran, VS Naipaul, Rohinton Mistry, et al. The depiction of the plight faced by the expatriates in the novels of the above mentioned diasporic writers is a first-hand experience and largely autobiographical as these writers, being cut off from their own native soil, are also in a quest for self-discovery.

The pangs of migrations are depicted with great deftness and poignancy in the novels of Salman Rushdie. Rushdie experienced rootlessness as a result of migration all his life. Being uprooted from Bombay, the city of his birth, to Pakistan, and then to the United Kingdom and finally to the United States of America, and also being subjected to the infamous “fatwa” that was issued upon him in 1989, Rushdie has been a doubly jeopardized writer. However, Rushdie claims that owing to his peculiar condition as a migrant has helped him develop a “stereoscopic vision” (*Imaginary Homelands*, 1991) which shaped his transcultural identity.

Like Rushdie, his protagonists too have a divided identity. Flapping Eagle, the protagonist of *Grimus*, is a displaced exile who is in a constant search of the self. Likewise, Salim Sinai in *Midnight's Children* too is on a similar quest. The principal theme of Rushdie's third novel, *Shame* is identity crisis arising out of loss of home. *The Satanic Verses* which has been hailed as the most ambitious of Rushdie's novels by critics, is seen as a study on migration, metamorphosis and divided selves.

Thus, Rushdie's novels depict search of identity of the post-colonial expatriates. His novels depict how the transnational movements give Rushdie's protagonists a hybrid and fluid identity and in this paper I have made an attempt to trace the same through a textual analysis of Rushdie's works.

Keywords: Quest, Migration, Rootlessness, Rushdie

Bio-note:

Suchitra Awasthi is a doctorate in English and has a teaching experience in Higher Education for over fourteen years. Her areas of interest in literature include Post-Colonial Writing and Mysticism. She has written over ten research papers in journals of national and international repute. Currently she is working as Assistant Professor in the Department of English, Uttarakhand Open University, Haldwani, Nainital.

Silenced Motherhood and the Subaltern in Tagore's Chokher Bali

Krishnapriya TK

Abstract

Motherhood in India is often associated with the divine. But, Tagore's *Chokher Bali* adds nuance to the 'divine mother' with the contrasting characters of Rajalakshmi and Annapoorna in one of his much applauded (and criticized) novel *Chokher Bali*. The patriarchy operating within the traditional aristocratic households of the *Badhrlok* during the nineteenth and twentieth century permits the *Bhadramahila* to find purpose in childbearing and rearing. The form of intensive child-rearing (Hays, 1998) is especially true for the ones who bore a male child. So some women take the utmost pride in it like Rajalakshmi who was lucky to bear a male heir. The conflicting picture of motherhood emerges within the novel as Rajalakshmi a widow stands in stark contrast to Annapoorna, another widow who never had a chance to become a mother as she was widowed at a young age. Annapoorna is often spoken for as her existence is dismissed off because she could not attain motherhood; even with all her motherly affection. But, Rajalakshmi talks; her voice reverberates across the *Andharmahal*. But it finds no taker as proved by her son, Mahendra's, exit, and the subsequent derailing of Rajalakshmi's world which she had so closely guarded. She can easily be interpreted as a villain, if not for her redemption which Tagore orchestrated towards the climax. But her acts are born out of patriarchy which may offer her a voice to talk with but no ear to listen to it. They both are representatives of Spivak's (1988) silenced subaltern. The paper aims to analyse the portrayal of hierarchy existing between the subaltern women by virtue of motherhood which is propelled by their actions and has been approved by the patriarchy.

Keywords: Motherhood, Tagore, *Chokher Bali*, Spivak, Patriarchy

Bio-note:

Krishnapriya TK is a UGC Junior Research Fellow at Manipal Institute of Communication, Manipal Academy of Higher Education (MAHE) with a keen interest in the role of gender in the third world nations. She is pursuing her PhD in the area of Gender in Rabindranath Tagore's texts since 2019 under Dr. Padma Rani, Director and Professor, Manipal Institute of Communication, MAHE and Dr. Bashabi Fraser, Director and Professor, Scottish Center of Tagore Studies, Edinburgh Napier University. She has been also teaching in the field of Gender studies, English and Media laws.

Caste and Vernacular in Medieval Odisha: A Study of *Sarala Mahabharata* and *Laxmi Purana*

Shibangi Dash

Abstract

The process of vernacularization is observed at the level of culture as well as language. This paper will deal with the linguistic vernacularization in eastern India, particularly Odisha, in the fifteenth and sixteenth century. As Sheldon Pollock mentions, the key site for understanding 'vernacularization' is literary culture, my paper will focus on how the process was facilitated by Sarala Das and Balaram Das in their composition of *Odia*

Mahabharata and *Laxmi Purana* respectively. For this purpose, the biographies of the aforementioned writers and their attempt at asserting a fluid social identity alongwith their compositions will be analyzed. The debate about language, caste and gender mark the linguistic shift in medieval Odisha. This paper will explore how a hierarchical relation is created between the vernacular Odia and Sanskrit stripping the former of its indigeneity. The evolution of Odia as a vernacular will be examined as shaped by the sociopolitical and cultural factors, examining the robust medieval period by exploring *Laxmi Purana* and *Odia Mahabharata*. The Sanskrit texts were unavailable to the masses. The composition of the text in vernacular Odia poses a challenge to the elite patronized *brahmin-kshatriya* nexus further de-brahmanizing the puranic text. These works are symptomatic of subverting the Sanskritic Brahmanical hegemony. The process of vernacularization can be considered as the harbinger of apparent social ethics of equality. Finally it will be seen how the vernaculars in India didn't replace any dominant literary culture but found a place of their own.

Keywords: Vernacular, Caste, Social equality, Counter narrative, Medieval Odisha

Bio-note:

Shibangi Dash, is currently pursuing her M.Phil from the Department of English, University of Delhi. Her primary research interest lies in the inter-sectional study of caste in India, Food Studies, Women Studies and Oral Culture of Odisha. At present, she is looking at the process of de-brahmanization of puranic texts in medieval Odisha.

Voicing the Unheard: The Curious Case of Dr Azad Bhartiya in *The Ministry of Utmost Happiness*

Arundhati Sen

Abstract

Arundhati Roy's *The Ministry of Utmost Happiness* presents an assortment of India's otherized ranging from Anjum (a Muslim transgender), Saddam Hussain (a Dalit camouflaging as a Muslim), Musa (a Kashmiri militant/freedom-fighter), Tilo (a dusky, maverick woman born of a Syrian-Christian mother and a Dalit father) to Maoist Revathy. There's another who refuses to disclose the intersectionality of his marginalization owing to his drive to not become anyone of the multiple marginalities that postcolonial India creates for itself. Instead, he becomes the channel through which multi-layered oppression of diverse minorities voice their concerns. Dr Azad Bhartiya, as his name suggests "Free/Liberated Indian" poses the much-needed question even after 70 years of India's independence from the colonial rule whether the country's citizens are truly free. As India grapples with issues like neo-capitalism, insurgency, internal conflicts, ecological degradation, rising Hindu fundamentalism Bhartiya questions the farce that goes on by the ostentatious name of the largest democracy. Oddity of his name and action, which is mistaken for insanity points to the larger crisis tied to the degenerating condition of a crumbling nation that emerged with lofty ideals and grandiose promises and runs far beyond the crisis of an individual. Unlike the fasting old man who "was on to something", Dr Bhartiya's hunger strike was directed to hearing and becoming the voices of the unheard without appropriating or romanticizing them neither out of the savior complex of the upper-class/upper-caste intellectuals. It is he who slowly becomes everything in order to "tell a shattered story" of the multiple marginalized communities. In this paper, I aim to examine the unique precarity of Dr Azad Bhartiya and his attempt at representing the struggles of the minority.

Keywords: Minority, Postcolonial India, Identity, Representation, Precarity.

Bio-note:

Arundhati Sen, recently completed Bachelor of Arts (Hons.) with English from Presidency University, Kolkata in 2020. Her research interests include Indian Writing in English, Intersectional Feminism, Gender Studies, Postcolonial Studies, Graphic Novels, Resistance Studies, Popular Culture among others. An avid reader of world literature in English and Bengali, currently I am learning French. She had presented papers on graphic novels in national webinars and had participated in archival works besides attending workshops and seminars on Research Methodology and topics pertaining to Literature. She enjoys taking online courses on diverse topics ranging from Social Injustice to Psychology through Coursera, edX, etc.

In search of a Distinctive African Identity in Chinua Achebe's Postcolonial Fiction

Dr. Momtajul Islam

Abstract

This paper investigates Achebe's portrayal of postcolonial African society in his postcolonial novel *A Man of the People* with its societal struggles. A newly emerged native middle class played a somehow contradictory role as a social element in two different phases of colonialism, that is, colonial and postcolonial Africa. Initially, their discontent with the governance of colonial powers was principally voiced by this native class. However, the same social class reigned over these nascent African countries after independence. This privileged section of postcolonial native society replaced the 'European' masters in the native political power equation and kept intact the traumatic master-slave narrative of the colonial period. This research addresses the question of how Achebe is astounded by the degree of corruption, treachery and pretence of native politicians who governed the postcolonial African nations. It further expands on how Achebe, in this novel, puts in a conscious effort to create a distinctive African identity by eradicating these socio-political ills that were prevalent in postcolonial native society. *A Man of the People* depicts the disturbing influence of colonial experience on native people in postcolonial period and this paper aims to show how Achebe skilfully puts forward his belief in the role of national intelligentsia in the development of a new nation, as he thinks that it can significantly help in putting an end to this suppression of common men by creating a unique African identity across the world. Achebe's belief that mass uprisings by native intellectuals could be the best way to free native countries of the postcolonial era from dishonest native politicians has been a major finding in this research paper, as this novel transpires.

Keywords: Unique African Identity, African Politicians, National Intelligentsia

Bio-note:

Dr. Momtajul Islam, a lecturer of English at King Abdulaziz University in The Kingdom of Saudi Arabia, has been teaching English to University graduate students for more than 12 years. In addition to completing his Ph.D. in English literature from Aligarh Muslim

University in India, he has also received the prestigious *Fulbright Foreign Language Teaching Assistantship (FLTA)* scholarship from The United States Department of State. Later, he has also completed a certificate course from England titled *Certificate in English Language Teaching to Adults* popularly known as (*CELTA*) from University of Cambridge ESOL Examinations in London, England. Some of his research interests include postcolonial studies, the latest ESL/EFL trends and comparative literature

Folk Life, Cultural Identity and Identity Politics: A Post/ Neo Colonial Reading of Malsawmi Jacob's *Zorami*

Rupam Gogoi and Piklee Buragohain

Abstract

Malsawmi Jacob's *Zorami* is a significant addition to the growing list of English writings from India's northeast. The novel centres around the life of the central character Zorami but more than being a tale recounting an individual's trials and tribulations it also presents a slice of the everyday life of the Mizos caught in the vortex of continuity and change, indigeneity and cross-cultural influences. The various tenets of Mizo folk life presented by the author show their inherent richness but her focus also shifts towards the forging of a political identity rooted in cultural dimension and demonstrates how an identity centred movement can commence from a natural catastrophe and the subsequent alleged government inaction. The paper shall attempt to study the novel from the postcolonial/ neo-colonial perspectives to trace the tenets and dynamism of the Mizo armed rebellion and the impact or otherwise on the socio-cultural life. The paper shall also look into the impact of the Christian missionaries on the everyday lives of the people and how it influenced the creation of fresh parameters of Mizo folk life by redefining the codes of socio-cultural identity. The researchers shall take into consideration the notions of the subaltern, hybridity and liminality to study the aspects forging the Mizo identity and the assumed threat from the perceived neo-colonial forces.

