

www.re-markings.com

RE-MARKINGS

Vol. 12 No. 2 September 2013

Chinua Achebe

E. Ethelbert Miller

Tijan M. Sallah

Charles Johnson

Doug Underwood

Amitav Ghosh

Joseh Macwan

Rainer Maria Rilke

Alfred Tennyson

Anita Brookner

Adib Khan

Sri Aurobindo

Manju Kapur

Hari Kunzru

Graham Greene

Eunice de Souza

Melanie Silgado

Charmayne D'Souza

Indian Cinema

CHIEF EDITOR : NIBIR K. GHOSH
EDITOR : A. KARUNAKER

RE-MARKINGS

Vol. 12 No. 2 September 2013

ISSN 0972-611X

Re-Markings, a biannual refereed international journal of English Letters, aims at providing a healthy forum for scholarly and authoritative views on broad sociopolitical and cultural issues of human import as evidenced in literature, art, television, cinema and journalism with special emphasis on New Literatures in English including translations and creative excursions and creative excursions

Advisory Board

Charles Johnson
Jayanta Mahapatra
Amritjit Singh
Ruediger Kunow
S. Ramaswamy
Jonah Raskin
C.R. Visveswara Rao

Chief Editor

Nibir K. Ghosh

Editor

A. Karunaker

Executive Editor

Sandeep K. Arora

Associate Editor

Katy Whipple

ISSN 0972-611X

Articles and research papers for publication in *Re-Markings* must conform to the *M.L.A. style sheet* and should not exceed 3000 words. Manuscripts should preferably be sent on a disk in text format along with a hard copy to the Chief Editor/Editor or through e-mail attachment to remarkings@hotmail.com. Each contribution must be accompanied by a declaration that it is an original contribution and has not been published anywhere else.

Chief Editor

Nibir K. Ghosh,
68 New Idgah Colony,
Agra-282001, U.P. (INDIA).
Telephone : +91 562 2230242
Cell.: +91 98970 62958
e-mail : ghoshnk@hotmail.com

Editor

A. Karunaker,
House No. 12-13-257,
Street No. 3, Brindavan Residency
Taranaka
Secunderabad-500017.
Tel: +91 40 27001349
e-mail : karunakeredrem@hotmail.com

Cover Design :
Allied Computers, Agra

Printed at : Aydee Offset, Agra

Copyright © : Nibir K. Ghosh

Subscription Rates:

Single Copy	: ₹150	\$15	€12.
Annual (2 Issues)	: ₹300	\$30	€23.
Three Years (6 Issues)	: ₹750	\$65	€50.

(postage extra for registered Book-Post.)

Subscription may be sent by Money Order/ Demand Draft to

RE-MARKINGS
68 New Idgah Colony,
Agra-282001, U.P. (INDIA).

EDITORIAL

How to make a world better for men to live in has fascinated the minds of thinkers, philosophers and writers in every age. Plato's *Republic*, Thomas More's *Utopia* and other such works are sometimes visions of good and possibly attainable systems—social, economic, political—and other times, fantasies of a desirable but unattainable perfection. The urge to create utopias is a constant product of social idealism, revulsion at inefficiency, waste and disorder, and a desire to do something about these evils even though the envisioned remedies are of a magnitude which engenders as much pessimism, frustration and reforming zeal. It is perhaps in this context that P.B. Shelley, the undisputed revolutionary idealist, stated: "Poets are the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle and feel not what they inspire; the influence which is moved not, but moves. Poets are the unacknowledged legislators of the world." Time and again, while contending with his own sorrows and agonies in a tone of melancholy, Shelley, "Like a Poet hidden/ In the light of thought," never tired of singing hymns in praise of regeneration of mankind. In a spirit of exuberant optimism he lyrically articulated his firm faith in such poetic beliefs as: "The world's great age begins anew,/The golden years return"; "Another Athens shall arise,/ And to remoter time/ Bequeath, like sunset to the skies,/ The splendour of its prime"; or "If Winter comes, can Spring be far behind?"

In our own time, particularly in what is known as the "pink decade," we have the instance of yet another visionary who, fired by revolutionary idealism, thought his poetry could change the face of the earth for good. Finding himself in the midst of a crisis wrought by historical events like the Great Depression, the fall of the Weimar Republic in Germany and the rise of Hitler; the revolt of Franco resulting in the Spanish Civil War, W.H. Auden and his companions at Oxford blew the clarion call for a new line of poetry that sang no more of symbolic waste lands but offered concrete proposals for setting aright a time gone awry. The atmosphere was so surcharged with excitement that it was difficult for them to separate public and private life, the world of action and the world of imagination. Rather than sing romantic hymns in praise of bygone days, W.H. Auden emphasized the need to quit dreaming "of islands" and start "rebuilding the cities." By writing political verse, he hoped to change a political programme into a

crusade against the crimes of poverty, social inequality and Fascism. Auden's vision of the 'Good Place', evolved through leftist ideals and sustained by Psychotherapy and Love, faded away towards the closing moments of the thirties' decade. History intervened once again – the Moscow Trials, the Hitler-Stalin Pact and, as the decade drew to a close, the Second World War – to destroy the hopes it had created in the beginning of the 1930s. The destruction of the cherished ideals led Auden to remark, "Poetry makes nothing happen." He now condemned Shelley's phrase, "Poets are the unacknowledged legislators of the world," since it tended to represent the "Secret police, not the Poets." Taking cue from the "Old Masters," he turned to visualize the extraordinary nature of day-to-day ordinary human suffering and reveal how "Life remains a blessing/ Although you cannot bless."

