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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
NUMBER OF RESEARCH PAPERS	3	3	3	3	0	12

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Socio-economic Condition of the Tribal Women Tea Workers in North Bengal- A 20th Century Perspective.

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The Tribal Communities are considered one of the most primitive inhabitants of West Bengal. They have emigrated in this state from various places of the Country having lost their land and sources of earning. In North Bengal, tribal community is mainly constituted by the tribal group like Oraon, santal and Munda. These ethnic groups are grossly engaged working in several tea gardens. Both tribal men and women contribute immensely to the economic development of this region but unfortunately they are treated as one of the marginalized sections of the society even in the twenty first century. If we look back to the previous century we can easily assess the prime cause of their backwardness both in their social and economic lives. Throughout 20th century there has been a rapid growth in the number of tea gardens in North Bengal. Tea has emerged as a strong contributor in the economic development of this area. Gradually it has been turned to a profit making business in which the planters or the garden authority often deprive the workers of their wages and other deserving facilities. The scenario is heart rending in case of women workers who are subject to various deprivations in their socio economic life. This unfortunate multitude has still remained under the dark phase of unprivileged existential struggle. This paper is a sincere effort to illuminate the deplorable socio-economic condition of these tribal women workers against the backdrop of the 20th century.¹

The preceding century has witnessed a commendable emergence of women empowerment in various sectors of the society. The Tribal women workers, however, have been suffering unprecedented ignorance and misery since the last century. According to the 1991 census about 33 percent tribal people reside in North Bengal. About 6 percent of this population is constituted by the tribal women. This major section of the society is segregated from the common stream. They are instead receivers of sheer callousness from the part of the state. It is significant to note that the tribal community does not look upon the girls as burden on the family. Even the women in their society participate in earnings and thereby stand by the side of the family. Demographically the growth rate of women is higher than the men in the tribal society in North Bengal. Tribal Women enjoy equal status with their male counterparts. Despite playing a leading role in the community these women are found subject to illiteracy, malnutrition, poverty, premature death and oppression in the society.

¹. Hate, C.A. The Changing Status of Women, Allied Publication, Bombay, 1969.

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A feminist Study of the Representation of Women in Dharmamangal Kavya

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In Bengali medieval literature, we can see the picture of a harsh reality for ages. Especially on the pages of 'Mangalkavya', there are thousands of such images on the page. And the poets of 'Dharmamangal's seem to be throwing a little more attention. The only thing that has been described in the religious book of the time is that the words of those who have come to us as bitch have been well-informed. On the one hand, like the burning of Sati women, the poets did not bother to highlight the psychological activities of the impious women.

At present, we see Gross desire has become a big place on literature. But its dominance is not noticed in the medieval poetry. There is no exception; however, it is necessary to give space for 'Shivayan', 'Annadamangal', 'Vidyasundar' and 'Dharmamangal' poetry quadrupla. 'Dharmamangal' 'Jamati Pala' and 'Golihat Pala' are the treasures of Gross desire. These two rows are seen as a practical description of impious women. Again in 'Akhra Pala', the goddess Durga has developed a and awakened Gross desire treasure. Poetry has not only been created by the awakening of Gross desire collection, but it has come with mindful arts. In all three cases, the poets tried their best to awaken the lustrous sensation of Lausen. If Lausen was defeated by the sensual nature of the poets, it would not have saved some of the poets from Dharmathakur. So the poets have always made Lausen the winner. That is, in all cases, the poets have highlighted the lustful and self-restraint attitude of Lausanne. With the help of Dharmathakur, Lausen's success in this work has been achieved. The poets have not forgotten the impossible that can be achieved in the grace of religion. In the literature of 'Gorkavijay' especially in Nath literature, the poets painted the character of a devious woman in the character of goddess Chandi. Goddess Chandi has deceived Goraksanatha in many ways to seduce Kemmoh. Which is very similar to the 'Dharmamangal' poetry 'Akhra pala'.