Keywords: subaltern, folk life, identity, hybridity, liminality

Bio-note:

Rupam Gogoi is an Assistant Professor in the Department of English at North Lakhimpur College (Autonomous), North Lakhimpur, Assam, India. His academic and research interests include English Writings from India's Northeast, American Literature, Critical Theory and Folkloristics.

Piklee Buragohain is an Assistant Professor in the Department of English at Nowgong Girls' College College, Nagaon, Assam, India. Her academic and research interests include Indian English Writings, Women's Writings and Children's Literature.

Nagini: The Exploited Oriental Subject

Ipsita Chakrabarty

Abstract

Orientalism by Edward W. Said introduces the eponymous term as a critical notion in order to define the common misconceptions and prejudices of the West or the 'Occident' regarding the East that is, the 'Orient'. Orientalism is effectively employed to justify colonialism and the systematic oppression of the colonised subject, by stressing the alleged supremacy of the West in contrast to the 'Orient'. The purpose of this paper is to analyse the exploitation of Nagini, Voldemort's snake, in the Harry Potter series, who is later revealed to be a cursed Asian woman in *Fantastic Beasts: The Crimes of Grindelwald*.

The Harry Potter series by Joanne Kathleen Rowling, that has enjoyed phenomenal global success, chronicles the adventures of the eponymous hero, especially, his confrontations with the cardinal villain Voldemort. Nagini is Voldemort's snake and a horcrux, which implies that a fragment of Voldemort's soul has been implanted in her. Later in the recent *Fantastic Beasts* series, which is a prequel to the Harry Potter series, it has been disclosed that she was a woman of Asian origin, cursed to metamorphose into a snake. The paper aims to study the nuances of the narrative and reveal how her body is treated as a site for exploitation.

The Harry Potter series has been previously criticised for endorsing colonial discourse. Works such as "Revealing Discrimination: Social Hierarchy and the Exclusion/Enslavement of the Other in Harry Potter Novels" by Amy M. Green and "Magical Creatures and How to Exploit Them: A Postcolonial Reading of Harry Potter as a Representation of American Colonial History" by Aisha Matthews, criticise the discrimination and enslavement of magical creatures, especially house-elves, who are interpreted as colonised subjects. The paper by critiquing the exploitation and objectification of Nagini, will contribute towards a more comprehensive Postcolonial reading of the Harry Potter series.

Keywords: Harry Potter, *Fantastic Beasts*, Postcolonialism, Exploitation, Objectification

Bio-note:

Ipsita Chakrabarty is a M.Phil scholar at Vidyasagar University, Kolkatta.

The Politicization of the Body: A Post-colonial reading of *Waiting for the Barbarians*

Tanuka Bose

Abstract:

In its most rudimentary form, the term Postcolonialism can be understood as the era which comes after the end of colonialism. It can also be understood as the multiple political, economic, cultural, and philosophical responses to colonialism. Pramod K Nayar, in his text titled *Postcolonial Literature: An Introduction* (2008) defines Colonialism as the process through which the Europeans settled down or more precisely took over the non-European countries through violence and force. As a school of literary theory and criticism, Postcolonialism seeks to understand how oppression, resistance and adaptation occurred during the colonial rule. The act of "re-writing" gained prominence in the domain of Post-Colonial Literature with the publication of the text titled *The Empire Writes Back: Theory*

and Practice in Post-Colonial Literature (1989) by Bill Ashcroft Gareth Griffiths, and Helen Tiffins. The act of re-writing becomes pivotal in this context because it gives the natives or more precisely the marginalized community an opportunity to re-write their own history which had been tainted by the ethnocentric dictates of the colonizers. The proposed synopsis would make an attempt to study *Waiting for the Barbarians* (1980) by J.M Coetzee as a post-colonial text which tries to re-write the history of the barbarians, by deconstructing the relationship between the Magistrate and the barbarian girl. In this context, the paper would also try to delineate how the body of a person becomes politicized, in the sense that the personal is constantly invaded and determined by the political space, which is represented by the colonizers. The body of the person (colonized) thus becomes the graphic text which bears the mark of the Empire, through the infliction of violence and torture upon it.

Keywords: Postcolonialism Ethnocentrism, Barbarians, Re-writing, Violence, Politicization

Bio-note:

Tanuka Bose has graduated from the Department of English, Women's College Tinsukia in the year 2017, and has completed her Masters from the Department of English, Dibrugarh University, in 2019. She is currently enrolled as an M.Phil Research Scholar in the Department of English, Dibrugarh University, Dibrugarh, Assam

From *Fire* to *Ek Ladki*: Journey of Love and Acceptance in Indian Society

Ankita Sharma

Abstract

Indian society is known worldwide for its extreme diversity. This society is mirrored beautifully in film narratives of Bollywood. Over the years, Bollywood has tried to portray the concept of love as present in the society. Whether it be couples dancing around trees or eloping together to rebel against the society, Bollywood has inspired and been inspired by the way love has been changing faces in the Indian society. In the twenty first century, love has revealed a face which was hitherto hidden in the Indian society. Homosexuality, although existent since centuries, was always unacceptable. This issue has been addressed by the Supreme Court of India in the manner of Section 377 in the last twenty years. The filmmakers of Bollywood have done their bit in addressing the issue by giving film narratives which deal with the finer intricacies of homosexual relationships. From Deepa Mehta's *Fire* (1996) to Shelly Chopra Dhar's *Ek Ladki Ko Dekha Toh Aisa Laga* (2019), films have observed and portrayed the changing stance of society over the issue of homosexuality. This paper traces the same trajectory and studies the way society's stance over homosexuality has changed keeping in mind the judgements of Supreme Court of India on Section 377 of Indian Penal Code which earlier criminalised and recently decriminalised homosexuality in landmark judgements.

Keywords: Love, Homosexual Relationships, Bollywood.

Bio-note:

Ankita Sharma is a research scholar at the University of Rajasthan. Her area of research is law and literature. She has been an active participant in national and international conferences and has presented papers in over 16 conferences. She has 5 published papers to her credit. Apart from her interest in her research area, she loves to delve in mythology and fantasy literature.

The English gave us their language and we gave them literature: Reading the postcolonial poetics of W. B. Yeats through the translated poems of Dr Harivansh Rai Bachchan

Manish Prasad

Abstract

Multiculturalism in the context of India as well as the entire world has its roots unmistakably embedded in Colonialism. I am probably the first Indian scholar who is trying to look at this multiculturalism with reference to the cultural relation between India and Ireland through the writings and most importantly the creative journey of Dr. Harivansh Rai Bachchan. Bachchan, the first Indian to do a PhD on W. B. Yeats' poetry from the University of Cambridge, has been one of India's major creative writers and translators in Modern Hindi. He translated into Hindi, on Yeats' birth centenary, in 1965 the selected poems of W. B. Yeats under the title *Market Dweep Ka Swar*. Bachchan in his autobiography *Basere se Dur* (1978) writes that his visit to Ireland while doing his research provided the very poetic elm and a sort of enigmatic influence that helped him to translate Yeats and nativise Ireland into his own Indian culture. Bachchan further writes in the preface to his translation of Yeats how in his adulthood he was shocked to know that like India, Ireland is also a colony of Britain and the poetry of Yeats, who was till then the greatest Irish poet of England provided him inspiration to creatively engage with Indian nationalist movement. Hence it is quite natural that while translating the poems the translator's own notion about colonialism would find its reflection in the poetry and poetic thought of the original poet. In my proposed paper through Bachchan's creative *Odyssey* I would like to show how Yeats' poems and his poetics help in the formation of Postcolonial translator.

Keywords: Postcolonialism, Nationalism, Translation, Poetic Self, W. B. Yeats, Bachchan

Bio-note:

Manish Prasad is a writer and translator. His translations and articles have been published in various reputed journals. At present he is serving as an Assistant Professor of English at The ICFAI University, Tripura. He is also a PhD research scholar at the Department of English, KaziNazrul University, Asansol, West Bengal. His area of interest includes Translation Studies, Cultural Studies and Post colonial Studies.

The Adivasi Will Not Dance: A Polyphonous Text

Vandana Pathak

Abstract

The recent trends and oeuvres in literature have proved beyond doubt that a subaltern can speak and carve a niche for himself/herself in the realm of literature. Hansda Sowvendra Shekhar too has proved it beyond doubt. His ten stories in *The Adivasis will not Dance* act as a mouthpiece of the so called 'voiceless' people. His powerless and yet very powerful characters depict the struggle and marginalization of Adivasis in Jharkhand. His stories of Santhal tribe have been narrated in English, the language of the colonizers and have been widely translated into regional languages. The stories do not follow the same or set theme and are not about a particular place or people. The stories offer a peep into the Santhal community through his varied characters. He has been described as a "a writer writing on ethnic minority issues" and his plots and characters are a product of his keen observation and true first-hand experience. He is aware of his roots and has a sense of belonging to that community. Being a Medical practitioner, most of his raw material and characters are from his vicinity. As example, Troupe master Mangal Murmu, Suren and Gita, Panmuni and Biram Soren, Baso-jhi and Talamai Kisku, etc are real characters. He himself is a Santhal but is against labels such as a "tribal" or 'Adivasi'. His stories acquaint readers with the grim reality of life and this reality is so hard hitting that the reader's complacency is shaken and he is forced to come out of his stupor. My paper is a humble effort to understand this multi layered polyphonous text.

Keywords: Margins, Tribal, Adivasi, Santhal and characters,

Bio-note:

Vandana Pathak is Professor in the Dept of English, L.A.D. College for Women, Nagpur.

The State Apparatus and the Othered Body:A Study of Contemporary Pakistani Novels in English

Rukma Prince

Abstract

This paper looks at the larger structures involved in the creation and perpetuation of Otherness within contemporary Pakistani fiction in English. How does the state of Pakistan, a postcolonial theocracy held up by an elite bureaucracy and authoritarian military, contribute to the way bodies are constructed and represented? At a time when immigration is one of the most discussed of global crises along with terrorism, the role of embodied differences is highlighted in the everyday lives of certain sections of the world population. Power relations presuppose agency, not deny it (Gordon 5). In a situation of power, one party is coerced into performing an action not because there is no possibility of acting contrarily, but because the conditions are such that only the former seems possible. Thus, even the concept of free will or the ethical code of conduct become catalysts aiding in the creation of unbalanced equations of power between the people and the state (6). These nuanced methods of subjugation do not

seek to dominate by the erasure of established codes, but by the manipulation of preexisting moral and ethical understandings, as Foucault explains (96). Even though the most frequently used tool for ensuring this is law enforcement, or the power to police (Gordon 10), it is evident that governmentality depends on informal actors, from the mothers of *Burnt Shadows* and the native population of *Maps for Lost Lovers*, *Exit West* and *Home Fire*, to the general public in *The Golden Legend*, *Our Lady of Alice Bhatti* and *This House of Clay and Water*.

This paper proposes a study of these informal arms of governmentality to understand how they utilise the power structures of patriarchy, morality, religion, and racial supremacy, to exercise control of the population.

