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EDITORIAL

The inexorable march of King Corona with amazing speed and dexterity has literally thrown planet Earth into the throes of incredible chaos, crisis and confusion. The trail of death and devastation unleashed by His majesty's invisible presence cutting across borders and boundaries of nation, community, class, gender, ideology, religion, language, space and clime has left everyone bewildered beyond imagination. Pandemics and pestilences have been registering their indelible imprints on humankind since time immemorial, be it in the ancient narrative of Sophocles's *Oedipus Rex* or Albert Camus' *The Plague* in modern times. But what we are witnessing all around us at the present moment is a tale of epic proportion that is all set to actually flatten the world beyond recognition through its ferocious intensity and magnitude. If being taken unawares by the sudden surfacing of the pandemic and the consequent havoc created by it has reminded president Donald Trump of the Pearl Harbor attack and the 9/11 tragedy, the rest of the world is no less perturbed by the extent of its outreach. That King Corona is omnipotent and omnipresent, a prerogative hitherto reserved for none else than God himself, is now an established fact. That he is omniscient too is obvious from his innate awareness of literary sensibilities displayed by poets and writers from time to time in human history.

The paradigm shift from the emphasis on integration and inter-connectivity of a globalized world to the new norms of social distancing, isolation and quarantine has brought home the truths of utterances that we smugly dismissed as mere poetic metaphors. In "To Marguerite" published in 1852, Mathew Arnold had mentioned, at the very outset of his poem,

Yes! in the sea of life enisled,
With echoing straits between us thrown,
Dotting the shoreless watery wild,
We mortal millions live *alone*.

Arnold's viewpoint pertaining to "mortal millions" living "*alone*" contested what Aristotle had opined in *Politics*: "Man is by nature a social animal.... Society is something that precedes the individual. Anyone who either cannot lead the common life or is so self-sufficient as not to need, and therefore does not partake of society, is either a beast or a god." Aristotle's stance was further endorsed by John Donne

in 1623 when he stated in his essay "Meditation 17": "No man is an island entire of itself; every man/ is a piece of the continent, a part of the main."

In an affluent society increasingly governed by considerations of material prosperity where personal well-being counted far more than collective good, Arnold's prophetic utterance described the harsh reality of human existence. The idea of isolationism was reiterated by T. S. Eliot in *The Wasteland* (1922) while describing the urban landscape: "Unreal City.../ A crowd flowed over London Bridge, so many,/ I had not thought death had undone so many./ Sighs, short and infrequent, were exhaled, And each man fixed his eyes before his feet." In a similar vein W. H. Auden has sadly brought home to us in his *New Year Letter* (1941): "Aloneness is man's real condition." If we fast-forward the observations of Eliot and Auden to 2020, it could conveniently fit into the description of any city in current times, be it New York, Rome, New Delhi or Mumbai.

King Corona aka COVID-19 has come with numerous lessons for mankind, the most prominent being the need for compassion, fellow-feeling of love and brotherhood for one and all. Are we willing to take such ideas into consideration?

I am afraid we are not. The most recent happening in Minneapolis where four white policemen attempted, in the manner of the deadly virus, to create respiratory problems leading to the death of George Floyd, a black American, clearly demonstrates the human resolve to continue with the status quo of the powerful asserting their dominance over the oppressed and powerless wings of society. At the time of writing this editorial, the casualty of over 1,50,000 in the U.S. alone seems to be pitted against the tragedy of one poor black individual who died gasping for breath while the Statue of Liberty helplessly looked on.

Let us, therefore, join our hands and hearts in this hour of grave global crisis, curb our own immediate self-interests, and work in communion for a society where individual happiness can coexist in harmony with the general good of all. This is, perhaps, the only way we can arrest the unbridled march of the virulent pandemic.

With prayers and warmest good wishes for the well-being of the Re-Markings' fraternity and everyone else on planet Earth,

Nibir K. Ghosh
Chief Editor

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**‘I HAVE POETRY, WORDS NOT BOMBS’
A CONVERSATION WITH MAC DONALD DIXON**

Nibir K. Ghosh

Mac Donald Dixon is a Caribbean Writer, born on the island of Saint Lucia. His work has appeared in several anthologies and literary magazines, including: *The Oxford Book of Caribbean Verse*, edited by Stewart Brown and Mark McWatt; *World English Poetry*, selected and edited by Sudeep Sen; *Caribbean Quarterly*, *Bim*, *Calabash*, *Caribbean Writer*, *Wasafari*, *Re-Markings* (Special Number, *A World Assembly of Poets*), and *Agenda*. In addition to poetry Dixon has written several plays, four novels and a collection of short stories. In 1994, he received the Saint Lucia Medal of Merit for his contribution to literature and photography. In 2006 he was honoured by Saint Lucia’s Cultural Development Foundation with a lifetime achievement award.

Ghosh: Greetings from Agra, India! At the very outset I would like you to shed light on your India connection that figures in your poem “No Return,” dedicated to your paternal Grand Mother: Ramdoulari.

Dixon: My father's mother came to the Caribbean in the 1890s in the company of an older sister as an indentured. She was 7 years old. She was from Uttar Pradesh.

Ghosh: In the same poem you have shown interest in Indian Culture that came to you through Tagore. What features of Indian culture have appealed to you?

Dixon: The whole perambulations of custom and practice. The religions, systems of worship and the history. The Indian subcontinent is indeed a noble country, way beyond what we were taught by Western Civilization.

Ghosh: Please tell about your professional life—the highpoints and lowpoints—as a banker and as Advisor on Trade to the Government of Saint Lucia.

Dixon: I have walked many paths in this short life beginning as a banker and later as a trader advisor. There have been so many highpoints from buying branches of large banks to setting up and operating branches as the final point of reference before the board of directors.