The current issue of *Re-Markings* – hugely enriched by the insightful views and ideas of celebrities like E. Ethelbert Miller, Tijan M. Sallah, Doug Underwood, Charles Johnson and a host of other academics and writers – illumines, in a significant way, how writers and intellectuals have been fruitfully engaged, simultaneously, in rebuilding cities as well as dreaming of islands. Be it the sphere of the racial dilemma, diasporic ambivalence or a simple but determined effort to negotiate domestic space, one cannot miss the resonant voice of change that emphatically articulates how "poetry" can and does make everything happen! Art may have its limitations in solving society's problems but it does pave the way for making a vineyard of the curse. In his glowing tribute to Chinua Achebe, Ethelbert Miller rightly points out the folly of limiting "beautiful words to simply the page." He knows for sure that "Change is difficult but it's a wave that must reach a shore." In a similar vein Tijan M. Sallah tells us that literature has a social function and that "its highest purpose is to uplift humanity to its highest ideals through imaginative narratives." By connecting creative writing to trauma narratives, Doug Underwood reminds us, in the manner of Keats, that "No one can usurp the heights.../ But those to whom the miseries of the world/ Are misery, and will not let them rest."

The other interesting essays in the volume deliberate on many contending issues in search of viable road maps to panaceas filled with peace, harmony and brotherhood. I wish all members of the *Re-Markings* fraternity delightful reading and happy hunting!

Nibir K. Ghosh
Chief Editor

CONTENTS

Remembering Chinua Achebe on the
Morning after Creation Day
E. Ethelbert Miller / 7

‘Finding Beauty in our Midst’:
Conversation with Tijan M. Sallah
Nibir K. Ghosh / 9

How Trauma Shapes Creative Renderings:
Conversation with Doug Underwood
Robin Lindley / 19

Ethics of a Tightrope Walker:
Charles Johnson’s *Dreamer*
Richard E. Hart / 28

Female Identity in Amitav Ghosh’s Novels
S.D. Sharma & Suruchi Kalra Choudhary / 36

Writing for Emancipation:
Joseh Macwan’s *The Stepchild*
V.B.B. Rama Rao / 43

Love in the Matrix of Grief:
Rilke’s *Duino Elegies* and Tennyson’s *In Memoriam*
Bibhudutt Dash / 49

Feminist Sensibility in Goan Christian Women Poets
Stuti Prasad / 56

Emancipated Women in Anita Brookner’s
Providence and *Hotel Du Lac*
Renu Josan / 63

Negotiating Diasporic Responses:
Adib Khan's *Spiral Road*
Nidhi Singh / 70

Mysticism in the Poetry of Sri Aurobindo
Swatantra / 76

Claiming Domestic Space: A Study of Manju Kapur's
Home
Asha Saharan / 82

Cultural Encounter in Hari Kunzru's
The Impressionist and *Transmission*
Charu Mathur / 88

Graham Greene's *The Power and the Glory*:
An Interdisciplinary View
Sresha Yadav & Smita Jha / 94

Literary Theory and the Indian Cinema
Banaras: A Mystic Love Story
Dev Vrat Sharma / 100

American Desi:
Diasporic Hybridity and the Third Cinema
Rohit Phutela / 106

REMEMBERING CHINUA ACHEBE ON THE MORNING AFTER CREATION DAY

E. Ethelbert Miller

Now and then certain writers introduce you not only to good literature but an entire new cultural experience. They serve as guides and teachers. Think of the novel as a blueprint when reading Chinua Achebe's *Things Fall Apart*. Achebe who died this year at the age of 82 was perhaps the most popular African writer. I had the opportunity to meet him a couple of times and listen to his talks. It was after his 1990 accident that confined him to a wheelchair. I recall once the preparations that had to be made when he spoke at *The Washington Post* one evening. As he was directed to the front of the room many people in attendance bowed and smiled. Chinua Achebe was our wise elder. This is how I want to remember him. In *Things Fall Apart* it's the elders that inform the village that "all the stories are true." This line is remarkable for the enormous weight it carries. It's almost similar to a Zen Koan. What does it mean for all the stories to be true? How is that possible? In Achebe's novel he mentions how the tales about white skin people were first met with disbelief. How could a person be white? The failure to believe this story resulted in the destruction of a way of life.

