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3.3.1 Number of research papers published per teacher in the Journals notified on UGC care list during the last five years

Link to the uploaded papers, the first page/full paper (with author and affiliation details) on the institutional website

| CALENDAR YEAR | 2018 | 2019 | 2020 | 2021 | 2022 | TOTAL |
|------------------------------|------|------|------|------|------|-------|
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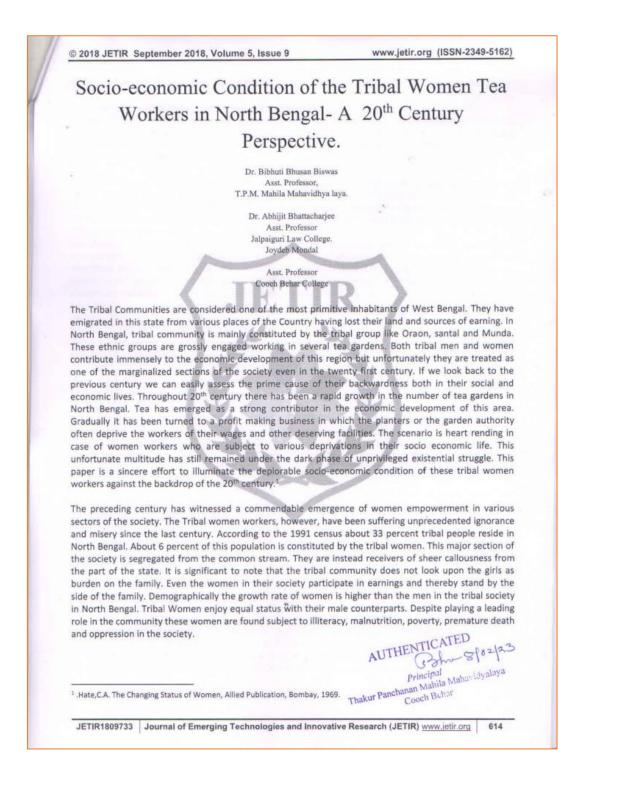
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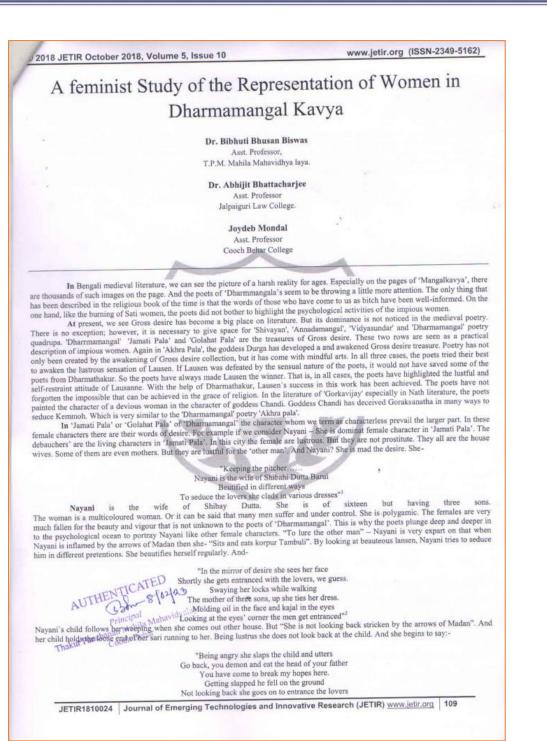
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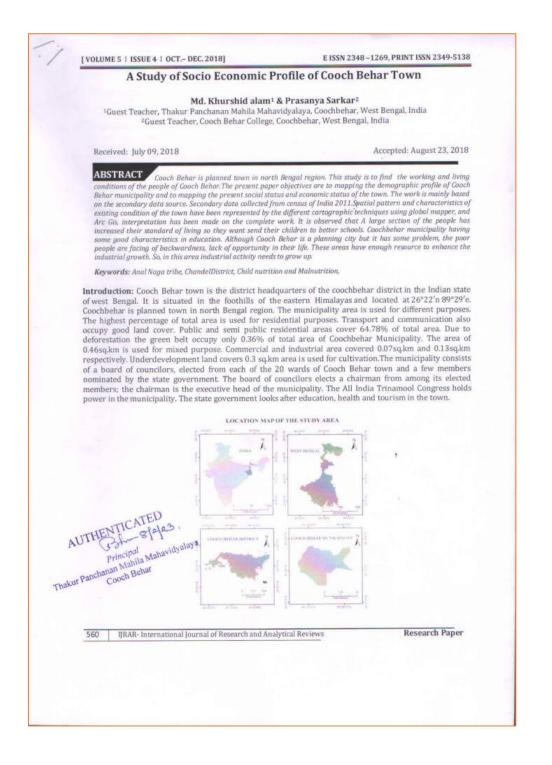
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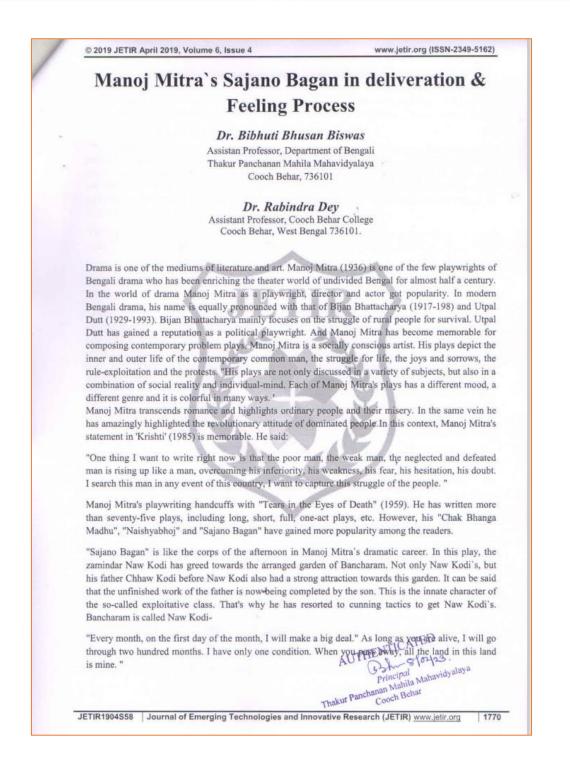
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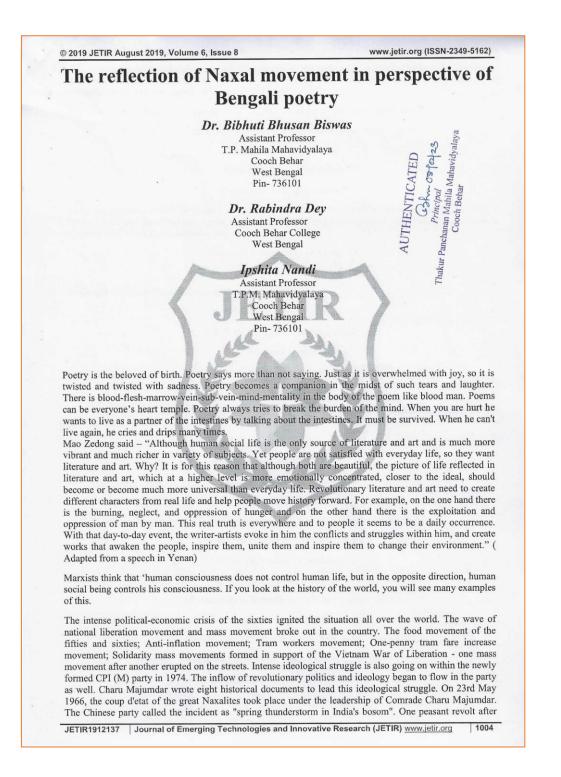
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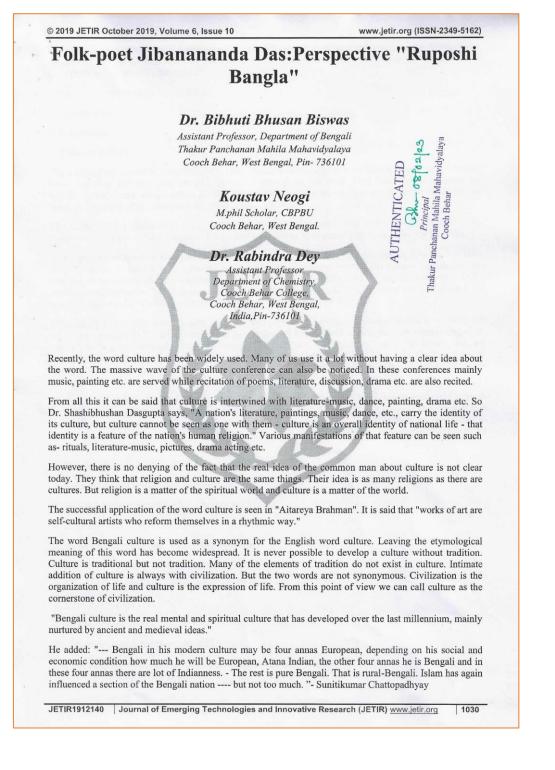
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The Criterion: An International Journal in English Vol. 11, Issue-IV, August 2020 ISSN: 0976-8165 The Search for the Lost Identity in Rajbanshi Poetry **Dipak