Note: For complete conversation contact remarkings@hotmail.com

**PANDIT RAVI SHANKAR:
THE GODFATHER OF WORLD MUSIC
100 YEARS AFTER HIS BIRTH**

Jonah Raskin

Ravi Shankar (1920-2010) lived much of his life beyond the borders of India both before and after independence. He was 27 years old in 1947, feeling his way toward an illustrious career as a musician and as a cultural ambassador who straddled continents and who tried to steer clear of politics and ideologies. There were hurdles to overcome the whole way, including issues with his health. Avoiding politics proved to be an impossible task. Ravi served as a nominated member of the upper chamber of the Indian parliament, gave private recitals for the likes of Queen Elizabeth, Princess Diana and Margaret Thatcher. He hosted the Indian cricket team when it won the World Cup in 1983, and, as “The Godfather of World Music,” helped to create a global community that cared more about music than material possessions and military might.

One hundred years after his birth, his music is as magnificent as ever, while his life offers an example of generosity at its best. Though he was no saint, and couldn't slow down—though he tried—he had many admirable traits, including his desire to be among friends and to share his homes, his wealth and his love of music.

India Today once called him “part sadhu, part playboy.” While he couldn't resist the international playboy lifestyle that he adopted for decades, he brought much of the spirituality of India to millions of dedicated fans in the Soviet Union, the United States, China, Japan, Brazil, and beyond.

At one point near the height of his fame—when most of his earnings came from records sales and live performances in the West—Ravi spent so much of his time outside India that the government declared him “a non-resident.” Indeed, he traveled so often and so widely on every continent, except Antarctica, that the media noted that he lived a “butterfly life style.” He flew everywhere, always with a sitar and sometimes paid for a separate seat for his instrument.

- **Jonah Raskin**, former chair of the Communication Studies Department at Sonoma State University, U.S.A., is a regular contributor to Re-Markings.

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**THE POET AS ARCHIVIST, THE ARCHIVIST AS
POET: AN INTERVIEW WITH
E. ETHELBERT MILLER**

Phillip Richards

E. Ethelbert Miller is a writer and literary activist. He is the author of two memoirs and several books of poetry including *The Collected Poems of E. Ethelbert Miller*, a comprehensive collection that represents over 40 years of his work. For 17 years Miller served as the editor of *Poet Lore*, the oldest poetry magazine published in the United States. His poetry has been translated into nearly a dozen languages. Miller is a two-time Fulbright Senior Specialist Program Fellow to Israel. He holds an honorary degree of Doctor of Literature from Emory and Henry College and has taught at several universities. He is host of the weekly WPFW morning radio show *On the Margin with E. Ethelbert Miller* and host and producer of *The Scholars* on UDC-TV. In recent years, Miller has been inducted into the 2015 Washington DC Hall of Fame and awarded the 2016 AWP *George Garrett Award for Outstanding Community Service in Literature* and the 2016 DC Mayor's Arts Award for *Distinguished Honor*. In 2018, he was inducted into Gamma Xi Phi and appointed as an ambassador for the Authors Guild. His most recent book *If God Invented Baseball*, published by City Point Press, was awarded the 2019 Literary Award for poetry by the Black Caucus of the American Library Association.

Richards: What do you feel was the impact of Stephen Henderson's Institute at Howard on your career as a poet, writer, archivist, and literary historian?

Miller: I took two classes from Stephen Henderson prior to my graduating from Howard. He taught a course on "The Black Aesthetic" and one on "Blues, Soul and Black Identity." The ideas we discussed in these classes helped provide a foundation on how I would view not just black poetry but also black culture. I served as a research assistant to Henderson before he took over the directorship of the newly created Institute for the Arts and Humanities (IAH) in 1973. When the Institute was established my title was junior research fellow.

- **Phillip Richards** is an American professor of literature and writer with a longstanding interest in political and social affairs.

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**TIJAN M. SALLAH:
THE CELEBRITY GAMBIAN WRITER**

Ebrima Ceesay

In the early 1990s, while I was a reporter at the *Daily Observer newspaper* in the Gambia, I wrote a profile article, published in its 1 October 1993 issue titled, "The Poetic Dreams of Tijan M. Sallah" – on one of the Gambia's most internationally famous and consequential writers since Dr. Lenrie Peters. I have continued to follow Dr. Tijan M. Sallah's literary career with interest. Sallah's writings have received many accolades from Gambian and non-Gambian critics. Dr. Siga Jagne, in her entry on her jointly edited 1998 book, *Postcolonial African Writers* described Sallah, "The Gambia has yet again produced another genius for the literary world." Prof. Charles Larson, veteran critic of African Literature, described in the *World Literature Today*, Winter issue, 1981 review article, "there is little question about Sallah's talent." Mr. Nana Grey-Johnson, the accomplished journalist and writer, noted in his profile-article on Sallah in *Topic Magazine* of 4 May 1991: "Tijan M. Sallah impresses one first of all as timid, perhaps over-cautious. But three breaths into the conversation and it becomes clear one is faced with one of the finest young minds The Gambia has produced in years." Nigerian critic Prof. Oyekan Owomoyela, in his reference book, *The Columbia Guide to West African Literature in English Since 1945* (Columbia University Press, 2008), notes: "Sallah's books ... speak eloquently of his Gambian and African attachments, and in which he sometimes ventures into metaphysical and mystical explorations. His poetry bears witness to a deep commitment to the welfare and well-being of Africans struggling with the prolonged aftermath of colonization.... Whatever his subject, the poetry has an easy grace; it is sonorous and lucid, and free of the self-consciousness that sometimes interposes itself between some poets and their audiences."