Keywords: Governmentality, Pakistani literature, Othering, Immigration

Bio-note:

Rukma Prince is a PhD candidate at the Department of English, University of Hyderabad. Her areas of interest include postcolonial literature, human rights narratives and cultural studies.

Women in Prison: Deconstructing the position of women in the selected novels of Toni Morrison and Om Prakash Valmiki.

Ashu Yadav

Abstract

The purpose of the paper is to examine the influence of women figures in the development of the characters of the selected novels. The paper primarily focuses on how these images impact the coming of age and other profound characters of the female characters. I will analyze the cause of the female characters' insecurities resulting from innumerable harrowing events like racial discrimination, minority discourse, identity politics etc. Their discovery of self and their sexual dimensions in particular. The paper intends to contribute to the female relationships in the selected novels of Toni Morrison and Om Prakash Valmiki and analyze why female characters could not break away from the established social conventions and norms and throw away any sexual, racial, or cultural stereotypes forced on them. Finally, the research paper aims to provide an insight into the contextual framework of womanhood that remained masked behind the struggles of men in a subaltern setting.

Keywords: Female Characters, Womanhood, Identity Politics.

Bio-note:

Ashu Yadav is a Research scholar at Manav Rachna University in Faridabad, Haryana. She's researching under the supervision of Dr. Jyoti Sharma. The title of the research is *Discrimination and social exclusion: A comparative study of the selected novels of Toni Morrison, Khalid Hosseini, and Om Prakash Valmiki*. She is known for her interdisciplinary engagement with questions of creative and socially just learning and change.

Postcolonial subtexts in Meena Kandasamy's poems

Chandra Prabha Mahawar

Abstract

As the domain of Postcolonial Studies is pushing its boundaries in an increasingly globalized world, its engagement with the Dalit literature is redefining the latter. In twenty first century, the phenomenon of 'Caste' is reconstructing itself and as a result of it, Dalits are experimenting with the activism strategies to counter this change. Dalits today have an easy access to the technology and education, and thus to a wider world. They use the English language as a key to emancipation, which makes them feel more confident and on a par with the rest of world. Today's Dalits, be them the creators of literature or the characters portrayed in that literature, are not just subjected to the subservience, exploitation and injustice but they are vocal and assertive for their right of a dignified, normal life they deserve. Writers such as Ajay Navaria, Yogesh Maitreya, Suraj Yengde, Yashica Dutt and Meena Kandasamy are the 'new face' of Dalit literary activism. They have invented an evolved version of 'resistance' in order to explore and challenge the hegemony.

The present paper attempts to read the Postcolonial implications in a radicalized Dalit literary world, with the main focus on two anthologies by Meena Kandasamy - *Touch* and *Ms Militancy*. In these texts the poet involves in the abovementioned concerns with her intense, sarcastic and dark humour. She reappropriates the Hindu myths and legends by subverting them. The poems pose the question of internal colonization by engaging with the identity of 'Dalit woman' as she is 'twice colonized'. Her poems are the poems of plight, longing, belonging and rebel, which she deals with sheer transparency. The poems are designed with such language usage that bind the readers to revisit the (so far) unquestioned "sacred traditions" and established power structures.

Keywords: Postcolonial, English, Internal colonization, Language, Resistance

Bio-note:

Chandra Prabha Mahawar is a Research Scholar and a Junior Research Fellow at the Department of English, Central University of Rajasthan. She is working on the role of Dalit youth in the transitional phase of contemporary Dalit literary activism.

The Psyche of a Muslim Woman in the Modern World with Special Reference to Leila Aboulela's *Minaret*

Sanaila Ghufraan

Abstract

Minaret (2005) by Leila Aboulela foretells the story of a wealthy Muslim woman from Sudan who is forced into exile in London, Britain after her father is killed in a military coup. This move comes with various challenges, where Najwa discovers herself to be completely alone, rediscovering her religion and finding love in the unknown city. The paper deals with a Muslim woman's struggle of wanting to be a part of the modern society yet holding onto her

newly-discovered faith. It narrates how a previously non-religious woman, finds her faith again and tries to fit herself in an unfamiliar world. She changes herself completely, her mind, body, even her clothes, express her new identity. The paper deals with Najwa's struggle of embracing the veil and how conscious she suddenly becomes of her Muslim identity and how the world perceives her as a Muslim woman. The concept of the veil has been discussed in detail of how the west has perceived it throughout the ages and what its true meaning is. Not only Najwa, but the paper also discusses of the different Muslim women in the novel embrace their religion, with or without the veil. Minaret tries to showcase the reality of Islam and the Islamic lifestyle which is not usually a talking point in the western society, how the author does this, is what the paper tries to discuss. The paper also entails how the author has tried to destroy the stereotypical image of the Islamic veil present in the western society by portraying a Muslim woman, who though falters in her faith, never rejects it, on the contrary, she is always empowered by it.

Keywords: Islam, Veil, Women Empowerment, Hijab, Stereotypes, West.

Bio-note:

Sanaila Ghufraan, a research scholar from the English department of Maulana Azad National Urdu university, She is currently pursuing my research on portrayal of Muslims in literature. She was primarily motivated to take on such a topic after getting highly influenced by Edward Said's Orientalism (1978).

In times of siege- Disguised colonization, ultra-nationalism and changing historiographies

Shruti Roy Muhuri

Abstract

The erasure and re-writing of history and creating a binary between the 'self' and the 'other' were one of the commonly employed discursive methods to legitimize the colonialist vision. Nationalistic fervor in India was shaped by various practices and ideas propagandized during British colonialism. After 73 years of Indian independence, it is well-established now that the Indian Partition (something which led to the despair and destruction of millions of families) happened as a result of the seed of hatred between two religious communities planted by the British. In popular culture, nationally successful movies like *Padmavaat* (that portrays the Muslim ruler Alauddin Khilji almost as a deadly personified beast) and *Tanhaji* (which stirs communal feelings in the audience) are not only ignorant in nature but also 'deliberately' inaccurate. Economic reforms made in the last 6 years (increasing privatization of public sector units etc), benefits the industrialists only, as is evident from the burgeoning wealth and increase in revenue gains for Ambani and Adani group of Industries and were designed to favor the rulers and the upper class, thus further marginalizing the underprivileged. The paper aims to discuss in details how colonial practices regarding historiography during colonial rule in India largely created a wedge between the Hindu and Muslim communities, the legacy of which we have been carrying as demonstrated in riots breaking out and the demolition of the Babri Masjid, and how it helped to shape the exclusionary and communal government's functioning. The paper would focus on how re-inscription of history during Modi regime were put into effect by various methods, like modifying the syllabi of school education or

encouraging the release of films which antagonize Muslims, to suit the 'Hindurashtra' propaganda.

Keywords: Nationalistic fervour Colonial rule in India Historiography Modi regime Marginalisation

Bio-note:

Shruti Roy Muhuri, is a final-year undergraduate student of English Literature in Presidency University, Kolkata. Her interest broadly lies on the areas including Postcolonialism, Marxism, Diasporic Studies, Modern British fiction, LGBTQIA+ literature among other topics. She has presented papers on national and international level conferences on topics ranging from Ethnic Conflicts in Ghana and Gandhian Feminism to importance of passive female characters in *Frankenstein* and consequences of patriarchy in a man's life in Mahesh Dattani's *Dance Like A Man*.

Grief, Mourning and Human-Animal Relationships in Bengali Literature

Swatilekha Maity

Abstract

The relationship of human beings with their companion animals is an area nuanced with a plethora of philosophical, literary discourses and ethical ambivalence. Amongst these narratives, the experience of loss of companion beings holds a significant position in addressing factors like interspecies bonding, communication and mourning. In this paper, I will focus mainly on Tarasankar Bandyopadhyay's *Kalapahar*, Satyajit Ray's *Mr Brown's Cottage* and Syed Mustafa Siraj's *Mariner (Samudrik)*. These stories reflect the possibility of human-animal dialogue, often initiated by the animal characters either with gaze or with a cognisable yet non-verbal communication. In this way, these stories form an important perspective in exploring the consciousness beyond essentially anthropocentric worldview. I will argue that 'animal gaze' in these short stories functions as a crux of the inter-species communication. In my paper, I will attempt to explore how these texts acknowledge and create an articulation of mourning for the loss of animal companions, who are otherwise left unrecognised or neglected, in the context of a shared existence, and animal identities. Seen in this light, this paper will attempt to establish how the 'animal narrative' in these stories articulates a process of transformation from animal subjects to animal individuals.

Keywords: animal gaze; interspecies bonding; mourning; animal subjects

Bio-note:

Swatilekha Maity has done her B.A and M.A in English from the University of Calcutta and completed her M.Phil. in English from Jadavpur University. Currently she is a PhD candidate in the Department of English, Jadavpur University. Her areas of interest include travel writing, Nineteenth Century, the practice of ethics in animal rights, human-animal coexistence in urban landscape and the expressions of human violence toward animals.

‘LOCATING, RELOCATING’: AN EXPLORATION OF INDIAN WOMEN’S CULTURAL IDENTITY IN ROANNA GONSALVES’ *THE PERMANENT RESIDENT*

Anjali

Abstract

The paper explores the ambivalent approach of women characters towards the diasporic identity in Roanna Gonsalves’ *The Permanent Resident* (2016). *The Permanent Resident* is a collection of 16 stories that focuses on the diasporic experience of Indian immigrants in Australia. Diasporic works tracing Indian women immigrant’s experience are often saturated with characters who either seek to re-discover themselves in a new culture or they struggle to hold onto their old cultural identity. Through the examination of women characters in *The Permanent Resident*, the paper proposes that Indian women’s experience is not one dimensional and at times it consists ambivalent meanings to women belonging to different spheres of life. Gonsalves’ through her women characters Sheetal, Aunt Gloria, Mrs. De Souza, and Candy among others presents women who experience different kinds of diasporic sensibilities. These women characters not only try to break away from the rigid traditional customs of their native culture but also from the stereotypical spaces and limitations of the culture of the host land. Drawing insights from gender theory as well as using theories by Bhabha, Appadurai and Clifford about culture, identity and diaspora, the paper focuses on these women’s deliberation and exploration with an identity that is neither defined or nor influenced by the host or homeland’s culture. The paper will also analyze how the bicultural identity implies contradictory meanings to Indian women belonging to different strata within the Indian community.

Keywords: Diaspora, Ambivalence, Resistance, Self-Other, Feminine Identity

Bio-note:

Anjali is a Ph.D. student at Jamia Millia Islamia- Centre for European and Latin American Studies. Her research interests include 20th century Indian literature, 20th century French literature, Modernism, Gender Studies and Post-colonialism.

Economy of the Missing Tribe in Assam during the Colonial Period

Rajshree Pegu

Abstract

The Missing tribe in Assam has been living on an agrarian economy, from the system of ‘jhum’ cultivation or shifting cultivation to the later method of wet cultivation. Being deficient in agrarian surplus, trade has played an important role in the economic life of the Missings. The tribe got the name ‘Miri’, for they act as a channel of communication in the trade activities between the Hillmans and the plains of Assam during the colonial period. For centuries, the tribe occasionally utilizes the trans-Himalayan trade and depended upon the commercial markets or haats. Since the ancient time they carried trade between China and India, due to the advantage of physical similarity with the Chinese people. Far from that, they

were successful in dominating the entire trade among themselves for a long period of time. This paper will study the changing pattern of agriculture of the Mising tribe and the trade activities with their cognate tribes and in the process gives a new understanding of their role as a mediator or go-between.