Barman** Assistant Professor of English, Thakur Panchanan Mahila Mahavidyalaya, Cooch Behar, West Bengal. Article History: Submitted 11/07/2020, Revised-17/08/2020, Accepted-18/08/2020, Published-31/08/2020. Abstract: Identifying oneself with the natural phenomenon is not new in the history of literature; but what new here in the Rajbanshi literature is that here the poets did not stop after identifying the self of their community with the natural phenomena but to rouse the lost consciousness back to the body and the mind of the people of their community. The poets of the Rajbanshi language do not restrict themselves only to relate the search of identity with the cruel, shrewd and cunning aspects of nature; they also presents the soothing and preaching dimensions of the environmental phenomena. The Romantic disposition with the Nature and natural phenomena is well-known. The romantics celebrate it as the part of nature in order to romanticize the feelings they had inside them-to recollect the memory and to establish their ego-making 'T'. To the Rajbanshi poets, natural phenomena become a strong rhetoric not to establish their egotistical individual self only. Rather a search of objective and collective identity supersedes the subjective contemplation evoking and celebrating the their very environmental, cultural, social, linguistic and economic 'difference' as to employ Deleuzian terminology and which leads them towards becoming a 'Minor Literature' having infinite 'possibility' in Deleuzian sense. Keywords: Natural, Self, Objective Identity, Minor, Difference, Possibility. Literature of revolt does not contain any romanticizing tendency towards environment and the natural phenomena. As a part of this kind of progressive and revolt literature, the Rajbanshi poetry does not celebrate and condemn the 'Lucy(s)' or the 'Red claws' respectively. Rather they have a different approach towards the natural phenomena-they employed them as rhetoric while going on a journey in order to find their self identity. Sometimes they have employed the cruel, shrewd and cunning aspects of nature to highlight the deep dark and cloudy gloom of the human mind; and sometimes they have invoked the beautiful aspects of nature to be empathized with their soothing and preaching touch. But they have never forgotten that they AUTHENTICATED Bhr ostata3 www.the-criterion.com 017 Principal Thakur Panchanan Mahila Mahavidyalaya