In 'Jamati Pala' or 'Golihat Pala' of 'Dharmamangal' the character whom we term as characterless prevail the larger part. In these female characters there are their words of desire. For example if we consider Nayani - She is dominant female character in 'Jamati Pala'. The debauchers' are the living characters in 'Jamati Pala'. In this city the female are lustrous. But they are not prostitute. They all are the house wives. Some of them are even mothers. But they are lustful for the 'other man'. And Nayani? She is mad the desire. She-

"Keeping the pitcher.....
Nayani is the wife of Shibahi Dutta Barui
Beautified in different ways

To seduce the lovers she clads in various dresses"¹

Nayani is the wife of Shibay Dutta. She is of sixteen but having three sons. The woman is a multicoloured woman. Or it can be said that many men suffer and under control. She is polygamic. The females are very much fallen for the beauty and vigour that is not unknown to the poets of 'Dharmamangal'. This is why the poets plunge deep and deeper in to the psychological ocean to portray Nayani like other female characters. "To lure the other man" - Nayani is very expert on that when Nayani is inflamed by the arrows of Madan then she- "Sits and eats korpur Tambuli". By looking at beauteous lansen, Nayani tries to seduce him in different pretensions. She beautifies herself regularly. And-

"In the mirror of desire she sees her face
Shortly she gets entranced with the lovers, we guess.
Swaying her locks while walking
The mother of three sons, up she ties her dress.
Molding oil in the face and kajal in the eyes
Looking at the eyes' corner the men get entranced"²

Nayani's child follows her weeping when she comes out other house. But "She is not looking back stricken by the arrows of Madan". And her child holds the loose end of her sari running to her. Being lustrus she does not look back at the child. And she begins to say:-

"Being angry she slaps the child and utters
Go back, you demon and eat the head of your father
You have come to break my hopes here.
Getting slapped he fell on the ground
Not looking back she goes on to entrance the lovers

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A Study of Socio Economic Profile of Cooch Behar Town

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ABSTRACT Cooch Behar is planned town in north Bengal region. This study is to find the working and living conditions of the people of Cooch Behar. The present paper objectives are to mapping the demographic profile of Cooch Behar municipality and to mapping the present social status and economic status of the town. The work is mainly based on the secondary data source. Secondary data collected from census of India 2011. Spatial pattern and characteristics of existing condition of the town have been represented by the different cartographic techniques using global mapper, and Arc Gis, interpretation has been made on the complete work. It is observed that A large section of the people has increased their standard of living so they want send their children to better schools. Coochbehar municipality having some good characteristics in education. Although Cooch Behar is a planning city but it has some problem, the poor people are facing of backwardness, lack of opportunity in their life. These areas have enough resource to enhance the industrial growth. So, in this area industrial activity needs to grow up.

Keywords: Anal Naga tribe, Chandel District, Child nutrition and Malnutrition.

Introduction: Cooch Behar town is the district headquarters of the coochbehar district in the Indian state of west Bengal. It is situated in the foothills of the eastern Himalayas and located at 26°22'n 89°29'e. Coochbehar is planned town in north Bengal region. The municipality area is used for different purposes. The highest percentage of total area is used for residential purposes. Transport and communication also occupy good land cover. Public and semi public residential areas cover 64.78% of total area. Due to deforestation the green belt occupy only 0.36% of total area of Coochbehar Municipality. The area of 0.46sq.km is used for mixed purpose. Commercial and industrial area covered 0.07sq.km and 0.13sq.km respectively. Underdevelopment land covers 0.3 sq.km area is used for cultivation. The municipality consists of a board of councilors, elected from each of the 20 wards of Cooch Behar town and a few members nominated by the state government. The board of councilors elects a chairman from among its elected members; the chairman is the executive head of the municipality. The All India Trinamool Congress holds power in the municipality. The state government looks after education, health and tourism in the town.

LOCATION MAP OF THE STUDY AREA



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Manoj Mitra's Sajano Bagan in deliveration & Feeling Process

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Drama is one of the mediums of literature and art. Manoj Mitra (1936) is one of the few playwrights of Bengali drama who has been enriching the theater world of undivided Bengal for almost half a century. In the world of drama Manoj Mitra as a playwright, director and actor got popularity. In modern Bengali drama, his name is equally pronounced with that of Bijan Bhattacharya (1917-198) and Utpal Dutt (1929-1993). Bijan Bhattacharya mainly focuses on the struggle of rural people for survival. Utpal Dutt has gained a reputation as a political playwright. And Manoj Mitra has become memorable for composing contemporary problem plays. Manoj Mitra is a socially conscious artist. His plays depict the inner and outer life of the contemporary common man, the struggle for life, the joys and sorrows, the rule-exploitation and the protests. "His plays are not only discussed in a variety of subjects, but also in a combination of social reality and individual-mind. Each of Manoj Mitra's plays has a different mood, a different genre and it is colorful in many ways."

Manoj Mitra transcends romance and highlights ordinary people and their misery. In the same vein he has amazingly highlighted the revolutionary attitude of dominated people. In this context, Manoj Mitra's statement in 'Krishiti' (1985) is memorable. He said:

"One thing I want to write right now is that the poor man, the weak man, the neglected and defeated man is rising up like a man, overcoming his inferiority, his weakness, his fear, his hesitation, his doubt. I search this man in any event of this country, I want to capture this struggle of the people."