Keywords: Mising tribe, agriculture, non-agricultural product, trade, markets.

Bio-note:

Rajshree Pegu is M.Phil research scholar in the Department of History, NEHU, Shilong.

RETRACING POSTCOLONIAL ETHOS IN TONI MORRISON'S

THE BLUEST EYE

Jaspreet Kaur

Abstract

Toni Morrison's novel *The Bluest Eye* is a book that confronts colonial ideology based on Eurocentric norms of white aesthetics principles. Through her novel *The Bluest Eye*, Toni Morrison intends to redefine and reinvent the equations and definitions of beautiful and ugly. White aesthetic ideology believes and propagates that white skin is beautiful whereas the black skin is ugly. The biased prejudice towards the African American women is the outcome of their black complexion. They are not only dehumanised and exploited by the white community who is considered the ultimate authority and arbitrator for the social status of women but also their own male community. My intention in this paper is to focus on the sufferings of the African American women where their black complexion is the cause of their desolation, illiteracy, despair, insanity and sexual harassment. The subjectivity of the black women in *The Bluest Eye* is a part of her character as a woman, as a human being, it is not any psychic energy. Their suppression to the authority of white populace and black men is not out of any superiority or inferiority but it is because of the Eurocentric universalism. Toni Morrison has endeavoured to deliver a lucid message relating to the black woman's subjectivity. She has made an attempt to rethink and retrace these established colonial perspectives on what is beautiful and what is ugly. This paper tries to re-examine Toni Morrison's *The Bluest Eye* focusing on those aspects of this book which intend to resist colonial parameters of beauty.

Keywords: African American woman, Post colonialism, Subjectivity, colonial ideology, Eurocentric norms.

Bio-note:

Jaspreet Kaur is a research scholar in the Department of English, Graphic Era Hill University, Dehradun.

SALMAN RUSHDIE'S ATTEMPTS TO CONSOLIDATE POSTCOLONIALITY AND RESIST COLONIALIST MODES OF DISCOURSE: AN IN-DEPTH CRITICAL STUDY BASED ON SELECTED NOVELS

Dr. Yash Deep Singh

Abstract

Renowned Fiction writer Sir Salman Rushdie is one of those daring authors, who have never hesitated to challenge and re-invent established conventional norms. His novels have not merely been creative masterpieces, but have also deftly confronted and resisted Colonialist ideology, perspectives and modes of discourse. His booker winning book *Midnight's Children* was a ground-breaking postcolonial text that re-fashioned Indian English Literature, re-defined Historical Fiction and overhauled literary discourses on India. Through this novel, Rushdie microcosmically projected an alternative postcolonial version of Indian history from an insider's perspective that confronted the colonial notions about India. He even "chutnified" the classicist English Language with the spices of Indian vernaculars and colloquial expressions that resulted in the evolution of an innovative literary jargon with typical Indian aroma. Although such attempts to resist colonialist modes of discourse had earlier been made in India by novelists like RajaRao and G.V. Desani; but it was Rushdie's *Midnight's Children* that opened the floodgates for postcolonial linguistic experimentations with erstwhile anglicized traditional English, with the intention of domesticating it. Rushdie has persistently adhered to his mission of resisting literary colonialism in his later fictional works as well, such as *Shame*, *Haroun and the Sea of Stories*, *The Moor's Last Sigh*, *Shalimar the Clown* and *The Enchantress of Florence*. This paper explores the aforementioned novels by Salman Rushdie, with a special focus on highlighting Rushdie's attempts to liberate postcolonial literature from Anglophonic linguistic shackles and thus subvert colonial indoctrination.

Keywords: Re-writing history, Re-fashioning discourse, Re-inventing language, Consolidating postcoloniality, Subverting colonialist norms.

Bio-note:

Dr. Yash Deep Singh was awarded a Doctorate degree in 2010 by University of Allahabad for his research work on the Narrative Technique in the Novels of Salman Rushdie. He has been teaching English Literature to Under-graduate and Post-graduate students since 2011 and is currently serving at the Department of English, Graphic Era Hill University, Dehradun. He has supervised six M.Phil. Dissertations and three PhD Thesis. He has been participating and presenting papers at several conferences. His area of interest in the literary field includes African-American Literature, Feminism, Postcolonial Literature and Postmodern Literature.

"Where else can I settle now?": Women Refugees and the Nostalgia for Home

Priyanka Bisht

Abstract

The four walls of home gave women a sense of identity and when they were suddenly forced to abandon it, in the wake of the 1947 Partition, one could logically conclude that they were devastated and lost, since the ruin of the 'center' i.e. home, implies the devastation of everything. With this frame of reference, the paper tries to understand the reconstructed definition of 'home' and 'motherland' from the perspective of the women refugees. The study shall try to look into the role played by 'memory' and 'emotions', for example, the feel of every corner of the house, etc., and how it took up a separate space in the minds of these displaced women. There is a tendency to recreate the past in order to satiate their longingness which acts as a resistance to assimilate with their present, thereby questioning the framework of 'time' and logical deduction of the present through reliance on 'memory' and bordered division of the nation.

The paper attempts to critically analyze various short stories such as "Come, Sister Fatima" by Baldev Singh, "Exile" by Jamila Hashmi, "Thirst of Rivers" by Joginder Paul, "Roots" by Ismat Chughtai and "Separated from the Flock" by Syed Mohammad Ashraf to explore the concepts of nostalgia, material memory and identity crisis in women refugees during postcolonial times.

Keywords: Women, Refugees, Postcolonial, Motherland, Memory

Bio-note:

Priyanka Bisht is currently enrolled as a PhD Research Scholar in English at Department of Languages, Christ (Deemed to be) University. She has completed her MPhil and post graduation from Guru Gobind Singh Indraprastha University and her graduation from Jesus and Mary College, Delhi University. Her area of specialization is Partition Literature and Migration Studies. Currently, she is working on her thesis tentatively titled, "Reconfiguration of Spaces in Post-partition Literature". Besides Partition Literature, her areas of interest include Cinematic Studies, Media Studies, Postcolonial Studies, Gender Studies and Popular Fiction.

Towards a postcolonial pedagogy

Dr Durba Basu

Abstract

The onslaught of COVID-19 has veritably turned the world upside down and has necessitated a shift away from in-class teaching worldwide. As teachers around the world, in various socio-economic contexts, negotiate on a daily basis, the challenges of shifting gear to 'remote' teaching, it is pertinent to ask what the implications of this change are for any commitment to postcolonialism. If the object of pedagogy is to transform the student from object to subject, in Paolo Friere's classic formulation, how does the process play out under the current conditions of teaching and learning, which, it seems, are here to stay? Is even the subjectivity of teachers challenged in the prevailing situation? How do metropole and periphery fare in the 'new normal' as far as pedagogy is concerned? Are there both differences and overlaps in how the crisis plays out in the centre and the periphery? I proceed

on the basis of my experience of teaching English literature in a suburban campus, where, as it is, teachers operate within minimal infrastructure and must deal with varying levels of linguistic competence within the student body. What additional challenges are posed by online teaching in such a scenario? How can postcolonial analyses help uncover the geopolitics of teaching and learning in a suburban Indian context? Is a kind of internal colonialism operative as well? What larger implications does this have for the teaching of literature in particular, and pedagogy in general? In other words, what does a thoroughgoing postcolonial pedagogy under these circumstances look like?

Keywords: pedagogy, postcolonial pedagogy, geopolitics

Bio-note:

Dr Durba Basu earned her BA degree from Bethune College, University of Calcutta, her MA degree from Jadavpur University, and her PhD from New York University, USA. Her doctoral research dealt with linguistic issues in colonial Bengal. Her interests include postcolonial literatures and cultures, history of the book, modernisms and modernities, translation, and photography with an emphasis on South Asia. She knows seven languages, and is an active translator. Her English translation of one of Syed Mujtaba Ali's short stories is forthcoming from Jadavpur University Press. She has written and photographed for *Jara Parijaye*, a Bengali travel magazine. She reviews books for *The Telegraph*.

Rohingya Refugees Crisis: A case study through the lens of postnationalism and postcolonialism

Saheen Sareen

Abstract

Postnationalism is a process by which nation states and national identities lose their importance relative to supranational and global entities. It is not essentially antithetic to nationalism rather talks about a broader spectrum of internationalization. Globalisation has reduced national boundaries in terms of trade, culture, movement of people thus diluting the earlier predefined absolute notions of nationalities. At the same time socio-political power is partially transferred from national authorities to supranational entities like UN, NATO, EU etc. National identities still remain intact like holding the nation's passport to citizenship but certainly the boundaries are being pushed to a more inclusive postnational world.

The Rohingya refugee crisis particularly catches our attention while studying it from a postnational perspective. In 2017 vast majority of ethnic Rohingyas were displaced and became refugees as a result of genocide. The refugee crisis resulted in the largest human exodus in Asia since the Vietnam war. The Rohingyas have been termed as the "world's most persecuted minority" by UN Secretary General. The U.N called it as a "textbook example of ethnic cleansing". Majority of the refugees have taken shelter in refugee camps set up at Cox's Bazaar, Bangladesh being the host country providing humanitarian assistance to the refugees.

When the world is driving towards an all-inclusive globalized societies, genocides like this are a stark reminder of anti-postnational majoritarian dictator regimes still existing. What

should be the attitude of the host country receiving influx of distressed refugees is the biggest challenge which questions notions of water-tight boundaries of nation states. Should these people be absorbed within the local population or deported to their country of origin gives sleepless nights to policymakers around the world. How to engage in diffusing absolute boundaries of culture, ethnicity, language, nationality and move towards a more diffused societies needs to be addressed by propounders of postnationalism.

societies in post-independent era. Myanmar is no different, being subjected to more than a century of British Imperialism. The struggle for democracy has been widely contested between advocates of democracy and military dictators in Myanmar(former Burma) since centuries.And this has led to vote-bank identity politics based on ethnicity by contesting parties resulting in polarization of society creating factions. In a way the polarization of society along ethnic lines is evident since colonial times. Postcolonialism which studies cultural legacy of colonialism finds relevance here.

The paper shall attempt at discussing the nuances of colonial legacy and postnational tendencies through the lens of *Azeem Ibrahim's "The Rohingyas:Inside Myanmar's Hidden Genocide"* and *Francis Wade's Myanmar's Enemy Within:Buddhist Violence and the Making of a Muslim 'Other'*.

Keywords: postcolonialism, postnationalism, Refugees.

Bio-note:

Saheen Sareen is a research scholar at Guru Ghasidas University, Chattisgarh.

A Macabre Decay of the Human Body: A Study of Select Black Death Paintings

Jane Mary Joseph and K.C. Lalthlamuani

Abstract

The horror of the human experience during the Black Death was captured by artists in their paintings. As opposed to the art that existed for centuries before the plague, the Black Death paintings presented grotesque images of the human body which became the primary site of suffering. From the dark motifs of people helplessly witnessing their bodies decay to skeletons ruling over the living, artists offered a macabre eye to view the lived experiences of the pandemic through art. The grotesque is evident not only in the effects of the plague on the physical body but also on the human mind. Many abandoned their families who were infected by the disease for fear of contracting it. The apocalyptic nature adopted in these works posits a marked departure in the perception of religion from the times before the plague hit Europe. The pandemic, which appeared to be the devil's slaughter, led to a general disillusionment with religion. The beliefs that Christianity formed the centre of human existence and that it triumphed over death were overturned with the advent of the plague. The artists brought to life these grim sights around them. The gradual decaying of the bodies of one's neighbours, the streets filled with corpses, and the victory death had over life occupied the canvases, thus providing evidence for posterity on how the pandemic caused decay of the human body, and through it, the breaking down of established orders and belief systems.