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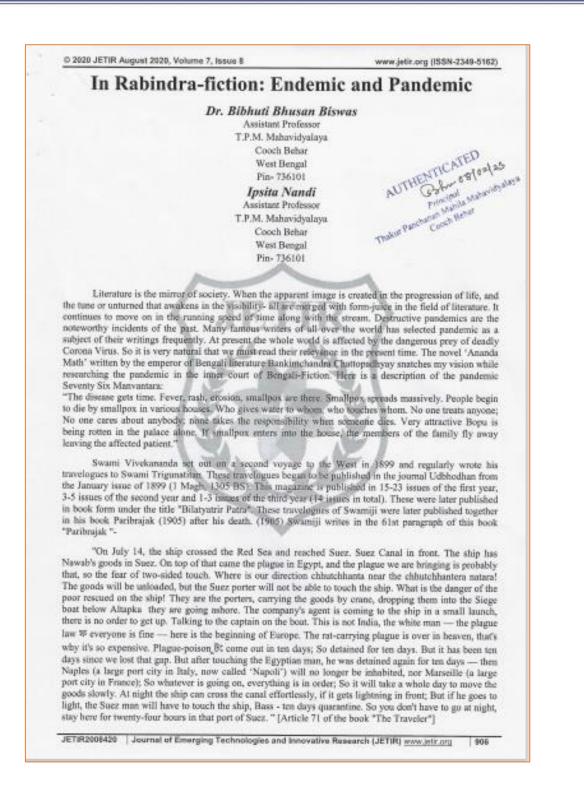
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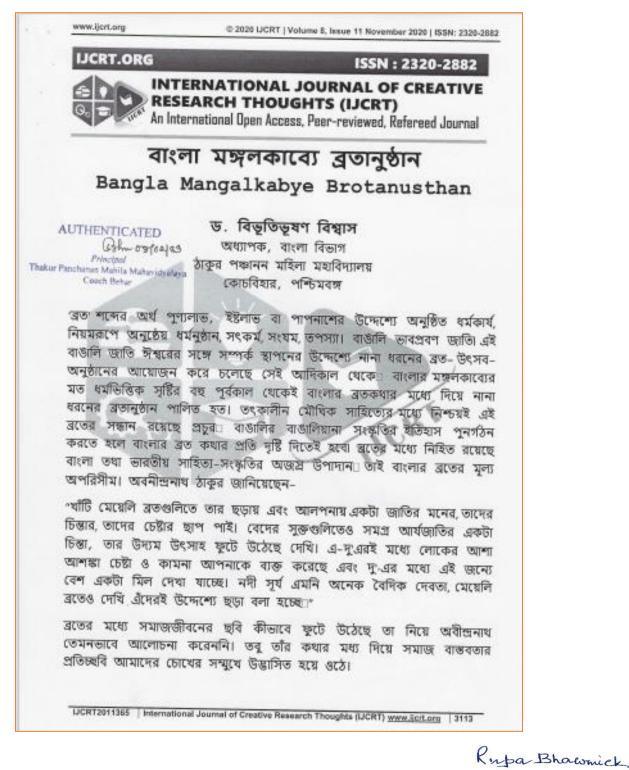
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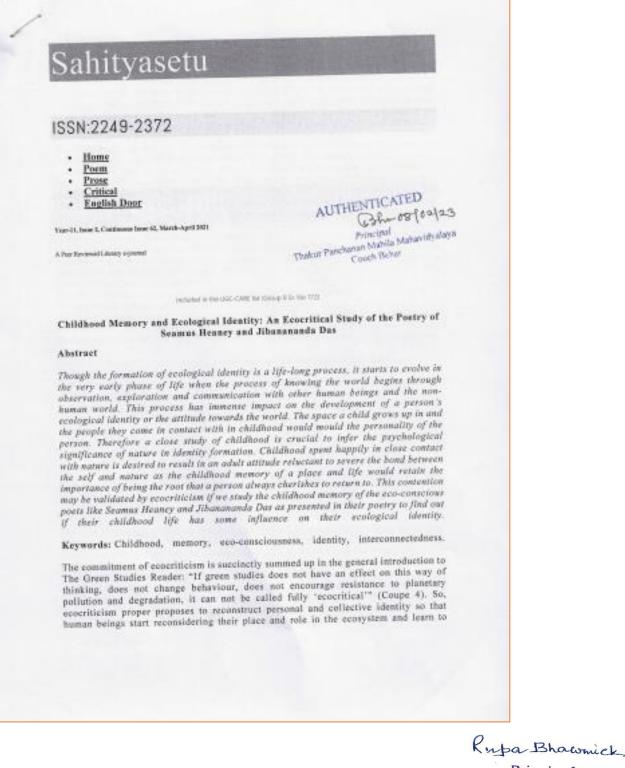
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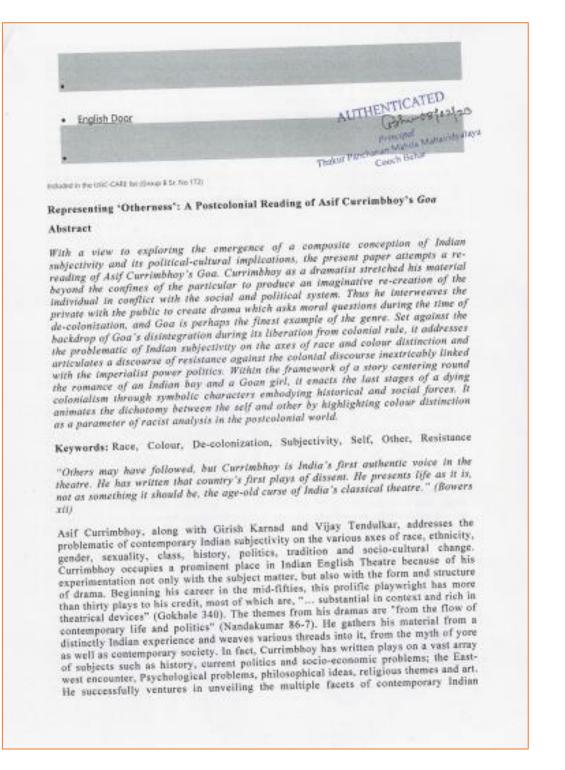
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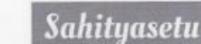
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> Year-11, Issue-6, Continuous Issue-66, November-December 2021 Special issue on Dalit Literature