When I think of Chinua Achebe this sentence is the first green light to memory. Next comes his grace and dress. Why limit beautiful words to simply the page. When I looked upon Achebe's face there was something regal about it. I loved the soft strength of his voice. For an African American like myself, Achebe was the best way to be reconnected with Africa. Share the stories first and then in the evening teach me politics.

One looks to Achebe's novels in order to better understand leadership and decision making. His work reminds us that our societies and nations are in transition. Change is difficult but it's a wave that must reach a shore.

- **E. Ethelbert Miller** is Board Chair of the Institute for Policy Studies (a progressive think tank in Washington, D.C.) and the director of the African American Resource Center, Howard University, Washington, D.C.

Note: For complete article contact remarkings@hotmail.com

**‘FINDING BEAUTY IN OUR MIDST’:
CONVERSATION WITH TIJAN M. SALLAH**

Nibir K. Ghosh

*Tijan M. Sallah is a Gambian poet, short story writer, biographer and essayist. He is the most significant living Gambian poet and described by critics as one of Africa's most important writers following the generation of Chinua Achebe and Wole Soyinka. His works have been broadcast over the BBC and the National Public Radio in the U.S. An economist by training, he has taught economics at several American universities before joining the World Bank, where he manages the agriculture, irrigation and rural development program for East African countries. A book of critical essays, of his writings appeared in the fall, *Tijan M. Sallah and the Development of Gambian Literature*, edited by Professor Wumi Raji of Obafemi Awolowo University in Nigeria. He has published to date 9 books, of which two books (poetry and short story collection) were published with Writers Workshop of Calcutta, India, when Professor P. Lal, the editor and publisher, was alive. Some aspects of that encounter with Professor P. Lal are captured in this interview. His most recent books are, *Dream Kingdom* (a book of selected poems) and *Chinua Achebe: Teacher of Light* (a biography), both published by Africa World Press of Trenton, New Jersey. In this intimate conversation, Sallah dwells on many facets of his own writings and shares his adulation for the African literary icon, Chinua Achebe.*

Ghosh: From the vantage point of your current celebrity status as a poet and author, who would you think of in the role of your mentors? Was Professor Sulayman S. Nyang, whom you adore in your poem, “There was a man from the Gambia,” a source of inspiration?

Sallah: I have several mentors – Professor Sulayman S. Nyang, former Director of African Studies at Howard University, a compatriot, certainly stands out as one. He was one of the first Gambians to obtain a doctorate—and he received it in political science in the early seventies at the University of Virginia, before going into teaching. He published several articles on Gambian, African politics and Islam in Africa.

Note: For complete conversation contact remarkings@hotmail.com

HOW TRAUMA SHAPES CREATIVE RENDERINGS: CONVERSATION WITH DOUG UNDERWOOD

Robin Lindley

*A wounded deer leaps the highest.- Emily
Dickinson*

Like a red thread, themes of violence, suffering, pain and loss run through the greatest works of literature. Many of the most admired writers of American and British literature were also journalists and, for many of them, their experience of physical and emotional trauma shaped their most memorable creations. A sampling of these wounded masters reads like a who's who of literary icons: Ernest Hemingway, Martha Gellhorn, Charles Dickens, George Eliot, Graham Greene, George Orwell, Maya Angelou, Richard Wright, Dorothy Parker, Norman Mailer, Sherwood Anderson, Ambrose Bierce, Jonathan Swift, Truman Capote, Katherine Anne Porter, Kurt Vonnegut, Mark Twain.

Hemingway may be the most well known fiction writer who also worked as a reporter and whose writing was deeply affected by traumatic events from early childhood losses, war, combat wounds, and failed relationships, to job losses, alcoholism and depression. And Hemingway was influenced by writers whose work grew out of trauma from Dickens and Twain to Sherwood Anderson. Hemingway ended his story with a shotgun in Idaho at age 61. For University of Washington communications professor Doug Underwood, Hemingway may be an extreme example of a writer whose art reflected past distress and injuries, but he is not an exception among journalists who also wrote acclaimed literature.

*In his recent book *Chronicling Trauma: Journalists and Writers on Violence and Loss* (U. of Illinois Press), Prof. Underwood offers a framework for understanding the effect of trauma on the careers and writing of 150 important journalist-literary writers from the past three centuries. He draws on psychological studies, history and literary criticism to explore the role of trauma in the work of writers who won fame but often at the cost of their health and their personal lives.*

- **Robin Lindley** is a Seattle writer and attorney. He is features editor for the History News Network, Seattle, USA.

Note: For complete conversation contact remarkings@hotmail.com

**ETHICS OF A TIGHTROPE WALKER:
CHARLES JOHNSON'S *DREAMER***

Richard E. Hart

Behold, this dreamer cometh. Come now, therefore, and let us slay him, and cast him into one of the pits, and we will say: Some evil breast hath devoured him; and we shall see what will become of his dreams. - Genesis 37: 19-20.