Compared to Lenrie Peters, or any other Gambian literary writer, Tijan Sallah has written more culturally relevant material in wide ranging genres, covering poetry, short stories, biography, ethnography and literary criticism.

- **Dr. Ebrima Ceesay** is a research fellow, International Development Department, University of Birmingham, UK, with a broad and diverse professional background in social research, policy analysis and education.

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**NOT JUST A THEATRE GURU,
A CROSS-OVER ARTIST:
REMEMBERING WALTER KEFUOE CHAKELA**

Lebogang Lance Nawa

At a cemetery in Mahikeng, North West Province, South Africa, an epitaph from one tombstone reads: "Nana Chakela Kefuoe Walter, born 13/04/53, died 15/05/2020, buried 30/05/2020." Below follows an encrypted poetic verse with his name on it:

Sing new songs
my people
Be of nimble foot
and dance new dances
Shout at the top
of your voices
A new season is to come
with new colours
and fresh vitality...

At the feet-end of the tombstone is engraved a logo of a map of Africa with the name, "National Writers of South Africa" [NWASA]. That's about it. Or is it? Is what appears to the eyes a sum total of the deceased's biography? Not at all.

Beneath the concrete slab, the deceased carries along a voluminous portfolio of poems, plays, film scripts, songs, life anecdotes and memories that only he feels how heavy is its weight compared to the gravel and slab on top of his immortal remains. As I write in "Through the Eye of the Needle," a title-poem of my debut collection: "As we turn our backs against a grave/ decorated with flowers/ that had their own lifespan snipped/ as a homage/ to what was once life/ we wonder what images of us/ the dead has carried into the grave/ thus each one of us dies a bit/ while/ the buried live in our memories..." Indeed, the living remain behind uncertain of what memories of his life, and the company he kept, the deceased has departed with to the ethereal realm.

- **Dr. Lebogang Lance Nawa** is the founding Secretary of the National Writers Association of South Africa (NWASA) and former President of the Congress of South Africa Writers (COSAW).

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DANCING WITH LANGSTON

Sharyn Skeeter

(Excerpts from the Novel)

WE DANCED IN THOSE SHOES

Over Cousin Ella's flower-embroidered slippers, her ankles looked swollen, puffy. At 95, did she have a heart problem?

"Why are you so nosy?"

It felt like she was a hawk, ready to swoop down on me if I made the wrong move in her bedroom. For the moment, I didn't know what to do. She was looking at the sorted piles of her ancient clothes. Surely she wouldn't need them in her new assisted living apartment.

"These aren't my best clothes. You know that, right?"

"OK. Where are they?" I scanned the clutter around the room that I, somehow, had to pack in a few hours. She was being evicted, had to move so the building could be gentrified.

"In Paris. Where I left them when the war started to get bad."

That was just when Dad's army unit was arriving in Marseille. I didn't want to think about it. "OK. I'm not going there to pack."

"I did. I went there—to *Parée*—when I left the Cotton Club. I was tired of dancing in that segregated club. Can you imagine? Whites only in Harlem. I figured if I had to do that, I might as well see the world doing it. But most of all, I wanted to make a name for myself. Me. Not some anonymous dancer like I was on the chorus line. So one of the girls told me about Bricktop in Paris."

"What's that?"

"You don't know? Carrie, my dear, Bricktop was a black expatriate. More motivated than anyone I could think of at that time."

Sharyn Skeeter's novel *Dancing with Langston* is a 2019 Foreword INDIES Finalist in Multicultural Adult Fiction. She was fiction/poetry/book review editor at *Essence* magazine and editor in chief at *Black Elegance* magazine.

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ANTI-SEMITISM: AN ETYMOLOGICAL QUANDARY

Jilani Warsi

Webster, a reputable name in lexicography, defines Anti-Semitism as hostility toward or discrimination against Jews as a religious, ethnic, or racial group ("anti-Semitism"). Being consistent with its definition of anti-Semitism, Webster delineates the meaning of Semitism as policy or predisposition favorable to Jews. Following this definition, it follows logic then that any policy, statement, or action condescending and disrespectful toward Jews be considered anti-Semitic. Etymologically, the use of the term Anti-Semitism in political and public discourse with the intention of depicting misrepresentations and mistruths defaming and damaging Jewish people's reputation would be consistent if the meaning of Semite only included Jews. However, Webster defines Semite as a member of any of a number of peoples of ancient southwestern Asia including the Akkadians, Phoenicians, Hebrews, and Arabs, indicating that these four ethnic groups are subsumed under the term ("Semite"). Discarding the Akkadians and Phoenicians, since it is difficult to locate their descendants today, it is reasonable to assume that any reference to the Semites would include both Arabs and Jews. For some reason, this is not the case, and anti-Semitism refers to a hostile attempt to denigrate Jews as an ethnic group in populist discourse, academic, business, and political contexts, posing an etymological puzzle to linguistically-inclined minds. Logic dictates that anti-Semitism ought not to be reserved for Jews exclusively, but that it must include both Arabs and Jews since they are both Semites.

It is worth examining the historical context which gave rise to the coinage of the term. According to Zimmermann, it was the German supremacist Wilfred Marr who invented the term 'anti-Semitism' to initiate anti-Jewish campaigns in central Europe in 1879 (11). He could have used "Juden-haas," which means "hatred against Jews," but he chose to use the term to entice the Germans to despise the Jews living in Germany and elsewhere in Central Europe. In labelling the rabid hatred for the Jewish people, Marr purposely reduced the traditional function of lexical semantics to exclude the Arabs from the term.

- **Dr. Jilani Warsi** is Professor of English at Queensborough Community College, City University of New York.