Keywords: Religion, Death, Black Paintings

Bio-note:

Jane Mary Joseph is a Research Scholar pursuing Ph.D in the Department of English, Mizoram University. K.C. Lalthlamuani is a Professor and currently the Head, Department of English, Mizoram University.

Language: An Expression of Intrinsic Culture through Indian writings

Kirti Prakash Sangole

Abstract

Understanding, valuing and exploring culture is the freedom of the human society. This culture is always unique and accepting the culture is the sole responsibility of the individual. One cannot deny the cultural expression as doing so one limits from self-expression. Oxford defining culture explains understanding the values, attitude and beliefs. This culture defines the identity of the individual and all the cultural groups are unique in its sense. The observable cultural forms include the food, religion, ethics related to religion, clothing, and celebrations of festive and language. This cultural heritage creates a sense of bonding because of which a particular class of society feels oneness. This ethnicity can be intrinsic and extrinsic in nature. The expression of the culture through the language always grants the uniqueness of expression and for same reasons many society look forward to follow their cultural identity through the language. Language now has become one of the important factors to keep alive the ethics of the particular society. The study of the language from the society point of view becomes important as it is the carrier of heritage. With the process of colonisation and human migration the identity and the minor considered languages are suppressed. Many Indian writers gave importance to language during the process of writing (plays/ novels/poetry) so that the ethnicity of the society can be maintained. This also makes the reader and audience to feel solidarity and connected. The use of language can be effectively seen in all genera and drama is no exception to it. After the post-colonisation many Indian writers came forward for presenting the conditions of the country through their writings which can be rustic at times. The themes and the use of the vernacular language give much insight of human society.

Keywords: Language, Culture, Heritage, Post-colonisation, Drama.

Bio-note:

Kirti Prakash Sangole from Aurangabad, Maharashtra. He has completed his education (Masters in English Literature) from Dr. Babasaheb Ambedkar Marathwada University, Aurangabad and currently pursuing his PhD in English Literature. The major focus of his study is Indian Drama with much emphasis on Theatre culture which is one of the traditional cultures to be followed in the country since ages to promote and develop the societies. Currently working with Marathwada Institute of Technology, Aurangabad

Nehru's Idea on Geo-Politics: Reflections on the Indo-China Relations

Ripima Narzary

Abstract

India since its independence had thrice been in full-fledged war and once it has been in a major border skirmish with its neighbouring state. However, among these incident one which entirely changed the face and vision of Indian foreign policy and its outlook about the geo-political considerations was the war of 1965 also famous as the Sino-Indian War. There have been various interpretations and myth centring round the war. However, the actual evaluation and diagnosis of the war for a long point of time and even till today remains still a dark mystery its reason remains for the unavailability of the records for the period to the public. This has resulted in anecdotal accounts and mutually contradictory versions which one comes across while understanding the war of 1965. Where on the one hand scholars like Neville Maxwell and his books 'India's China War' takes a pro-Chinese stand and blames India for the historic debacle; on the other hand, strategist scholars like Lt-Gen. Kaul's 'The Untold Story' and Mullik's 'Chinese Betrayal' gives a complete diametrically opposite stand point of the war. The process of understanding is further complicated by the fact that most of the authors had been either relying on their own memories or the memories of others who had given them the information's. The present paper is an attempt to move deeper in the analysis of the events and try to find out what compulsions and obligations were playing in the policy making of Nehru which led India to move ahead in the War and in find to really look out what policy Beijing adopted that ultimately led to the so called Himalayan Blunder.

Keywords: Indian foreign policy, Jawaharlal Nehru, war, indo-china relations, politics.

Bio-note:

Ripima Narzary, Currently pursuing 2nd year PhD in the department of political science under Gauhati University. She is currently working on the subject of Rural Development as her PhD thesis and she has keen interest on India's foreign policy and international politics and have written and published many papers on that subject. She has attended many seminars both National and International and workshops, symposium. She taught M.A student in Gauhati University as a part requirement for PhD degree and also taught in Bengtol college as a substitute teacher.

A Feminist Reading of Buchi Emecheta's *The Joys of Motherhood*

Sampurna Bora

Abstract

While times after colonization is hard for the ones who are being colonized, it is particularly harder for the women within the colonized lot who are faced with the dual challenge of standing up to the gender stereotypes within their own community along with them dealing with the horrors of colonization. *The Joys of Motherhood* by Buchi Emecheta, set in British colony of Nigeria, chronicles the life of Nnu Ego, an Ibo woman who had to succumb to the societal expectations of the ability to conceive and rear children which were considered the

sole function of women. Initially unsuccessful in conceiving, but later after spending her entire life dedicated to nine children when Nnu Ego is abandoned by her children and left alone to die, the “joy” in the title of the novel becomes ironical. This paper aims to study how the worth of Ibo women during those times were measured based only on their ability to give birth and raise their children. In this regard this paper will attempt a feminist analysis of the text. It will also study if there were any joy for Nnu Ego in her motherhood or if her dream of being a mother was just a dream rooted in the cultural expectations of Ibo society, where motherhood is nothing but a yardstick to test a woman’s worth, self-esteem as well as public status.

Keywords: Colonization, Gender stereotypes, Motherhood.

Bio-note:

Sampurna Bora is student of M.A. in English, Dibrugarh University, Assam.

Nation and the Narratives of Violence

Sheetal Balyan

Abstract

Post colonialism is not restricted to the aftermath of colonialism. Before entering into post colonialism and neo colonialism there is an imagined space that negotiates identities, worlds and languages. Covid 19 may have given us an opportunity to connect to the world from every nook and corner but connecting is far from gaining an identity and space. The issues of space and identity are secondary. It is rather more important to be able to connect with one’s own culture and diversity. This does not resolve the negotiations that the regional writers and languages have to go through. There are translated memories and experiences and generations that bear the brunt of the violence that took place years ago. The answer to that violence is not non-violence. The existence of third space or world is not enough anymore. To begin with, the writers in the north east region (North East India) have to justify the use of English in writing. The dilemma faced by these writers over the use of the language is equally and sometimes more important than the content. For them the content is as important as the language. They are not only using language as a tool to resist but also as a tool to gain access to the world outside their immediate worlds. However, a lot is lost during this translation of experiences and words. It is this battle of crossing over that needs to be recognised first. Violence at the level of expression needs to be addressed before physical and psychological.

Keywords: Narratives, Nation, Violence

Bio-note:

Sheetal Balyan. research scholar pursuing PhD from Guru Gobind Singh Indraprastha University, New Delhi. Violence and its trajectories, various forms of violence like violence at the level of psyche, physical, social, economic are part of her research

Overtaking the Empire: A Postcolonial Surveillance of the Curious Subaltern Figure of the Mail-Runner

Sparsha Barman

Abstract

It was probably in the mid-nineteenth century that British India witnessed unprecedented administrative overhauling. With the transfer of power after the Sepoy Mutiny of 1857, the Raj realized the importance of ensuring seamless administrative network of communication within its empire with London as its epicentre; in the process, this ensured the slow hijacking/otherising of the native traditions, to exercise a cultural hegemony, thus kindling the incipience of the colonial project in the Indian subcontinent. The traditional use of mail-runners was one of such practices to be offloaded.

This paper would argue that the mail-runner can be viewed, in postcolonial discourse, as a classic subaltern figure, with references to the poem '*Runner*' by Sukanta Bhattacharya and the short story '*Daak Harkara*' by Tarasanker Bandyopadhyay.

Runners were those who, under provincial postal services, would run across long distances to deliver mail. Most of these postal services were absorbed into the Imperial Post Office of India in 1853 and hence, runners came to be in the Raj's paycheque, yet carried letters and documents that were 'seditious' and 'stigmatising'. In 1860s all parallel and indigenous postal services were abolished, and the runners were altogether replaced with British-owned transport services. The runners were forced underground but continued relaying anti-British communications between several nationalist groups across the country, transgressing communication channels and spaces reserved for the Empire. The subversive nature of their work threw them into circumstances of unimaginable risk, and yet, their voices and words have been ironed out by colonial and much of postcolonial historiography. Being at the periphery of both the colonial economy and social ecology, the runners have been doubly silenced, in language and history. This paper endeavours to speak to the muffled legacy of this curious guild of 'precolonial postmen'

Keywords: Mail-runner, 19th century.

Bio-note:

Sparsha Barman studies English literature at Presidency University, Kolkata. He has so far developed two commercial websites and has been majorly responsible for developing the website All About Ambedkar (<https://www.allaboutambedkaronline.com/>). His research interests include classical mythology, Biblical Studies, and Renaissance art and literature. He is a music, photography, and art enthusiast. He was involved in an independent project documenting the history of Murshidabad through folklores and local legends.

Migration, Refuge and Creation of 'Home': A Reading of *From Valley to Valley*

Abantika Dev Ray

Abstract

The Partition of 1947 changed the history of the Indian subcontinent in unprecedented ways. It freed people from colonial clutches and also added to the string of woes for people on both sides of the border. The loss of 'home', forced migration and displacement became eternally etched in their postcolonial experience. These experiences of people in the Indian subcontinent, as Urvashi Butalia mentions in *The Other Side of Silence*, "... exist(s) privately in the stories told and retold inside so many households in India and Pakistan." In my paper, I shall consider stories of the eastern side of the border. Here, loss of identity and the starkness of belonging nowhere became extremely important markers of postcolonial crisis, which people tried to alleviate by rediscovering their lost identity primarily through their renewed search for 'home'. Thus finding and building a 'home' became the settler citizens' means of fighting the loss of it.

My paper will deal with *From Valley to Valley*, a translation by Gayetri Bhattacharjee, of Dipak Kumar Barkakati's *Upatyakar Para Upatyakalai*. This paper will explore Kalikishore Dutta's recreation of his identity, as he rebuilds his life and 'home' in postcolonial India, having escaped with his family from erstwhile East Pakistan. It will also focus on the trajectory of Kalikishore's crises as his status changes in a day from that of landed gentry to a 'refugee' in a camp at Badarpur, Assam, and then again as a settler who adjusts to the new land.

Keywords: migration, settler, identity crisis, postcolonial experience, home.

Bio-note:

Abantika Dev Ray completed her Masters and MPhil in English from Jadavpur University, Kolkata and is currently pursuing PhD in English at Assam University, Silchar.

Overcoming Enframing in Shakespeare: Reading Dev Virahsawmy's *Toufann*

Nabanita Karanjai

Abstract

The concept of "Enframing" refers to the way beings and entities are ordered in a way so as to serve certain ends. In his 1954 work titled "The Question Concerning Technology", Martin Heidegger puts forward the idea of enframing, where he argues that we now view nature, and increasingly human beings too, only technologically — that is, we see nature and people only as raw material for technical operations. Heidegger seeks to illuminate this phenomenon and to find a way of thinking by which we might be saved from its controlling power, to which, he believes, modern civilization both in the communist East and the democratic West has been shackled.