Socrates has been referred to as the “patron saint of moral philosophy” in the Western tradition,¹ a characterization I readily embrace. But every era, every society, it seems produces one or more figures whose very life and thought reflects the dynamics and struggles of trying to conceive and live a morally good life. Our time has witnessed such varied exemplars as Gandhi in India, French philosopher and resistance fighter Sartre, Jewish theologian Martin Buber or Holocaust crusader Elie Wiesel. Some scholars have come to regard Martin Luther King, Jr. as an authentic, though controversial, symbol of what morality is about in terms of concrete lived experience.² Charles Johnson, in his 1998 novel, *Dreamer* (and elsewhere in his writings),³ is an important writer/scholar who accepts and advances this view of King by providing a fictional depiction of the final three years of King’s life, of the so-called Chicago campaign. In so doing, he offers us a “complete” King—through exploring the philosophic magnitude of our greatest civil rights leader—but, also, by presenting him as father, minister, friend, husband, intellectual and man. As a philosopher and ethicist I agree with Johnson’s regard for King as arguably the most important moral philosopher of the twentieth century. But his sort of “moral philosopher” is not one who creates abstract moral theory. Instead of systematizer, King’s contribution to moral enquiry is through his lived experience, thoughtful judgment and action. From the perspective of experience, King embodies the lived realities of the moral life, and his ethics can be accurately described as the “ethics of a tightrope walker.”

- **Richard E. Hart** is Cyrus H. Holley Professor of Applied Ethics and Philosophy at Bloomfield College in New Jersey.

Note: For complete article contact remarkings@hotmail.com

FEMALE IDENTITY IN AMITAV GHOSH'S NOVELS

S.D. Sharma & Suruchi Kalra Choudhary

Amitav Ghosh innovatively explores the concerns of his age. Usually, critics deal with his concerns with knowledge, history, cultural identity, nationalism etc. and tend to overlook gender issues. He is an exciting writer whose creative focus falls on the complex web of contemporary reality. Although his characters are from England, Bangladesh, Egypt and India, yet his penetrating imagination draws its strength from the Bengal Renaissance and is deeply rooted in *Bengali Bhadrakalok* and Calcutta. "Hierarchical, male-dominated and gender-differentiated, the middle class *Bhadrakalok* society in Bengal was not intrinsically very different from, or much ahead of, its counterpart in any other provinces of India" (Gupta 16). Conforming to socio-cultural traditions, Amitav Ghosh uses male narrators/protagonists for his novels: Alu in *The Circle of Reason*, the unnamed narrator in *The Shadow Lines*, Antar and Murugan in *The Calcutta Chromosome*, Rajkumar Raha in *The Glass Palace* and Kanai Dutt/ Nirmal's diary in *The Hungry Tide*.

The tradition-oriented Indian society has experienced various subtle changes. The patriarchal chauvinistic and indifferent male role is challenged. However, Amitav Ghosh's characterization of women is stereotype. He conforms to cultural and status codes while portraying women in his novels. Brinda Bose rightly points out, "writing in 1988 when educated, professional, urban women in particular, but Indian women in general have made significant interventions in spaces earlier dominated by men, and have made enormous progress in articulating a revisionary, alternative reading of their history and position in the socio-political structure, Ghosh is still unable to represent them in any subject position other than that possessed by traumatized victims" (77). However, we may not fully agree with Brinda Bose and question the use of "still unable to represent them" because a critical examination of his works shows that Ghosh does not deny women significant places as they are invested with those virtues which may have a far reaching impact on the nature of male dominated society.

- **Professor S.D. Sharma** retired as Dean, Faculty of Arts and Languages, Kurukshetra University, Kurukshetra.
- **Dr. Suruchi Kalra Choudhary** is Associate Professor & Head, Department of English, Hindu Girls College, Jagadhri (Haryana).

Note: For complete article contact remarkings@hotmail.com

**WRITING FOR EMANCIPATION:
JOSEH MACWAN'S *THE STEPCHILD***

V.B.B. Rama Rao

*Live life the way Valji did. You have endured enough
wrongs. Now learn to fight back. Your miseries will not
disappear if you hold your own lives very dear.*
- Bhavaankaka

*When would this caste wake up? When would it
understand truth? - Master*

Mainstream writing in our country has not given any importance to the lives and the ways of living of the lowest of the low, though our literature, *sahitya*, did take interest in the lives of individuals with no dislike, negligence or hatred for people born in 'lower' and 'untouchable' castes in spite of the fact that they were not living in affluence or with *panditya*. The lower, unprivileged castes were called untouchables for several hundreds of years and had come to be called Dalits which did not yet make any difference to huge sections of people. Possibly during the last seven or eight decades leaders like Mahatma Gandhi, Jyotiba Phule, Bhimrao Ambedkar and many others began the crusade to establish equality and justice. Dalit themes were ignored and not given any prominence till these leaders took up the noble and necessary cause. *Malapalli* in Telugu was produced by an eminent thinker and leader while serving a prison sentence in nineteen twenties. Joseph Macwan has come to be considered the first Dalit novelist in Gujarati. His *Angaliyat* translated into English as *The Stepchild* by Rita Kothari deals with the pre-independence period. The novel got wide public attention and was awarded the Sahitya Akademi award in 1988. The translated version was published only in 2004.