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NELSON MANDELA'S *LONG WALK TO FREEDOM*: THE AUTOBIOGRAPHY OF A PEOPLE

Santosh Gupta

The act of writing an autobiography is a creative appropriation of one's life. The author, as s/he reconstructs a coherent 'self' and meaning from the chain of events one has lived through, gives these experiences a design and a logical connection. For political leaders like Mohandas Karamchand Gandhi, Jawaharlal Nehru and Nelson Rolihlahla Mandela their lives were not isolated, single experiences. Closely woven within the larger fabric of the nationalist struggles they led, their lives reflect several other lives and experiences. Their autobiographies become significant social, political and cultural documents, much different from the life stories of poets, mystics and philosophers who focus on their individual, internal experiences. As such the autobiographies of these political figures expand the scope and content of the usual literary life stories and of the form of autobiography itself.

The delineation of their life stories by Gandhi and Mandela look beyond their personal lives for they aim to depict the great quests they had been engaged with. Gandhi's autobiography, *An Autobiography or The Story of My Experiments with Truth* (1927) has a specific moral purpose discussed clearly in the 'Introduction'. Nelson Mandela, the great South African political leader, also wrote the *Long Walk to Freedom* (1994) for the purpose of according 'truly' and fairly the anti apartheid struggle in which he and a large number of his countrymen were engaged. The act of writing in words was performed upon the persuasion of several of his co-prisoners and colleagues, within the prison itself. The book has become a noble story of human determination, resistance and persistence.

In this paper an attempt is made to examine some of the features of this extraordinary autobiography of Mandela. The book coalesces different genres as diverse as history, political ideology and the psychological construction of the 'selfhood' of a former colonial subject. How the subaltern gains a new identity and what forms of resistance are devised by the oppressed, even when imprisoned, are depicted in a simple fluent language making it highly interesting and engrossing.

- **Professor Santosh Gupta**, Emeritus Fellow, was formerly Chairperson in the Department of English and Dean Faculty of Arts at the University of Rajasthan, Jaipur.

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JOHN STEINBECK'S *THE PEARL* AND THE IDEA OF SOCIAL JUSTICE

K. K. Askar

The novella *The Pearl* by the Nobel Prize winning author, John Steinbeck, offers a multiplicity of meaning to its readers. It has been interpreted differently by different critics all over the world. John Steinbeck, by virtue of his fictional oeuvre, has strongly emerged as a philosopher, humanist, socio-political thinker and environmentalist. And *The Pearl* is in no way an exception to it. The novel has also been described as "modern parable based on the Buddhist Doctrine of Human Sufferings" (Nare 110). Accordingly, the protagonist Kino has been interpreted as the victim of greed, materialism, illusion and ignorance of human life. His inexorable will to live a quality life was held at fault, responsible for calamities in his life. The great pearl of the world was viewed as an illusion, the ultimate cause of Kino's sufferings. Here is an endeavour to deconstruct the view. This article is an attempt to explore *The Pearl* with a view to detect an insight into an idea of social justice, wherein the poor and oppressed masses from the lower strata of society have no chance to live life in human conditions with safety and self respect. It is a novella of social realism, underscoring the discrimination, exploitation and deprivation of the underdogs in society. Hence it is not the saga of Kino only, but of any pauper who is marginalized in any society of the world, though it be a politically sovereign democratic society. Hence, the novel is marked with a universal appeal to redress the violent, inequitable socio-political structure of a society.

It is the story of Kino, the protagonist who comes from the native Mexican Indian fishermen's class; they are oppressed, poverty-stricken and marginalized in American society. Kino lives in shabby brush house near beach, leads a very simple, poor life with his wife, Juana, and his only baby son, Coyotito. When the pain and poverty is eternally perpetuated in one's life, he or she gets immune or addicted to its effects; he accepts the life as it is without a complaint, as he is left with no other choice in life. It should not and cannot be taken as a sign of healthy and happy life. Hence it shall not be just to say: "At the beginning, Kino is contented with his poor but peaceful life; he even sighs with satisfaction" (9).

- **Dr. K. K. Askar** is Associate Professor in English at Dhanwate National College, Nagpur (Maharashtra).

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**FROM PERSONAL TO POLITICAL:
CULTURAL TRAUMA IN
AMY WALDMAN'S *THE SUBMISSION***

Monica Sabharwal

Over the years, the impact of the 9/11 attacks on American society has evoked multiple responses and stirred ideological battlegrounds. One can see its manifestation in the body of literature that has been produced after 9/11. If one analyses the literature written in its immediate aftermath, one would observe that mostly it dealt with the individual and domestic (precisely pertaining to white Americans) trauma. It failed to embody the larger global context and the political manifestations of the event. However, in recent years, the writers have highlighted the role of history and socio-cultural phenomenon which contributed to witnessing 9/11 as not just a traumatic event but as a cultural trauma. Amy Waldman's *The Submission* is a significant novel in this regard which has been able to capture the possibility of understanding 9/11 from a socio-cultural perspective. The paper is an attempt to explore and understand 9/11 challenging the dominant discourse that has rendered its understanding simplified and opened up the possibilities to engage with the event through a critical political discourse by analysing Waldman's novel.

Jeffrey Alexander, in his essay "Toward a Theory of Cultural Trauma," defines it as "Cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways" (Alexander 1). Through this paper I do not intend to belittle psychic trauma paradigm. However, cultural trauma also examines ways in which psychic trauma succumbs to the ideas of national solipsism which substantiates the notion of American exceptionalism. The attack on the Twin Towers is perceived as one of the most horrific events in recent history. It had left people in shock and disbelief, followed by numbness, fear and paranoia that resulted in collective grief which fed and fuelled the political atmosphere and accentuated the discourse of patriotism and articulated the event by creating dichotomies between "good and evil," "us and them."