Manoj Mitra's playwriting handcuffs with "Tears in the Eyes of Death" (1959). He has written more than seventy-five plays, including long, short, full, one-act plays, etc. However, his "Chak Bhanga Madhu", "Naishyabhoj" and "Sajano Bagan" have gained more popularity among the readers.

"Sajano Bagan" is like the corps of the afternoon in Manoj Mitra's dramatic career. In this play, the zamindar Naw Kodi has greed towards the arranged garden of Bancharam. Not only Naw Kodi's, but his father Chhaw Kodi before Naw Kodi also had a strong attraction towards this garden. It can be said that the unfinished work of the father is now being completed by the son. This is the innate character of the so-called exploitative class. That's why he has resorted to cunning tactics to get Naw Kodi's. Bancharam is called Naw Kodi-

"Every month, on the first day of the month, I will make a big deal." As long as you are alive, I will go through two hundred months. I have only one condition. When you pass away, all the land in this land is mine."

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The reflection of Naxal movement in perspective of Bengali poetry

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Poetry is the beloved of birth. Poetry says more than not saying. Just as it is overwhelmed with joy, so it is twisted and twisted with sadness. Poetry becomes a companion in the midst of such tears and laughter. There is blood-flesh-marrow-vein-sub-vein-mind-mentality in the body of the poem like blood man. Poems can be everyone's heart temple. Poetry always tries to break the burden of the mind. When you are hurt he wants to live as a partner of the intestines by talking about the intestines. It must be survived. When he can't live again, he cries and drips many times.

Mao Zedong said – "Although human social life is the only source of literature and art and is much more vibrant and much richer in variety of subjects. Yet people are not satisfied with everyday life, so they want literature and art. Why? It is for this reason that although both are beautiful, the picture of life reflected in literature and art, which at a higher level is more emotionally concentrated, closer to the ideal, should become or become much more universal than everyday life. Revolutionary literature and art need to create different characters from real life and help people move history forward. For example, on the one hand there is the burning, neglect, and oppression of hunger and on the other hand there is the exploitation and oppression of man by man. This real truth is everywhere and to people it seems to be a daily occurrence. With that day-to-day event, the writer-artists evoke in him the conflicts and struggles within him, and create works that awaken the people, inspire them, unite them and inspire them to change their environment." (Adapted from a speech in Yenan)

Marxists think that 'human consciousness does not control human life, but in the opposite direction, human social being controls his consciousness. If you look at the history of the world, you will see many examples of this.

The intense political-economic crisis of the sixties ignited the situation all over the world. The wave of national liberation movement and mass movement broke out in the country. The food movement of the fifties and sixties; Anti-inflation movement; Tram workers movement; One-penny tram fare increase movement; Solidarity mass movements formed in support of the Vietnam War of Liberation - one mass movement after another erupted on the streets. Intense ideological struggle is also going on within the newly formed CPI (M) party in 1974. The inflow of revolutionary politics and ideology began to flow in the party as well. Charu Majumdar wrote eight historical documents to lead this ideological struggle. On 23rd May 1966, the coup d'etat of the great Naxalites took place under the leadership of Comrade Charu Majumdar. The Chinese party called the incident as "spring thunderstorm in India's bosom". One peasant revolt after

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Folk-poet Jibanananda Das: Perspective "Ruposhi Bangla"

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Recently, the word culture has been widely used. Many of us use it a lot without having a clear idea about the word. The massive wave of the culture conference can also be noticed. In these conferences mainly music, painting etc. are served while recitation of poems, literature, discussion, drama etc. are also recited.

From all this it can be said that culture is intertwined with literature-music, dance, painting, drama etc. So Dr. Shashibhushan Dasgupta says, "A nation's literature, paintings, music, dance, etc., carry the identity of its culture, but culture cannot be seen as one with them - culture is an overall identity of national life - that identity is a feature of the nation's human religion." Various manifestations of that feature can be seen such as- rituals, literature-music, pictures, drama acting etc.

However, there is no denying of the fact that the real idea of the common man about culture is not clear today. They think that religion and culture are the same things. Their idea is as many religions as there are cultures. But religion is a matter of the spiritual world and culture is a matter of the world.

The successful application of the word culture is seen in "Aitareya Brahman". It is said that "works of art are self-cultural artists who reform themselves in a rhythmic way."