Joseph Macwan's *Angaliyat (The Stepchild)* is the first modern Gujarati novel. The novel presents socio-cultural reality of pre-independent and post-independent Gujarat. *The Stepchild* deals with the tale of two villages, Ratnapaar and Shilapaar, and the sly and ugly battles between Vankars, weavers. In Gujarat they were 'untouchables', now widely called Dalits.

- **Dr. V.B.B. Rama Rao** is a retired ELT professional with fifty published books, hundreds of essays and articles in literary criticism.

Note: For complete article contact remarkings@hotmail.com

LOVE IN THE MATRIX OF GRIEF: RILKE'S *DUINO ELEGIES* AND TENNYSON'S *IN MEMORIAM*

Bibhudutt Dash

This essay studies the theme of love at the backdrop of grief in the German poet Rainer Maria Rilke's *Duino Elegies* (1923) and Alfred Tennyson's *In Memoriam* (1850). The theme of love in both elegies runs concurrent with the poets' majestic sadness. Grief is inalienable to an elegy since it involves the theme of loss. In *In Memoriam*, the loss being personal, in *Duino Elegies*, the lamentation relates to Rilke's somber meditation on a variety of existential, philosophical issues, and is not very personal. The messianic *Duino Elegies* present many of the dilemmas of the twentieth century and beyond, of which the loss of belief in a divine order, the impact of industrialization, preoccupation with war and death and the disintegration of society are the important ones. The sharp allegorical presentation of modern life, the emphasis on a pure, objectless love, the cogitations on death, and the important task of the poet woven into one, the poem is an architectonically arranged cycle of hymnic poetry. On the other hand, as a public display of private grief, in *In Memoriam*, Tennyson rises from the personal to the universal, amid a wide array of philosophical musings.

Tennyson's love for God and Arthur Hallam, punctuated by grief, dramatizes an interesting contrast that is, his love does not decline for his dead friend even though he "shall not see," him, whose "hand that can be clasp'd no more." Conversely, the absence of Hallam increases the poet's love for him. Contrary to it, the poet's faith in God, for a time, seems to wane because he thinks the premature death of Hallam as an act of God. While he prays to God to forgive such profane thoughts, he contests to understand the mystery of divine operations. Moreover, Tennyson's acceptance of love as the pervasive cosmological principle is built on a solid, spiritual foundation: "immortal Love," as adumbrated in the "Prologue." Insofar as Tennyson's love for God and Hallam is concerned, it might be germane to refer to concepts like 'agape' and 'eros.'

- **Dr. Bibhudutt Dash** is Lecturer in English at SCS College, Puri, Odisha. His areas of specialization include Translation Studies and Comparative Literature.

Note: For complete article contact remarkings@hotmail.com

FEMINIST SENSIBILITY IN GOAN CHRISTIAN WOMEN POETS

Stuti Prasad

Eunice de Souza, Melanie Silgado and Charmayne D'Souza are three significant Indian woman poets of the post-1970's period. All three are Goan Christians. This paper attempts to investigate the strong feminist sensibility expressed in their poetry through certain shared and recurring themes, motifs and images. Eunice de Souza has published four poetry collections: *Fix* (1979), *Women in Dutch Painting* (1988), *Ways of Belonging* (1990) and *Selected and New Poems* (1994). Charmayne D'Souza's solitary poetry collection is *A Spelling Guide to Woman* (1991). Melanie Silgado, the youngest of the three, published *Three Poets* in (1978), an anthology of poems by her, Raul D'Gama Rose and Santan Rodrigues. Her next collection is *Skies of Design* (1985).

While talking about feminist art, Barrett declares that it is not possible to conceive of a feminist art that is "detached from a shared experience of oppression" (Barrett, Eagleton 230). However, while a concern with oppression caused by the cultural construction of gender differences is vital in any feminist literary text, Showalter's definition of a 'female imagination' is more relevant and inclusive, because she underlines the ways in which self-awareness of woman writers translate into a literary form in a specific place and time span. She says that the 'female imagination' "is the product of a delicate network of influences operating in time, and it must be analyzed as it expresses itself, in language and in a fixed arrangement of words on a page ..." (Showalter, Eagleton 15). This network of influences has produced an experience and imagination specific to women as a group. Feminist literature tries to express this female experience authentically and in all its variety.

- **Dr. Stuti Prasad** is Associate Professor in the Department of English at Patna Women's College, Patna.