- **Monica Sabharwal** is Assistant Professor in the Department of English at Punjabi University, Patiala.

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THE RETURN OF THE REPRESSED: DECIPHERING WOMEN WRITING

Palak Bassi & Tanya Mander

Female oppression was and still is deeply rooted in the structures of society. In the initial centuries of writing, men have always occupied the room as authors and storytellers. Women's space was restricted to that of silent listeners. In male-authored texts, female characters were represented in their stereotypical roles. The projections of women were far from reality. The narratives showcased silence and subjugation of women to men. Women were held inferior to men and so were their writings. Their writings were misread and neglected due to male writers' opinion on them.

The field of English literature until the mid-nineteenth century was excessively dominated by male writings. Until then, women struggled to attain their position in society. If one looks at the history of women writing, one finds the traces of women writing at the end of the sixteenth century. Aphra Behn was the only woman writer who was able to attain success during the 1670s and 1680s. Women writers began to compete with men in the literary arenas but their overall condition remained negligent. It was with Mary Wollstonecraft's seminal work *Vindication of the Rights of Woman* (1792) that women writing took a turn and the book became a beacon for women's movement – 'Feminism' which referred to women's struggle against patriarchal ideologies, hence demanding equality between men and women.

Feminism, today, has come a long way. Feminism "has moved from a focus on the repression of all women in general and a politics based on the concept of shared female experience, to the recognition and embracing of difference within the category 'woman' which removes the possibility of there being a singular truth about womanhood" (Fenton 84).

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FICTION AND PHILOTYRANNY: AN EXPLORATION OF THOMAS BERNHARD'S *CONCRETE*

Mohd. Anwar Husain Khan

The attempts to explore the complicity of intellectuals in tyranny flourished in the twentieth century under the academic discipline of history of ideas. Isaiah Berlin, Richard Wolin and Mark Lilla are the leading historians of ideas whose works analyze the political implications of various thinkers. It does not mean that only the historians of ideas unravel the intellectual's predilection for tyranny: in various disciplines, several other thinkers also engage profoundly with issues of tyranny. For instance, the Polish poet Czesław Miłosz in *The Captive Mind* (1953) probes the tyrannical implications of East European intellectuals who served as propagandists of Stalinism. The central argument of the present project is that some important works of fiction also engage with the problem of intellectuals' vulnerability to tyranny. The Austrian writer Thomas Bernhard's novel *Concrete* (1982) has been chosen for study in this paper. The novel focusses on a self-contained scholar who manipulates logic to support his impassioned and futile propositions at the cost of relevant issues.

The American historian of ideas Mark Lilla argues that the nineteenth century Europeans could believe that tyranny was a thing of the past because they thought they had entered the modern age which was established on the foundations of secular and democratic values (*Reckless* 196-97). However, the twentieth century bred newer and more complex forms of tyranny like Fascism, Nazism and Communism. The right-wing as well as left-wing has exploited the affinity to tyranny in masses. However, what was more intriguing than the mass support to tyranny was the support it received from several intellectuals who, by misemploying their intellectual capacities, acted as loyal servants of tyranny. It is for these intellectuals Lilla coins the term "the philo-tyrannical intellectual," which he defines as "the human mind that made the intellectual defense of tyranny possible in the twentieth century" (197, 198).

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LOCATING 'SAGUNA': THE NATIVE INDIAN CONVERT IN POSTCOLONIAL INDIA

Revathy Hemachandran & Maya Vinai

Colonial historiography suggests that pre-colonial narrativization of Indian history was 'ahistorical' and that it was their evangelistic imperative to rectify this ahistoricity and civilize the natives of Indian sub-continent. Vasco Da Gama discovered the sea route to India and arrived at the Port of Calicut in 1498; many European powers like Portugal, France, Denmark, and Britain extended their imperialist rule on India. Colonizing enterprises and Christian missionary undertakings paved way for the consequent cultural transferences that history suggests in a postcolonial India.

The objective of this paper is to study and observe the dilemmas of the multi-hyphenated identity of a native convert in India. This paper attempts to study these by using two approaches. The first approach will be an analysis and critique of *Saguna: The First Autobiographical Novel in English* by an Indian Woman, which was previously called *Saguna: A Story of Native Christian Life*. *Saguna* by Krupabai Sathianadhan foregrounds and problematizes diverse questions on conversion, colonialism, gender, and modernity. The second approach will be an analysis of the space a native convert occupied during colonial times. This analysis will comprise the following: close examination of the colonial intrusion into the domestic spheres of the natives, the exclusion of the converts from their original religion on account of their partial colonial identity, alienation within the new religious identity owing to racial disparities and the incomplete cultural synthesis that solidifies their outsider status in colonial-native social transactions. The focus of this paper would be to understand the role of ethnic origin, native religion, and gender in transactions and construction of their new social identity and their placement in the social paradigms that dictated their outsider status in lieu of their partial colonial identity. A study of the text *Saguna* reveals the changes witnessed by the family of converts in terms of marriage, education and opportunities for an upward movement in the native society.

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**‘INDEPENDENT VOICES MUST BE HEARD’:
A CONVERSATION WITH ROBIN LINDLEY**

Nibir K. Ghosh

Robin Lindley is a Seattle-based writer, artist, and attorney, and the features editor of the History News Network (hnn.us). His articles have appeared in *HNN*, *Re-Markings*, *Salon*, *3rd Act*, *Crosscut*, *Real Change*, *Documentary*, *Writer’s Chronicle*, *BillMoyers.com*, *ABAJournal (web)*, and others. He has worked as a law teacher and attorney for government agencies. He received his law degree, J.D., from the University of Washington School of Law. A focus of his writing is the history of conflict, human rights, medicine, and the arts. He lives in Seattle with his wife Betsy. He can be contacted by email: robinlindley@gmail.com.