The Possibility in the Revolutionary Cry- Change of Aesthetic in Marathi Dalit Poems

Abstract

Each and every inquiry begins with simple questions and this study is not an exception to that, It is astonishing that a vast literary body which changed not only the literary but also the socio-political dimensions of our country in the past four decades remains neglected in India as well as in the West. Dalit literature has all the potentialities to be a global literature and the part of what is called the Indian English Literature. The revolutionary attitude of the poetic spirit and the reformative zeal differentiate this genre of poetry from the other poetic genre. Because of its revolting aesthetic formulae, the Marathi Dalit poets are presenting the history of Dalit consciousness with a hidden ironical tone. The age old social injustices and the 'reductive' neo-colonial trends serve as the main elements of the dominant discourse of the class-structured society to exploit the 'possibilities' of the Dalit literature. This paper would employ the 'minor' literary theory of Giles Deleuze and Felix Guattari to show the change of poetic aesthetic tradition in Marathi Dalit poems.

Key Words: Revolution, Neo-colonial, Reductive Criticism, Possibility, Minor Literature

The political and social bitter experiences throughout the generations and the dirty works given to them, made the Dalit poets write about their plight. So, in their case, poetry is not merely the 'passion' rather it is the 'passion of cry'. As Mulk Raj Anand in 'Some Words by Way of Preface to Dalit Poems' in An Anthology of Dalit Literature wrote- "The process of poetry arising out of the cry can be felt in most Dalit poems, because in these utterances protest seems to come from the insulted and the injured, who have laboured for generations for f the superiors, their hands have become with dirty works. One can take almost Z any Dalit poem and feel the cry rhythm arising from itself." (Anand xi) The origin of this 'cry' was in the pages of unwritten history of India, in the tyrannical but < unreasonable Brahmnic history of oppression on the 'Dalit'. But after the independence of India, the oppressed people did not remain in the same position they used to be in before. The undistinguished un-Brahmnic masses got to know



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| Dipak Barman, Assistant Profess Cooch Behar, West Bengal. Email: | or, Thakur Panchanan Mahila Mahavidyalaya, dpkbarman3@gmail.com | | |
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