Note: For complete article contact remarkings@hotmail.com

EMANCIPATED WOMEN IN ANITA BROOKNER'S *PROVIDENCE AND HOTEL DU LAC*

Renu Josan

Anita Brookner excels the contemporary British writers in registering the changing social roles of women, from economic dependence upon marriage to potentially lonelier independence in the current era where women are considered to be emancipated. She belongs to the twentieth century which witnessed crises of unparalleled magnitude and scope: two world wars, a severe economic depression, revolutionary movements of tremendous magnitude and fury and the threat of a nuclear holocaust. In the twentieth century, the Victorian idea of permanence of institutions was displaced by the sense of universal mutability, marked by a bewildering flux of ideas and tentative experiment.

Cybernation, technological developments, globalization and mechanical pace of living have had a significant effect on the social fabric of the society as new attitudes towards morality, marriage, female sexuality and divorce have emerged. The institution of marriage retains its sanctity for those who desire permanent relationships and the stability of family life, while it does not lose its popularity among the flippant who keep divorce in view as a back door to escape when the sentimentalities and social trivialities pall. The emergence of new attitudes has, no doubt, liberated women from the stranglehold of social, moral and religious constraints; but at the same time, it has played havoc with their emotional and personal lives. Ironically, the economically independent, educated, emancipated modern woman finds herself burdened with even greater shackles. Anita Brookner, a specialist in dissecting the lives of solitary emancipated women, is one among the bravest English novelists to spell out the personal problems which are familiar and created by conventional expectations about relationships.

- **Dr. Renu Josan** is Associate Professor in the Department of English at Dayalbagh Educational Institute (Deemed University), Dayalbagh, Agra.

Note: For complete article contact remarkings@hotmail.com

**NEGOTIATING DIASPORIC RESPONSES:
ADIB KHAN'S *SPIRAL ROAD***

Nidhi Singh

Homi Bhabha holds that the diasporic writer occupies the 'third space' that is marked by antagonism, perpetual tension and 'pregnant chaos', a description that can be applied to the globalized world we inhabit. Terrorism, violence, racism, eroding environmental resources and unstable economy are issues that transcend national boundaries and have emerged as a challenge to the community of nations and to humanity at large. The challenge to the contemporary world also includes the experience of deterritorialisation occasioned by the migration of refugees, exiles and immigrants. The diaspora, an overarching term encompassing variegated immigrant experiences, possesses strong cultural, social, economic and political affiliations that span borders and play a significant role in giving direction to the cross-cultural interaction between the source and target cultures. In a way, diasporic status necessitates negotiation of borders of language spoken, rituals practiced, religion followed and even food eaten or clothes worn; in short, the very way of life.

The pressure to conform, be it subtle or overt, leads to psychological displacement, a geographical displacement concomitant. The cross-cultural and cross-civilization interface results in discord surfacing between the host culture and the grafted one. Being in majority generally the host culture is privileged over the minority immigrant culture that gets marginalized as ethnic, and so peripheral in relation to the national culture of the majority. Marginalization heightens the trauma of dislocation that gets coupled with a sense of alienation and oppression due to exclusion from the "structures of power." M.J. Akbar in the "Foreword" to Rafiq Zakaria's study *Indian Muslims: Where have they gone wrong?* makes a pertinent observation: "A minority...is not a function of numbers but a definition of empowerment" (ix). The colonizing powers, though numerically in minority, could displace the indigenous populace and culture to the very margins of effacement in the settler colonies like Canada and Australia.

- **Dr. Nidhi Singh**, Associate Professor in the Department of English at University of Rajasthan, Jaipur, is an Australia-India Council Senior Fellow.

Note: For complete article contact remarkings@hotmail.com

MYSTICISM IN THE POETRY OF SRI AUROBINDO

Swatantra

Sri Aurobindo, poet and patriot, mystic and philosopher, thinker and literary critic, is one of the most outstanding figures of twentieth-century India. In quite an astonishing way, the aforementioned distinct fields, instead of disturbing each other, add to the grace and splendor of the rainbow of his philosophic and literary career.

His poetry is replete with various elements and experiences. His penetration of mystic journey of soul towards the Supreme is of paramount significance in the realm of both philosophy and literature. Most of the philosophic schools consider the following five phases to be the well-known halting points of a mystic's journey towards the Supreme: i) Awakening of the self. ii) Purgation: a state of search and effort. iii) Illumination: a glimpse of unification. iv) Dark night of the soul. v) Unification. The present paper is a humble endeavor to explore these stages in the short poems of Sri Aurobindo.

Awakening of the self: While treading the path towards the Supreme, the soul's awareness of the Almighty is identified as the very first stage. The spirit, leading a common life, becomes conscious of some unconscious factor, some hidden and concealed reality, and its search for the hidden reality begins. So far as the case of Aurobindo is concerned, there is no trace of any such period in his life during which he remained unconscious of the Supreme power. Indeed, he was not a puritan and was never averse to the worldly joys and pleasures; nevertheless, he was always aware of life in the next world.