Ghosh: Greetings from Re-Markings and the city of the Taj!

Lindley: Thank you for reaching out. I am honored that you would opt to talk with me. I appreciate the opportunity. It has been a privilege to share the words of many distinguished historians and other writers and artists over the past few years.

Ghosh: What accounts for your abiding interest in History? When did you first get the inkling of your love for the subject?

Lindley: For as long as I can remember, I was fascinated by stories from the past. My mom and dad were both lovers of history, and they were always ready with family stories and personal tales that were often funny but tinged with sadness.

I grew up in Spokane, Washington, a small city in Eastern Washington—the site of horrific battles with Native Americans and displacement in the mid-eighteenth century—at a time haunted by memories of the Second World War and the post-war threat of thermonuclear annihilation. As I came to understand the world in the wake of the war, history permeated life. I was curious and wanted to know more. Even before grade school, I paged through grim picture histories. Everyone it seemed was hurt or dead. At age five, I sat in the living room of my cousin’s farmhouse and looked at a large illustrated history of religion. I was struck by the terrible images of gruesome violence on page after page: images of atrocity, of people tortured, burned, mutilated, crucified, hanged, shot down, of massacre after massacre. All in the name of God. And we lived with the constant threat of nuclear war. At grade school, we curled up under flimsy desks during A-bomb drills.

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QUEST FOR IDENTITY IN V. S. NAIPAUL'S *A BEND IN THE RIVER*

Mamta Bansal

"The world is what it is, men who are nothing, who allow themselves to become nothing, have no place in it" (Naipaul 3). These opening lines from V. S. Naipaul's famous work *A Bend in the River* (1979) can be read in many different ways. The first and obvious interpretation is that Trinidad, like other countries in Africa, had had its troubles after independence. The novel is laced with historical perspectives, both private and public. It picks up the identity crisis as the signs of the past are removed and the characters are left to lurch in the middle of a trampled state of the past. The search for colonial identification invariably splits the subject in its historical place of utterance (the various 'masks' of the immigrant: "Caliban," "black," "slave") and dramatizes the negations of identity in the elision of the seeing eye which must contemplate what is missing or invisible. Hence the impossibility of claiming an origin of the self (or other) "within a tradition of representation that conceives identity as the satisfaction of a totalizing, plenitudinous object of vision" (Singh 54).

It is often believed that since all cultures are involved, no culture is isolated and a pluralistic approach or hybridity is important. The beginning of all cultures is based on struggle and triumph against all impediments to the progress. Irving Howe rightly states: "The writer is now in the grip of a complex or entangling vision of what happens to those unfortunate countries that have just toppled out of a tribal past, or freed themselves from colonial rule but cannot reach the uncertain blessings of modernity" (Howe 30). Naipaul's novel is concerned with how individuals define themselves in an ethnically and socially splintered world devoid of any single and redeeming ideology. Characters such as Salim, Nazruddin and Indar seem to be hopelessly displaced as neither Indians, nor Africans, nor Englishmen; they struggle to navigate the various roles available to them often with distressing results. African characters such as Metty and Ferdinand are also torn between the outdated tribal ways of their ancestors and the modern Western roles assigned to them.

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FILM ADAPTATION OF CHETAN BHAGAT'S *FIVE POINT SOMEONE*

Mukund Kumar Misra

A film adaptation is presenting a text into a feature film, TV show or documentary, or something similar in that genre, in part or whole. It is a very common practice in film industry. As far as Hindi film industry, popularly known as Bollywood, is concerned, adaptation of characters or complete text has been witnessed since its inception. *Raja Harischandra* (1913) was an adaptation from Hindu mythology. It continued in the form of the movies based on various religious and mythological books, sometimes with the same name and sometimes different. Bollywood has adapted not only Hindi texts but also the texts from other languages. The movie *Guide* (1965) is an adaptation of R. K. Narayan's Sahitya Akademi awarded novel *The Guide* (1958). The movie *Shatranj Ke Khiladi* (1977), directed by Satyajit Ray, is an adaptation of Munshi Premchand's short story (1924) by the same name. The movie *Pinjar* (2004) was a film adaptation of Amrita Pritam's Punjabi novel *Pinjar* (1950). *Saawariya* (2007) is an adaptation of Fyodor Dostoevsky's short story "White Nights." The list of adaptation continues, as is evident from the new movie *The Accidental Prime Minister* (2018), based on the book by Sanjaya Baru bearing the same name.

When we talk about film adaptation, it can be categorized as iconic and non-iconic. An iconic adaptation is one where the director delineates the chain of events and characterizes the characters of the film as it is from the original text. The movie *Umrao Jaan* (1981) directed by Muzaffar Ali, is an adaptation of Mirza Hadi Ruswa's Urdu novel *Umrao Jaan Ada* (1899), and *Kabuliwala*, a movie directed by Tapan Sinha, adaptation of a short story "Kabuliwala" written by Rabindranath Tagore are excellent examples of iconic adaptation. Non-iconic adaptation gives liberty to the filmmakers to present the original text in their own way, by making small or big changes. Vishal Bhardwaj has adapted the three great tragedies of Shakespeare into his movies. The movie *Maqbool* (2003) is an adaptation of *Macbeth* (1606), *Omkara* (2006) is an adaptation of *Othello* (1603) and *Haider* (2014) is an adaptation of *Hamlet* (1602).