In his play *The Tempest*, we see William Shakespeare create a protagonist who puts forward all his “high charms” to seek redressal for his wrongs, and at the same time treats both human beings and nature around himself as means to seek his ends. From the very beginning of the play, Prospero emerges as the most central and most powerful character. He manipulates nature and orchestrates a storm to shipwreck his enemies, puts Miranda to sleep (1:2:185-186) and then summons Ariel to do his bidding. His actions enframe all the characters of the play to the use of his “magical art”, so much so that the very action of the play is dependent on the use of his art.

Dev Virahsawmy’s *Toufann*, on the other hand, shows a different outcome of the application of Prospero’s “high charms”. The Mauritian Fantasy shows how Prospero is outwitted because of his obsessive control of his magic and how Virahsawmy proposes an alternative reading of the situation by re-reading Shakespeare in the post-colonial and technological context. The revealing of the overcoming of Shakespearean enframing is thus the focus of my paper.

Keywords: Heidegger, Shakespeare, enframing, post-colonial

Bio-note:

Nabanita Karanjai is research scholar at Bankura University.

Re-Thinking Feminism: A Postcolonial Reading of Kamala Das’s Poems

Tasnova Sarmin

Abstract

Kamala Das (31 March 1934- 31 May 2009) is a renowned name of the Postcolonial Literatures of Indian Writing in English. Her writings, poetry, in particular, can be seen as a critique of the hegemonic and oppressive patriarchal structures of power. The best expression of feminine sensibility and its suppression in a male-dominated society can be found in her works. But the attitude of the poet in most of her poems is conspicuously proactive as opposed to the reactive attitude of mainstream feminists. She also talks about the Double imprisonment of women by the colonizers and even after the restrictions of the colonizers are over, women are still facing the same in this patriarchal society. Escapism from these bonds and oppressed life is reflected in her poems through her rebellious act against colonizers and the patriarchal society simultaneously, use and support of a hybrid language instead of English language and Indian languages, writing in a Third Space, call for the freedom of speech and act, rebellion against the set traditions. This paper aims to explore the poet’s post-colonial attitude towards these issues under the shade of feminism.

Keywords: Kamala Das, Indian Writing in English, Feminism, Language, Patriarchy, Postcolonial Study.

Bio-note:

Tasnova Sarmin, is pursuing M.A. in English, in the Department of English, Visva-Bharati University, Santiniketan. She has also completed her graduation in the same subject from Visva Bharati University. She has presented papers at conference and seminar.

The Quest to Reclaim the Lost Status of Hijras in India: A Reading of Living Smile Vidya's *I Am Vidya: A Transgender's Journey* and A. Revathi's *The Truth About Me: A Hijra Life Story*

Pratishi Hazarika

Abstract

In precolonial India, a culture of gender and sexual fluidity flourished in society, attributing dignified positions to hijras. However, the situation deteriorated when the British colonial rulers forced their ideologies about heteronormativity and gender binary upon the subjects. This was achieved through the implementation of laws, such as Section 377 of the Indian Penal Code of 1861 and the Criminal Tribes Act of 1871 that marginalized the hijra community. In contemporary India, the echoes of the colonial regulation of hijras remain prevalent.

This paper aims to interrogate the systems of domination within the terrains of gender and sexuality that leads to the subordination of the hijra community, and justifies the violence (physical/mental) against them. It shall also examine the systematic and systemic disenfranchisement of hijras and their elimination from the narratives of the nation, as depicted in the transgender autobiographies, *I Am Vidya: A Transgender's Journey* by Living Smile Vidya (2007) and *The Truth About Me: A Hijra Life Story* by A. Revathi (2010). In the former text, the personal experiences of oppression of the writer, as a Dalit and trans woman shall be discussed. Vidya is victimized by the postcolonial ideology of gender conformity and heteronormativity that compels her to be associated with the hijra community. Further, in A. Revathi's text, the focus would be on the lack of legal rights for hijras, particularly employment opportunities and how they are relegated to sex work and begging that amplifies the violence against their community. These autobiographies contribute to the identity politics of transgender individuals in postcolonial India, as the writers strive to abolish stereotypes and demand for their right to freedom and equality. The methodology of close reading shall be combined with the postcolonial and feminist approach, to conduct the study.

Keywords: Postcolonial India, Hijra Identity, Masculinity, Heteronormativity, Gender Violence, Transgender Rights

Bio-note:

Pratishi Hazarika is currently a Ph.D. scholar in the Department of English at Tezpur University, Assam. Her discipline of study is English Literature and the title of her working thesis is *A Study of Queer Sexualities and "Non-Normative" Desires in American Contemporary Young Adult Fiction*. Her research interest is in the areas of Gender and Sexuality Studies, Queer Theory, Queer Studies and Young Adult Literature. She has pursued her Bachelor of Arts Degree (English Honours) and Masters Degree in English Literature from the University of Delhi.

Paradigm Shift in Indian English Writings: A Postcolonial Critique

Richa Bijalwan

Abstract

In modern times an enormous change in the writings of Indian English writers has been observed. Conventional themes are obsolete today and today's writings are more ground-breaking as well as contributing a new approach to the new generation. A range of themes such as marginalization, diasporic experiences, identity quest, breaking the norms and feminist writings to protest against patriarchal structure, subaltern literature and postcolonial element in writing have been emerging in the works of contemporary writers. The fictional writings of many of the postcolonial writers also register a marked shift. Instead of informing a typical Indian cultural background and traditional Indian cultural ethos, their works exhibit global concerns through the presentation of multicultural reality. The changed nature of their concerns has resulted in their growing readership. In place of the presentation of typical Indian socio-cultural background and typography, these writers concentrate on different forms of life concerning various cultures. Postcolonial perception has also influenced the critical and the creative aspects of Indian English fiction. Contemporary writers who belong to previously colonized nations, mainly India, discover forms of life that existed during the British rule and also express the changes which occur after colonial regime. They also reveal the conditions and atrocities faced by the people of colonial India as well as their subjugated position as something natural and transcendental. These writers also introduce the theme of power and politics in their works as well as they expose the true condition of marginalized section of India even after the end of political imperialism.

Keywords: Marginalization, Diasporic Experience, Identity Crisis, Postcolonial Element.

Bio-note:

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Power Politics, Quest for Identity and Assimilation in Post Colonialism: A Study of Peter Carey's *Jack Maggs*

Navdeep Kaur

Abstract

Australian settlement is most important in post-colonialism and has deep effect on culture and literature of Australia. After colonialism aboriginals start re-writing history of Australia. Australian settlement has the feature of re-writing of history, especially for the Aboriginal population as their histories have mostly been erased. Most of the Australian writers talk about colonialism and its effects. Peter Carey is one of the major novelists who not only write on colonialism but also about Australian settlement and its effects of society and people. His *Jack Maggs* is an important novel in the section as it traces the life history of Jack Maggs, a convict who gets transported to England for a petty crime. The novel discusses his struggle to reconnect with his homeland. It is writing back of Charles Dickens's *Great*

Expectations. When Maggs returns back to England he sees that everything is changed and the changed London is not ready to accept him, though the old London was not different. But he kept on trying to find his roots. The present work focuses on the Jack Maggs' search for identity in his imaginary homeland and how he gets one only after its assimilation of his new world. The work also discusses the politics prevalent at different level of society and system to get what they want.

Keywords: Colonialism, Histories, Identity, Australian, Aboriginal.

Bio-note:

Navdeep Kaur is research scholar at Akal University, Punjab, India.

Interrogating the Imperialist Nostalgia in William Dalrymple's *CITY of DJINNS: A YEAR in DELHI*

Sangita Das

Abstract

"Travel literature is one of the most important vehicles of colonial representation" wrote Bill Ashcroft in "The Empire Writes Back". A travel is a journeying that entails the encountering of difference and otherness, a confrontation or negotiation between alterity and identity, difference and similarity. All through the journeying in and reporting of Delhi by William Dalrymple in "City of Djinns: A Year in Delhi", there is the 'creation of self' through a dialogic encounter where the historian, traveler, archivist, ethnographer and journalist in him begins to decode and recode a 'land' through his gaze and writing; a land which his forefathers had once colonized. This introduces an unequal power relation of any dialogic interchange between the 'observer' who is in 'power' and the 'observed' who is 'in-trap'.

Dalrymple's maiden visit to India attracted him to the social and cultural milieu of the 'post-colonial' India. The author's interest in British India, rather than India itself, even predates his journey to the country. His descriptive reporting of Delhi betrays an 'Imperialist Nostalgia' (Renato Ronaldo) and a superior approach to perpetuate the colonial ideology of British benevolence and superiority.

In this paper I would make an attempt to explore the selective and non-objective reporting by Dalrymple, his interviews of selective people which express the authorial intention to reconstruct a narrative of the Empire's past glory and not the rich cultural past of Delhi. The stereotypical representation of India in Western travel texts still exist and it is through colonial nostalgia that Western travel writers of the post colonial era perpetuate the colonial ideology of British benevolence and superiority.

Keywords: Travel Writing, History, Colonial Ideology, Power relation, India.

Bio-note:

Smt Sangita Das is an assistant professor in English in Indas Mahavidyalaya affiliated to the University of Bankura. She has more than five years of teaching experience. She is a post

graduate of Calcutta University through Presidency College. Her m.phil thesis is on Black American Women Literature in which she researched on Toni Morrison's novels. She has presented papers in International Conferences. Her area of interest includes British literature, post colonial studies, memory studies.

Nativism, Ethnicity and Indigenous culture: An analysis of Easterine Kire's *Son of the Thunder Cloud* and Mamang Dai's *The Legends of Pensam*

Gracy Samjetsabam

Abstract

In an era of globalization, the expression of the native perceptions matters more than just the divide of the East, West, North or South. Each culture has its native beginnings and throughout history, with changing times culture too experiences the native modernity that each idea of modernity time brings across the globe. Works of literature whether European or American are essentially nativist and their becoming great works of literature are the results of the worldwide appreciation of the elevating qualities in their native culture by other cultures. In defence of the native or the local, returning to and working on the revival and perpetuation of the indigenous culture is to reject elitism or domination in culture. This paper attempts to analyse the reactions to acculturation or elitism through expressions of ethnicity, nativism and indigenous culture in the novels of two postcolonial Indian English writers from North East India. The novels are *Son of the Thunder Cloud* by Easterine Kire and *The Legends of Pensam* by Mamang Dai. The novels are a re-imagining on their native cultures. Kire comes from the state of Nagaland and Dai from Arunachal Pradesh, and they anchor their stories in the age-old folktales and belief systems of their communities and makes an effort to stand up and tell of their ethnic and cultural innate ideas for the present generation as a need of the time. At the same time, their works contribute to the functions that such literary movements or literature universally play on the linguistic experimentations or in the elevation of the philosophical or ethical or spiritual in the times we live in.

Keywords: Postcolonial writings, Nativism, Ethnicity, Indigenous culture, Indian English Writings

Bio-note:

Gracy Samjetsabam is a research scholar at the Manipal Institute of Communication (MIC), Manipal Academy of Higher Education (MAHE), Manipal, Karnataka. She also teaches English Literature and Communication Skills in English as a Guest Faculty at the Department of Humanities, Manipal Institute of Technology (MIT), MAHE, Manipal. Her area of interest includes Indian Writings in English, Postcolonial Studies, Cultural Studies, Gender Studies, Comparative Literature, World Literature and Communication Skills.