His early poetry embodying mysticism reveals his inquisitiveness about the Supreme power. The curious soul aspires for familiarity with its exact nature, its real name, its particular form as he asks, "...where is He then? By what name is He known? Is he Brahma or Vishnu? a man or a woman?/ Bodied or Bodiless? Twin or alone?" (40). The inner self of the poet provides a prompt reply: "He is close to our hearts, had we vision to see;/ We are blind with our pride and the pomp of our passions,/ We are bound in our thoughts where we hold ourselves free" (41).

- **Dr. Swatantra** is Assistant Professor in Communication at IIM, Indore. She is currently holding the charge of Area Chair in Communication.

Note: For complete article contact remarkings@hotmail.com

**CLAIMING DOMESTIC SPACE:
A STUDY OF MANJU KAPUR'S *HOME***

Asha Saharan

Home is the domestic terrain of the joint family system, with its gendered spaces and hierarchies of power which dictate and limit the interaction of women. The private space of home is both sanctuary and prison for women; not only their identities but also their survival is dependent on their successful staking out of positions within the domestic territories. Home is the conventional notion of the 'women sphere' and carries with it the image of restrictive, restricted and dangerous periphery. Women are confined within the social universe of the home, with multiple, invisible thresholds regulating their mobility even within it.

Though the Indian home is essentialized as a site of women's seclusion and subordination, yet women rearticulate it as a site of struggle and conflict to assert their rights and control over their lives. A place where women led meaningless uneventful existences is now an innovative, dynamic and almost parallel world though limited in its activities. Now the home, the emblem of Indian tradition, is subjected to the 'new patriarchy' – educated, refined, schooled in the virtues of modern wifehood and motherhood, and even allowed to venture into the world outside the home as long as it does not threaten her femininity.

Manju Kapur in her novel *Home* reveals poignantly the women's perspective of being caught between desire and an oppressive tradition. It delineates the everyday struggles Indian women face when they try to assert their individuality and claim their own space within the structures of joint family. She captures the anxieties that accompany the changes occurring in the bourgeois Indian family as middleclass women are interpellated within the flow of a global market economy.

- **Asha Saharan** is Associate Professor in the Department of English at Government P.G. College, Hissar (Haryana).

Note: For complete article contact remarkings@hotmail.com

CULTURAL ENCOUNTER IN HARI KUNZRU'S *THE IMPRESSIONIST AND TRANSMISSION*

Charu Mathur

Human society has developed from a nomadic culture to a rooted one. Yet, the forces of globalisation have made migrations an unavoidable part of modern existence. As a consequence, different cultures and ethnicities are thrown together which make the dialogics of cultural encounter an essential condition of today's world – a situation in which individual cultures are constantly transmitting their impressions upon other cultures and are themselves getting transformed in the process. This opens an entirely new world view as the borderline between oneself and the other is understood in terms of adoption of, and adaptation to, alien cultures. Following the ever accelerating shrinkage of space and time, the world as a global village has never been more propitious for cultural and epistemic translation. It is paradoxical that while the trend towards globalization aims at reinforcing 'sameness', for long term cultural and existential survival 'difference' is necessary and demands recognition. The major movements for social change have, over a period, moved from the demand for sameness towards recognition of difference, thus seeking to redefine the meaning of equality.

According to the Bakhtinian school of thought there are two forces in operation whenever language is used. The monological "centripetal force" that tends to push things towards a central point and aims at homogenisation through erasure of difference while the "centrifugal force" of "heteroglossia" tends to push things away from a central point, out in all directions and is therefore polyphonic. The multiplicity of "heteroglossia" offers a counter discourse that explodes the monologism of individual subjectivism and abstract objectivism (Holquist 270-272). Since culture is the language and expression of a community, it is a living dynamic process of encounter which is continually working towards dialogic relationships. A dynamic society gives rise to an aesthetics that uses fluidity as a new concept.

- **Dr. Charu Mathur** is Assistant Professor in the Department of English at University of Rajasthan, Jaipur.

Note: For complete article contact remarkings@hotmail.com

GRAHAM GREENE'S *THE POWER AND THE GLORY*: AN INTERDISCIPLINARY VIEW

Sresha Yadav & Smita Jha

Graham Greene's visit to Mexico in the year 1938 to write about the religious persecution in that country provided material for his next novel which was published in the year 1940. The setting of the novel depicts the fiercest anti-religious persecution in Mexico particularly in the remote areas, namely, Tabasco and Chiapas. This is the region where the anti-religious government banned all the religious functions. The Churches were destroyed; any kind of religious act was prohibited and even drinking was against the state law. History states that before the Mexican Revolution (1910-1920), the Catholic Church ruled over the people and it was the only governing rule over the religious practices in Mexico. But this social and political structure became topsy-turvy with the intervention of anti-religious political party, that is, with the invasion of Communist party in the state. In a nutshell, the story of the novel oscillates between the two poles of Catholicism and Communism and the victims of this tug-of-war.