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THE BOSPHORIC HÜZÜN IN ORHAN PAMUK'S *THE BLACK BOOK*

Saniyah Saman

The landscape of Istanbul is incomplete without the Bosphorous river that geographically lies between the Sea of Marmara and the Black Sea. This river has existed since antiquity, and by virtue of connecting the aforementioned seas, it plays a very significant role on the trade map of the world while also linking many other different seas at the same time – the Aegean, the Dardanelles, as well as the Mediterranean. The river has a distinguished presence in Istanbul as Orhan Pamuk mentions in his memoir, *Istanbul: Memories and the City* (2005), that “if the city speaks of defeat, destruction, deprivation, melancholy, and poverty, the Bosphorus sings of life, pleasure, and happiness. Istanbul draws its strength from the Bosphorus” (43). Another significant element that defines Istanbul, is its melancholy, for which Pamuk uses a culturally rich term, *hüzün*. Pamuk in his interview with Anis Shivani, explains that the younger generation fails to associate itself with the melancholy or the *hüzün* of Istanbul, the intensity of which he felt the most in his childhood. Istanbul of the 1950s and 1960s of Pamuk's time was really poor, it had a number of wooden houses, and almost no tourist could be seen on the street. The scenario, however, is completely different for the young Turks of the 2000s, for whom life in Istanbul is “colourful like an ice cream [...] much richer and cleaner, and colourful” (Pamuk Interview). He further says that because of modernization efforts in Turkey, *hüzün* is fading from Istanbul, though not entirely because it is “culturally deep,” and due to this fact alone, *hüzün* still lingers on in the city but it is visible only to the careful observers. The legacy of *hüzün* cuts across time periods, because *hüzün* is not merely a feeling, in Pamuk's own words: “it's a philosophy, it's going inward, becoming reserved, something similar to what the Japanese call nobility of failure. It's like Sufi ethics too, not caring too much.”

This paper studies Bosphorus in relation with *Hüzün*, in three overlying frameworks: (a) as historical seer of Istanbul's past and present, (b) as a quintessential cultural force, (c) as a meaning producing site that by the virtue of imbibing *Hüzün*, engages the different cultural and historical concerns of Istanbul.

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JOURNEY FROM ANONYMITY TO PRESENCE: BAMA'S *SANGATI* AND MORRISON'S *BELOVED*

Dhruvee Sinha

The reframing and rebirth of old traditions and the inescapable power of the black creativity at the core of American life, with inordinate artistic subtlety, are the themes that Toni Morrison has built from her first book, *The Bluest Eye*, a testament to how white archetypes haunt black life, to her editorial work at Random House, where she championed a new generation of writers (Henry Dumas, Toni Cade Bambara, Angela Davis, Gayl Jones), to the apotheosis of her fame in the 1980s and '90s, leading up to her winning the Nobel Prize in 1993. Through her novels, children's books and essays, she articulated the black experience on a hoarding – one that spoke to the pain of slavery, racial prejudice for people who knew it first-hand as well as for those who learned, perhaps for the first time, about the stinging and horrific consequences of treating fellow human beings as less than human. She was able to communicate, in prose both poetic and powerful, her message of humanity's significance and justice in a world that sometimes doesn't seem to transmit either.

The marginal voices and oppressed groups were amalgamated with their unique experience of repression, oppression, subjugation, deprivation, resilience, and resistance. Having remained silent for so long their muted anguish offers no substitute until their consciousness is sensitized by the unbreakable experience of shame and prompts them to switch from invisibility to recognition. This move signals the breaking of age-old silence, an act of self-assertion as well as self-perception. Although very difficult, the journey from anonymity to presence is a rewarding one for the marginalized self. Such a journey is notable for both Dalit Literature and African American Literature.

The Indian women's movement has, for a long time, expressed similar disparities to those of black women, but with the additional layer of caste to colour and class. In recent years, Indian women from the marginalized sections have begun to articulate their own experience and critiques of societal forces including Feminism, and have written about the experience of Dalit women using the term Dalit Feminism.

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HERCULE POIROT: FEMINIZED DETECTIVE

Laghima Joshi

Agatha Christie, one of the most famous detective fiction writers of the 20th century is acclaimed for creating popular detective figures such as Hercule Poirot and Miss Marple. Hercule Poirot who stars in her thirty-three novels and sixty-five short stories is presented as a retired Belgian officer who turns into a world famous private detective. Christie's Poirot is a part of the quest for bearable masculinity. Taking into account specifically *The Murder of Roger Ackroyd* and *Murder in the Orient Express* and drawing out a comparison with the popular detective figures of the time as well as with the figure of Poirot as represented in contemporary cinema, this paper will argue over the representation of the feminized detective Hercule Poirot.

Agatha Christie wrote during the post-world war period, and also volunteered as a nurse during the great war. This endorses the fact that she herself closely witnessed the horrors of war. But in her novels she adopts an escapist attitude. In Christie's novels there is also no account of war or personal suffering, the violent aspect is never represented. As opposed to the blood and gore of war, her imaginary milieu is usually an idealised picture of the long summers of English upper middle class in a tightly class bound society. The novel, *The Murder of Roger Ackroyd* is also set up in the peaceful village of King's Abbot. Christie attempts to do away with the violent aspect altogether in *The Murder of Roger Ackroyd*. For instance, the death of Roger Ackroyd is instantaneous, the aspect of pain and suffering is excluded. In Christie's first Poirot novel, *The Mysterious Affair at Styles*, Poirot is presented as a refugee of first world war in England, a former Belgian Police officer who leaves his country when the war broke out. This escapist tendency of Christie extends to her portrayal of masculinity which is infused with feminine traits. Hegemonic masculinity which appears in R. W. Connell's *Gender Order Theory* recognises the multiple masculinities that vary across culture, time and individual. According to R. W. Connell's *Gender Order Theory*, "Masculinity is a historically mobile concept." (Wikipedia). The post-world war era in which Christie was writing had previously witnessed a lot of violence and death and there was a need of a different kind of masculinity to be represented in popular literature.