Reworking the Body: The *Hyd-ing* of Jekyll in Stevenson's novella

Shatarupa Mishra

Abstract

Body is a site where colonial discourse critiques itself. In the backdrop of the innumerable human lives lost owing to the current pandemic, the body further becomes a symbol of critical posthumanism. The pictures of the virus acquire a celebrity status, being reflected by print and electronic media alike as something that has successfully 'othered' the human body, though it needs the latter for multiplying. Reading a text in the light of these shifts is significant for postcolonial theory as the concept of 'boundary' between the human and the non-human is problematized by a new dialogue between anthropocentrism and biocentrism. The paper aims to highlight how the tactic of 'strategic essentialism' (Spivak) is turned on itself while the idea of 'human' is distorted by a chemical in R. L. Stevenson's 'Strange Case of Dr. Jekyll and Mr. Hyde.' Monstrosity exists on the borders precisely to question the 'human' and point towards the 'post-human.' The novella has a strictly London setting and English characters. Nevertheless, it betrays colonial attitudes pointing to the fact that the language of empire is insidious. And if we understand 'empire' as being suggestive of the supremacy of humans, we reach an altogether new level in evolutionary epistemology. Jekyll's hand is depicted as "large, firm, white and comely." In contrast, Hyde's hand is "lean, corded, knuckly, of a dusky pallor and thickly shaded with a swart growth of hair." In addition to the obvious colonial underpinnings of the descriptions, set notions of health and disease are complicated as the story reaches its climax: Jekyll's 'languid weakness' and 'horror of his other self'.

Keywords: Body, Critical Posthumanism, Strategic Essentialism, Anthropocentrism, Empire, Evolutionary Epistemology, Colonial Underpinnings, Disease.

Bio-note:

Shatarupa Mishra is an Assistant Professor of English at Govt. Women's College, Bhawanipatna, Odisha. She serves as the Superintendent of the Women's Hostel of her college and is the Co-Ordinator of the Language Laboratory. She has an MA in English from the University of Hyderabad. She was awarded the Sarojini Naidu Memorial Trust Gold Medal by the university in 2010. Her research interests include postcolonial ecocriticism, posthumanism and chaos theory, among others. Her short story titled 'Creation' is published as part of an e-book: *Esmeralda's Hair and Other Stories*

Confronting Stereotypes and Re-fabricating Migrant Identities In Chitra Banerjee Divakaruni's *Unknown Errors of Our Lives*

Smt. Debalina Sengupta

Abstract

Identity establishes self-hood, it gives recognition to the place one belongs to, the culture they inherit from their own land as well as to transmit them into the next generations settled elsewhere. Identity incorporates a cause-effect relationship which fluctuates every time. Here

neither the body nor the mind can keep control over each other, rather it is the distinct selfhood embodying memory, desire, pain and suffering that keeps them moving forward to their desired goal. Invasion and penchant for establishing colony therefore opened a new arena for mixing and extending the concept of civilisation and enlightenment to the backward savages had given birth to a lot of chaos including hybridity, mix-breeding, racism and cultural negativism. Gender as a tool of discrimination suppresses women within some petty peripheral roles of domesticity. The males form certain law of recognition which the women need to abide by. If she resists or rebels against such inhuman domination, she will be considered 'fallen', 'characterless' or 'witch' against whom the entire humanity will stand up to get her punished. The female migrants, in the works of Chitra Divakaruni also get victimised by this 'double colonisation'; first by the patriarchy and second by their minority complex in an alien place of settlement and in her second collection of short stories, *Unknown Errors of Our Lives* (2001) therefore I would like to focus on the struggle where the immigrant females strive to escape that chained imprisonment of the third space with potential determinism and positive energy of assimilation.

Keywords: Assimilation, diaspora, hybridity, identity-crisis, patriarchy etc.

Bio-note:

Smt. Debalina Sengupta is an Assistant Professor in English, Sarojini Naidu College for Women, Dumdum, Kolkata, India.

Work Life Balance and Women: A Study of Working Women

Shagufta Ali

Abstract

Dual career family is the need of the hour, participation of women in workforce has been increased which creates challenges for them to balance work and family responsibilities. The situation becomes more complicated in stereotype societies especially in sub-urban and rural areas because of domestic rules, religious norms and cultural values. This study aims to explore different influencing factors on women's work and family obligations.

The study explores different influencing factors on women's work and family roles. The study helped to analyse data challenges faced by working women to achieve work life balance as well as to have an insight about some of the techniques and effective strategies they use to balance work and family roles.

The result shows that among other motivational drivers their own career, achieving work life balance is one of the most significant ones. Lack of insufficient time, gender bias, social and cultural norms as well as family responsibilities are most significant challenges women face to achieve balance. Strategic planning, organizing and delegating are the most effective strategies women use to cope with competing roles of work and family.

Keywords: Gender, Working Women, Work life Balance, Social Values, Cultural Norms.

Bio-note:

Shagufta Ali, Research scholar at Amity Business School, Amity University, Lucknow.

La casa de papel and Bella Ciao: A Contemporary Story of Resistance

Sudipta Dutta

Abstract

As they generally undergo less censorship barriers, certain popular international OTT platforms are usually braver than television channels in terms of the contents they choose to showcase. When Netflix placed a not-so-successful Spanish TV series *La casa de papel* aka *Money Heist* in their basic catalogue, they did not even think that via their platform, the show will end up becoming one of the most popular shows ever made. The concept is not very mainstream and the original language too is not English but the heist crime drama cooked with the critical themes of resistance, communism and queer politics, where the robbers in fact, “Defy the system” proved to be a delicacy which was tasted and adored tremendously by the population living even under far-right, neo-liberal or imperial regimes. It has become more than a TV series; it has become a statement and an emotion to its audience. This paper will pick out and analyse the factors which have made this success possible and what are the outcomes of the bonanza. A section of the paper specially focuses on the song *Bella Ciao*, which has its history rooted in the late 19th Century North Italy and is rejuvenated with intensive care in the show. The paper frequently refers to notable literary text and leftist theories to test if the series qualifies as a resistance narrative.

Keywords: Red Jumpsuits with Dali Masks, *Bella Ciao*, the Professor, Queer Politics International Television, *La casa de papel*, State and Armed Revolution, Resistance Narrative, popular shows in OTTs.

Bio-note:

Sudipta Dutta is a student of English Literature and Language, currently pursuing his Masters from West Bengal State University. His areas of research interest include- partition literature in India, gender, caste, culture and folklore.

Madness of the East: Demystifying the Colonialist Perspective on Frank Swettenham and Hugh Clifford’s “Amok”

Foong Soon Seng & Gheeta Chandran

Abstract

In Edward Said’s *Orientalism*, the colonialist’s biased depictions of the East as a backward, chaotic and barbaric place are debunked. The exercise of power over the Orient is relentlessly maintained through a set of dichotomies, namely civilized/savage, reason/emotional and so on. Hence, the representations of the Orient as savages in the colonialist discourse are in

support of the act of colonisation in the East. Under the colonialist discourse, the portrayal of the natives as partial human beings is thus established to maintain the western superiority. In other words, the natives are often being associated with negative connotations in both written and spoken colonialist discourses. Hence, the present study aims to re-examine the concept of amok through Hugh Clifford's *In Court and Kampong* and Sir Frank Athelstane Swettenham's *Malay Sketches*. The definition of amok syndrome, a cultural phenomenon habitually found in the East, is characterised by a sudden violent outburst from a person that is caused by an insult. Both Clifford and Swettenham were British colonial officers based in Peninsula Malaya and they have recorded their experiences in a series of sketches based on the Malay characters they have encountered during their stay in this Eastern soil. In these series of sketches, the homogenization of native Malays as prone to the culture-bound syndrome, namely amok is shown via Clifford's "The Amok of Dato Kaya Biji Derja" and Swettenham's "Amok". The association of the amok syndrome in the Malay culture by the British colonialist officers creates the biased perceptions and stereotypes that only the Malays are prone to this mental disorder due to the infrequent occurrences of this malady among the non-Malays in the colonialist texts. As this homicidal mania is typically associated to Malay men, the present study aims to demystify the colonialists' facile generalisation of the culture-bound syndrome in the written discourse.

Keywords: Colonialist Discourse, Madness, Amok, Culture-Bound Syndrome, Malay Peninsula

Bio-Note:

Foong Soon Seng is currently a PhD student at the Faculty of Arts and Social Sciences, University of Malaya. He is also a lecturer in the Department of Languages and Linguistics, Universiti Tunku Abdul Rahman (Kampar Campus) Perak. His research interests include Feminist Writings (Women's Studies), Colonial & Post-Colonial Literature, and Malaysian Literature in English.

Gheeta Chandran obtained her degree in B.A (Hons) Literature in English (UKM) and M.A Postcolonial Literature in English (UKM). She is currently serving as a lecturer in the Department of Languages and Linguistics, Universiti Tunku Abdul Rahman, Perak. She is interested in Colonial and Postcolonial Literature, Diasporic Issues, Mythologies and Folklores and Malaysian Literature in English based research and projects.

Nation as a Narrative in R. K. Narayan's Novels **Ramyabrata Chakraborty**

Abstract

Indian literature and the idea of nation cannot be separated in any discourse of the genre. In writing his novels R.K. Narayan throughout remains preoccupied with the treatment of social and national issues. He was born and grown up in a period when cultural hybridization was already institutionalized in the Indian Sub-Continent. Like other Indian writers in English, such as Raja Rao and Mulk Raj Anand, R. K. Narayan is seen to scrutinize the Indian society continually under change due to the colonial rule and its consequence—the issues of nation and nationhood. His fiction imbibes the quintessence of Indian nationalism in general and idea of nation in particular. Functioning as a socio-cultural discourse, the contemporary Indian nationalist novel calls attention to the linguistic and narrative structure, and also to its

fictionality, in order to examine the problematic relationship between fiction and reality. So, Narayan employs self-reflexive narrative in his novels. All these novels, though written both in a European form (novel) and in a European language (English), resist the totalizing Eurocentric, novel tradition, and validate cultural and national experiences of pre-independence and post-independence India. He is deeply entrenched in the nation and nationhood which is rendered clearer once one witnesses the originality of the texts, the attitude of characters, the ideals of the protagonists or the reactions of the Malgudians in a particular situation or a context. A reading of his novels unleashes the spontaneous flow of nationalistic views of the writer. His novels offer us an insight into the great theoretical doctrine of nation and nationalism. Keeping these in view, the present paper tries to investigate Narayan's Novels from nationalistic point of view.

Keywords: R. K. Narayan, nation, nationhood, nationalism, Indian English fiction.

Bio-Note:

Dr. Ramyabrata Chakraborty is presently working as an Assistant Professor in English at Srikishan Sarda College, Hailakandi, Assam, India. His research interest is centred on Indian Writing in English and Post-Colonial Literature. He has already published a book on R. K. Narayan and has contributed chapters in books. His various research articles have been published in numerous reputed national and international journals. Moreover, he has presented a good number of research papers in various national and international conferences.

The Novel *Seeta* and the Narrative of the Ideal Colonial Subject

A. Harisankar

Abstract

The Indian Mutiny of 1857 was one of the seminal events in India's history of British colonialism. In the aftermath of 1857, colonial India witnessed several primitive and brutal punishments such as mass hanging, shooting, and blowing up from cannons of rebels and innocent Indians alike. The spectacular nature of public punishments that European nations abandoned during the nineteenth century was seen in full force in colonial India during the aftermath of the 1857 revolt. According to the British historian G.O Trevelyan, Indian Mutiny of 1857 brought out the latent savagery and atavism of the White race.