As the novel opens, we find that The Whisky Priest, the main protagonist of the novel, tries to catch a boat to Vera Cruz, but he cannot. A boy comes up to his door and wants him to go to see his dying mother. The Whisky Priest is summoned to perform religious duties which he can't ignore. He wants desperately to escape from the prohibited state but his religious duties assigned to him by the Church act as a shackle to his freedom he can't break. When he is on his way to see the boy's dying mother, "He felt an unwilling hatred of the child ahead of him and the sick woman — he was unworthy of what he carried" (P&G 13). He is a priest and, in this state where religion has been banned, he still performs his duty. His sense of duty is strong enough but, paradoxically, he commits anti-social acts against the state law. The story mainly revolves around the two characters, the Whisky Priest, the pursued and the Lieutenant, the pursuer.

- **Sresha Yadav** is Research Scholar in the Department of Humanities and Social Sciences, IIT Roorkee.
- **Dr. Smita Jha** is Assistant Professor in the Department of Humanities and Social Sciences, IIT Roorkee.

Note: For complete article contact remarkings@hotmail.com

LITERARY THEORY AND THE INDIAN CINEMA *BANARAS: A MYSTIC LOVE STORY*

Dev Vrat Sharma

The expression of sensibility in art was a serious concern for the ancient Indians, aesthetics being central to human life; artistic delineations attained a sacramental stature in classical Sanskrit writings. As far as the Indian classical theories are concerned, they are not restricted to literary perspectives alone but are delineations in a holistic framework of totality – exactly as human life was conceived in terms of completeness and never in isolation by the ancients. This can further be established by the fact that the prime ancient texts such as *Arthashastra*, *Natyashastra*, *Kamasutra* are multifaceted texts looking upon life study in holistic terms rather than isolating single traits. The need of economics [*artha*], sociology [familial and societal relationships], linguistics [*vyakarana*], and literature [*sahitya*] was seen merely as facilitators of dharma, self-knowledge and consequently supreme realization, which was the highest goal of an evolutionary human life. The tradition continued up to the seventeenth century in the writings of Pandit Jagannath; thereafter an abrupt decline is seen, particularly with the coming of the Europeans. With the myth of its superior culture, any revival became a virtual impossibility. It is quite conspicuous to note that all the while during this period of cultural turmoil and disintegration, Indian cinema has not only been a mute repository and a carrier of this cultural tradition but has also been the great leveling ground in simultaneously adopting Western theories and critiquing them as well.

Within this framework the present paper attempts to trace and locate the use of the literary theories in the film *Banaras: A Mystic Love Story* which, quite interestingly, has for its background the ancient city of Varanasi, the place which has been a historical witness to this process of literary documentation and application. The techniques of presentation deployed in the film invites us to a very interesting study because it touches upon varied and diverse issues of existence and representation.

- **Dr. Dev Vrat Sharma** is Associate Professor in the Department of English at Government P.G. College Dausa (Rajasthan).

Note: For complete article contact remarks@hotmail.com

AMERICAN DESI: DIASPORIC HYBRIDITY AND THE THIRD CINEMA

Rohit Phutela

Among all the cultural manifestations of the present-day discourse, cinema alongside literature has huge following. Bollywood is, thus, nothing less than a hanging signifier which, in the popular imagination, has come close to acquiring a transnational or pan-Indian meaning with its national and diasporic circulation. Bollywood (which is a mimetic adaptation of Hollywood), with its various exteriors, has emerged as a unique name, a trend, a style, a way of doing things which has no real location beyond its 'techno-realist' image. This is why it can be so readily packaged and re-packaged for consumption by almost anyone. In fact there is no need of possessing any cultural capital to read or enact Bollywood since it is devoid of any ideology, is not self-reflective or critical. To Indian diaspora, it comes as a "cultural accommodation so that no one feels excluded" (Mishra 440) and to 'non-traditional Bollywood consumers (NBCs)' as defined by Edward K. Chan, this Bollywood comes to them as "outlandish, excessive, and kitsch, an example of exotic 'kitschification', the consumption of which is always dirty" (Chan 123).

But this argument can't be conclusive since its different avatar, the second kind of Bollywood, has more complex semantics and reads itself as an interconnected system manifesting as an expression of Indian patriarchy and socio-cultural laws, themes of nationhood etc. It may be ideologically empty but can't be understood without the understanding of its intertexts that is more than just surface effects, costume and romance. But it too has failed to strike chord with the discerning critics of filmography as it has been found deficient in separating itself from the Indian connection of dramatic sensibility, a derivative of ancient Indian art of *nataka* with its *rasa* theory of aesthetic reception etched by Abhinavagupta, a key eleventh century theoretician of the subject.

- **Dr. Rohit Phutela** is Assistant Professor in English at DAV Institute of Engineering & Technology, Jalandhar. He is Editor of The Literati.

Note: For complete article contact remarkings@hotmail.com

RE-MARKINGS

www.re-markings.com

Whatever
women do
they must do
twice as well
as men
to be thought
half as good.

Luckily,
this is not
difficult.

- *Charlotte Whitton*

ISSN 0972-611X