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Review Essay

THE SOUTH KOREAN UPSTAIRS, DOWNSTAIRS: A REVIEW OF BONG JOON-HO'S CINEMATIC PARABLE, *PARASITE*

Jonah Raskin

What moviegoers from Mumbai and Mexico City to Seoul, Stockholm and beyond don't know by now that *Parasite* won in four big categories at the 2019 Academy Awards—best picture, best director, best foreign language film and best original screenplay. Not only that, but *Parasite* was also the first film to win both “best international feature” and “best picture.” Tens of millions of people who turned on their TVs watched a smiling, exuberant Bong Joon-Ho on stage accepting the awards. Koreans around the world were ecstatic and so were movie fans that wanted something new and strange and yet oddly familiar. Part ghost story, part love story, part cop drama (at the very end), and a sly parable about post-modern life, *Parasite* delivers cinematic pleasures in many ways, including madcap comedy.

But was it really the best picture of 2019? Was it better than the other contenders: *The Irishman*, *Joker*, *Bombshell* and *Marriage Story*? The members of the Academy seem to have thought so and why not? Bong Joon-Ho's picture had a lot going for it before it won any prizes. Though set in Korea, and though the characters speak Korean, with an occasional English word or phrase in the mix, the themes are near universal. *Parasite* depicts a world – our contemporary world—in which there's great wealth and great poverty, along with haves and have-nots. Bong himself said, “This film is about capitalism.” He added, “The U.S. is the heart of capitalism.” If it is about capitalism, as he insists, then it shows that the underclass exploits the upper class, as much as the upper class exploits the under class. The human parasites are on both sides of the social chasm that Bong explores relentlessly.

‘SATURATED WITH LIFE’: SUSHIL GUPTA'S *FIRST PERSON SINGULAR*

Vandana Agrawal

As an experienced local Kashmiri, multi-lingual, tourist-guide for a driver is sure to give one a rich experience, similarly if you pick up this thin

volume of i-centric essays by Sushil Gupta, rest assured, that the driver/author of this book will make you lose yourself for an hour or two in the beauty of words and ideas. On a lazy afternoon, for a light read, this slim volume is perfect accompaniment. The author says, "My favourite pastime is to sit idle and to indulge in reveries." And he wants you to revel in his reveries.

- **Dr. Vandana Agrawal** teaches English at PGDAV College, Delhi University, Delhi.

**‘THERE’S ALWAYS A DREAM’:
CHANDA SINGH’S *THE LAST BOGA SAHIB***

Murad Ali Baig

Chanda Singh’s debut novel, *The Last Boga Sahib*, is an immersive tale of a British tea planter in India. Written in a reflective mode with rare sensitivity and gentleness, the novel gives us a revealing insight into the world of the last British tea planters whose world changed considerably with the advent of India’s independence. The forefathers of many of these ‘Boga sahibs’ or white masters had lived in India for generations and they no longer had any real roots in England.

The novel highlights the painful dilemma of British planters who, although they realized that they had no future in India, had no desire to go ‘home’ to a country that had changed so much that it would treat them as virtual strangers. Many wished to stay back and be buried beside their parents. Almost all characters of the novel express the white man’s fears of homelessness, of having to leave the only place he considered home. It deals with the threat and fear of displacement which a large part of the world’s population understands so well in our times.

- **Murad Ali Baig** is an author and columnist. He did his Masters in History from St. Stephen’s College, New Delhi, and spent a year at the Sorbonne, Paris.

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POETRY

G. L. Gautam

I LOVED FATHER

I loved to see father
clothed in premium silk.
This, however, did not happen
as he remained wishful
for khadi, hand-woven.
Father's impeccable dress sense
is still etched in neighborhood's memory.
Father's six feet figure
in neat khadi
passed like a real
son of the soil.

WHERE IS HE NOW?

It's father's *Havan* day
a lovely granddaughter
of five is one among thousands
who have come down
to paternal home
to pay their respects.
Do you remember
the great grandpa? I enquire.
The innocent one asks me
a counter question,
Where is he now?
Leaving us all speechless.

HOW HARD I HAD TURNED

My dear beard,
I offered it
I offered my curly hair
to performing the last rites

his own dear son ready to burn
father's slender lean frame
how hard I had turned.
My beard has grown into a stubble
so has grown my hair.
A poet at heart
May be, father
has turned a leaf,
or a flower
grown on the paternal land.

- **Dr. G.L. Gautam** is Head, Department of English, Lajpat Rai College, Sahibabad, Ghaziabad.

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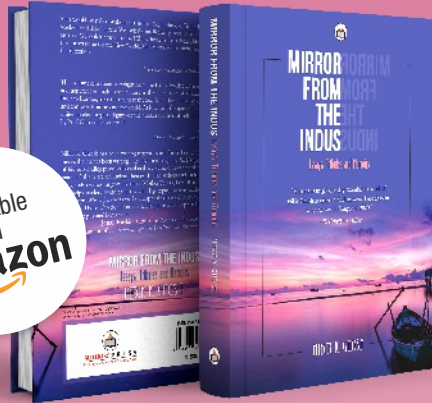
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I guess the only time
most people
think about injustice
is when
it happens to them.

- Charles Bukowski

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MIRROR FROM THE INDUS

Essays, Tributes and Memoirs

NIBIR K. GHOSH

'Historians might one day examine the work of
Nibir Ghosh in order to find answers if not clues to
why the world changed in 2020.'

- E. Ethelbert Miller

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