In my paper, I will be attempting a gendered and postcolonial analysis of the novel *Seeta* (1872), written by Captain Philip Meadows Taylor, a colonial functionary in nineteenth-century British India. The novel *Seeta* is set in the time of the Mutiny of 1857. The complexity of this novel lies in the ambiguity of its narrative. Taylor allows the antagonist of this novel Azrael Pande to voice strong anti-colonial sentiments that are almost equivalent to the Marxist critique of colonialism. The titular character in this novel stands for the 'ideal' colonial subject ready for the benefits of Western civilization, which can be provided by the British Empire. Taylor sought through his novel, a reinvention of post Mutiny British authority by forging a paternalistic bond between British colonizers and Indian subjects. However, Taylor acknowledges in his novel that hindrances to his vision of ideal colonial rule came not only from the horde of 'criminal' Indians at the time of the Mutiny but also from the ranks of the racist colonizers themselves.

Keywords: Postcolonialism, Indian Mutiny of 1857, Colonialism, Colonial Subjecthood, Philip Meadows Taylor, *Seeta*.

Bio-note:

A. Harisankar is currently working as a research scholar in the Humanities and Social Sciences Department of IIT Madras. He is working under the supervision of Prof Divya.A and he aims to explore through his research, the Oriental narratives regarding India during the nineteenth century. His research is mainly focused on the writings of Captain Philip Meadows Taylor, a colonial functionary in nineteenth-century British India. Harisankar completed his MA in English Literature from St Thomas College, Palai, in the year 2017. He had also qualified for JRF in the UGC NET exam conducted in January 2017. He had published a few papers in journals like Ashvamegh, IJELR, and RJELAL.

Retaining the Regional Languages in Postcolonial India

Swati S Kapadia

Abstract

India is gifted with an amazing linguistic and cultural diversity. Each state has its indigenous languages and languages in turn have indigenous culture. According to the 1961 census, there were 1652 languages in India; the 1071 census records 808 languages in India. In the last 50 years, over 50 languages have been lost. As per the People's Linguistic Survey of India 2013,197 languages are identified as endangered. With a speedy urbanization, outburst of English medium schools and English education, rush towards the west, brain drain, etc. importance and dominance of some regional languages and literatures seem to be challenged. In the 21st century postcolonial India, it is urgent necessity to protect dying languages as well as retain and promote existing regional languages and cultures. Attempts have been made to retain and promote regional languages, literatures and cultures after independence. The present paper brings out some initiatives taken to preserve the regional languages and literatures; it further humbly notes a few suggestions towards the retainance of glory and significance of the native languages.

Keywords: Language, Regional, Promote, Literature, Government.

Bio-note:

Dr. Swati S Kapadia, Associate Professor, Bhavan's Sheth R A College of Arts & Commerce, Ahmedabad, India.

Depiction of Women as A Body in Sonia Falerio's Beautiful Thing: Inside The Secret World of Bombay Dance Bars

Rincy Philip and Dr. V S Bindhu

Abstract

Sonia Falerio is a narrative figure of many non- fiction works. She travelled all over India and explores the problems and sufferings of women and children. She is also the author of *Beautiful Thing: Inside the Secret World of Bombay Dance Bars* and also a novel named *The Girl*. Falerio is also a co- founder of Deca, a global co-operative of award winning journalists. Her writings are acclaimed world wide and appeared in The Newyork Times, The Financial Time and The California Sunday.

The paper entitled 'Women as a body in Sonia Falerio's *Beautiful Thing: Inside the Secret World of Bombay Dance Bars*' discusses about the women who worked as a dancer in liquor shops and bars in Bombay metropolis. Women were treated only as a body in these areas of society. Her investigative story about these dancers gave her a firm grasp of women who are poor, uneducated and lead a substandard life. They need money for their daily bread and survival. Most of the women are raped or sold in early ages by their own relatives. Falerio try to reveal a pathetic condition of women who are sexually molested and repressed in such a metropolis. This work is a perfect portrayal of a journey to the dark crucial world of Bombay dance bars and massage parlors. Writer tries her best to depict masterfully the complexity of these living circumstances. Many of these worked in these areas are addicted to drugs and they are suffering from severe and chronic sexually transmitted diseases with awful health conditions. For India it is a shame that this much of secular country treat women as a body. Book shows a reality of life happening in a vast metropolis. This non-fiction work is a vivid portrayal of Falerio's journey to the world of dark and destructed souls.

Keywords: Dance Bars, Liquor Shops, Massage Parlor, Bombay Metropolis, Substandard Life, Molested, Repressed, Sexually Transmitted Diseases.

Bio-note:

Rincy Philip is a Reseach Scholar, Noorul Islam Center For Higher Education, Thuckalay, Kanyakumari, Tamil Nadu, India.

Dr. V S Bindhu is an Asst. Prof. Noorul Islam Center for Higher Education, Thuckalay, Kanyakumari, Tamil Nadu, India.

The 'Bengali Hindu' Identity & the Discourse of Citizenship in Assam: Colonial and Post-Colonial Interpretations

Ankita Dutta

Abstract

A historical trajectory of the Citizenship Amendment Act (CAA), 2019 in the context of Assam needs to take into account the volatile politics of the state, especially with respect to identity and identity-related issues since the colonial era. The question of identity was enmeshed within the broader framework of Indian citizenship in the BJP's endorsement of the Citizenship Amendment Bill (CAB), 2016 and its subsequent passage in the Parliament in December 2019. In 2014, the Modi wave swept the Brahmaputra Valley but failed to leave a credible impact in the largely Bengali-speaking Barak Valley of Assam. While the slogan of *jaati, mati* and *bheti* captivated the imagination of the Assamese Hindus in the Brahmaputra Valley, it was the foreign policy of India vis-à-vis Bangladesh that was the primary concern

for the Bengali-speaking Hindus of Barak Valley. This paper presents a historical and socio-political analysis of the emergence of the 'Bengali Hindu' identity in Assam during the colonial period, and its political, economic and linguistic connotations for the people of Assam. It takes into account the mindless sectarian violence that accompanied the Partition of India after the end of British colonialism and the subsequent creation of East Pakistan. It is a story of political and religious victimisation of a community in a theocratic state, but which seems to have been forgotten in the popular media narratives concerning post-colonial Assam.

Keywords: Identity, Bengali Hindu, Citizenship, Brahmaputra/Barak Valleys, Language.

Bio-Note:

Ankita Dutta has submitted her doctoral thesis on the topic – “Role of the State and Traditional Institutions in Identity Formation: A Study of the Srimanta Sankardeva Sangha in Assam” – from the Centre for Political Studies, Jawaharlal Nehru University, Delhi. Her areas of interest include Political Institutions, Indian Government and Politics, Citizenship and Identity Issues, with special reference to Assam. She has previously assisted her Ph.D supervisor/Professor Anupama Roy (CPS, JNU) during a field-study of the National Register of Citizens (NRC) in Assam prior to the legislative assembly elections of 2016. The article titled “Ambivalence of Citizenship in Assam” was published in the EPW of June 25, 2016 (Vol. LI nos. 26&27).

Once upon a War - Neocolonialism and the Indo-Pak war of 1971: An Analysis of Asif Currimbhoy's Sonar Bangla

Suryatapa Nath

Abstract

Though Western Colonialism, a political and economic phenomenon whereby various European nations “explored, conquered, settled, and exploited large areas of the world” (britannica.com) has ended in political terms as most of the nation states are independent of outside rule in theory; but their economic system and thus their political policies in reality, are still directed from outside. This outside control even when the countries are theoretically independent has been termed as Neocolonialism or new form of colonialism, in which the developed countries control the less developed countries through indirect means. Michael Hardt and Antonio Negri have called it ‘Empire’ in their book of the same name in which they argue that this new age imperialism is in fact, more diffused, insidious and persistent since it is “decentered and deterritorializing apparatus of rule” (Hardt and Negri xii). Neocolonialism came into prominence after the emergence of the Cold War when the uneasy, wartime need of the hour alliance between Great Britain and the United States on the one hand and the Soviet Union on the other began to crumble. While the Soviet Union started to

install left wing governments to retain its dominance over the eastern European countries newly liberated by the Red Army; the US started its lucrative financial and military aid programs like the European Recovery Plan (Marshall Plan) to bring the Western European countries under its capitalist umbrella. In South East Asia, while the USSR tried to increase its influence by strengthening its ties with India, the US sought to maintain the power equilibrium by making Pakistan a part of its gamut via agreements like SEATO and CENTO. The war of 1971 which led to the creation of Bangladesh thus, can be considered as one of the apertures of this neocolonial abscess amassed in course of the decades of power struggle between the two superpowers. Asif Currimbhoy's *Sonar Bangla* published in 1972 projects a glimpse of this struggle where two superpowers fought a proxy war behind the caramel faces of their subsidiary countries. This paper will throw light to the neo-colonial aspirations of the two superpowers in the Cold War era and their complicated relationship with two emerging nations of the time India and Pakistan with special reference to Asif Currimbhoy's *Sonar Bangla*.

Keywords: Neocolonialism, Cold War, Communism, Capitalism, Indo-Pak War.

Bio-note:

Suryatapa Nath is a Research Scholar in the Department of English, Assam University, Silchar. She has extensively researched on the historical and the political aspects of Indo-Pak War of 1971 in the context of Asif Currimbhoy's plays. She has also published articles in National journals. Currently, she is doing her research on the issues of historical and political representation in the plays of Asif Currimbhoy.

Representing Fragmented Identity in Meena Alexander's Autobiographical Texts: A Study in Postcolonial Context

Ashapurna Dash

Abstract

The postcolonial era has given rise to a group of Diaspora writers, who leave their native place and settle in a foreign land. These Diaspora writers are emerged out of migration sometimes imposed; sometimes voluntary. They write such narratives which focus on the trauma of dislocation, suffering of separation and loss of home land. The notion of a dispersed, fluctuating, shifting and above all, discursively constructed selfhood works its way

into the writings of these postcolonial writers. The idea of self is more problematic with such writers which is portrayed as split, cracked, fragmented and hyphenated.

Many Indian woman authors like Anita Desai, Bharati Mukherjee, Arundhati Roy, Kiran Desai, Shashi Deshpande, Manju Kapur, Jhumpa Lahiri and Meena Alexander have contributed to the category of postcolonial writing focussing on the issues of self-assertion, identity, multiple migrations, and border crossings. Meena Alexander in her autobiographical writings *Fault Lines: A Memoir* (1993) and *The Shock of Arrival: Reflections on Postcolonial Experience* (1996) problematizes the concept of self by introducing the idea of division and fragmentation. She mostly seeks to account for the ways racism and the long-lasting political, economic and cultural effects of colonialism affect the non-white and non-western women in the postcolonial world.

Meena Alexander never experienced a fixed identity in terms of community, society and nation as her location was frequently structured, restructured and negotiated by different places, languages and cultures. She struggled between her actual self and the ‘self’ constructed by others. Through her life narratives she presents herself as an individual who is continuously searching for a stable anchorage. She uses writing as a therapeutic measure to represent her inner turmoil. In her life narratives she represents her fragmented identity through some beautiful imagery. She compares herself with a stone, dried poppy seeds, barbed wire, waste basket, and with the parrot of “Banabhatta’s *Kadambari*”. Thus immersed in a hybrid cultural space in the postcolonial context, Alexander constantly faces the crisis of fragmented identity.

Keywords: Dislocation, Colonialism, Trauma of Dislocation.

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