The word Bengali culture is used as a synonym for the English word culture. Leaving the etymological meaning of this word has become widespread. It is never possible to develop a culture without tradition. Culture is traditional but not tradition. Many of the elements of tradition do not exist in culture. Intimate addition of culture is always with civilization. But the two words are not synonymous. Civilization is the organization of life and culture is the expression of life. From this point of view we can call culture as the cornerstone of civilization.

"Bengali culture is the real mental and spiritual culture that has developed over the last millennium, mainly nurtured by ancient and medieval ideas."

He added: "--- Bengali in his modern culture may be four annas European, depending on his social and economic condition how much he will be European, Atana Indian, the other four annas he is Bengali and in these four annas there are lot of Indianness. - The rest is pure Bengali. That is rural-Bengali. Islam has again influenced a section of the Bengali nation ---- but not too much. "- Sunitikumar Chattopadhyay

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The Search for the Lost Identity in Rajbanshi Poetry

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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 'I'. 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 glooms 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

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In Rabindra-fiction: Endemic and Pandemic

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Literature is the mirror of society. When the apparent image is created in the progression of life, and the time or untuned that awakens in the visibility- all are merged with form-juice in the field of literature. It continues to move on in the running speed of time along with the stream. Destructive pandemics are the noteworthy incidents of the past. Many famous writers of all over the world has selected pandemic as a subject of their writings frequently. At present the whole world is affected by the dangerous prey of deadly Corona Virus. So it is very natural that we must read their relevance in the present time. The novel 'Ananda Math' written by the emperor of Bengali literature Bankimchandra Chattopadhyay snatches my vision while researching the pandemic in the inner court of Bengali-Fiction. Here is a description of the pandemic Seventy Six Manvantara:

"The disease gets time. Fever, rash, erosion, smallpox are there. Smallpox spreads massively. People begin to die by smallpox in various houses. Who gives water to whom, who touches whom. No one treats anyone; No one cares about anybody; none takes the responsibility when someone dies. Very attractive Bopa is being rotten in the palace alone. If smallpox enters into the house, the members of the family fly away leaving the affected patient."

Swami Vivekananda set out on a second voyage to the West in 1899 and regularly wrote his travelogues to Swami Trigunatitan. These travelogues began to be published in the journal Udbodhan from the January issue of 1899 (1 Magh, 1305 BS). This magazine is published in 15-23 issues of the first year, 3-5 issues of the second year and 1-3 issues of the third year (14 issues in total). These were later published in book form under the title "Bilatyatrir Patra". These travelogues of Swamiji were later published together in his book Paribrajak (1905) after his death. (1905) Swamiji writes in the 61st paragraph of this book "Paribrajak":

"On July 14, the ship crossed the Red Sea and reached Suez. Suez Canal in front. The ship has Nawab's goods in Suez. On top of that came the plague in Egypt, and the plague we are bringing is probably that, so the fear of two-sided touch. Where is our direction chhutchhanta near the chhutchhanta matara! The goods will be unloaded, but the Suez porter will not be able to touch the ship. What is the danger of the poor rescued on the ship! They are the porters, carrying the goods by crane, dropping them into the Siege boat below Alapka they are going ashore. The company's agent is coming to the ship in a small launch, there is no order to get up. Talking to the captain on the boat. This is not India, the white man — the plague law everyone is fine — here is the beginning of Europe. The rat-carrying plague is over in heaven, that's why it's so expensive. Plague-poison come out in ten days; So detained for ten days. But it has been ten days since we lost that gap. But after touching the Egyptian man, he was detained again for ten days — then Naples (a large port city in Italy, now called 'Napoli') will no longer be inhabited, nor Marseille (a large port city in France); So whatever is going on, everything is in order; So it will take a whole day to move the goods slowly. At night the ship can cross the canal effortlessly, if it gets lightning in front; But if he goes to light, the Suez man will have to touch the ship, Bass - ten days quarantine. So you don't have to go at night, stay here for twenty-four hours in that port of Suez." [Article 71 of the book "The Traveler"]

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বাংলা মঙ্গলকাব্যে ব্রতানুষ্ঠান Bangla Mangalkabye Brotanusthan

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ড. বিভূতিভূষণ বিশ্বাস

অধ্যাপক, বাংলা বিভাগ

ঠাকুর পঞ্চানন মহিলা মহাবিদ্যালয়
কোচবিহার, পশ্চিমবঙ্গ

ব্রত শব্দের অর্থ পুণ্যলাভ, ইষ্টলাভ বা পাপনাশের উদ্দেশ্যে অনুষ্ঠিত ধর্মকর্ম, নিয়মরূপে অনুষ্ঠেয় ধর্মনুষ্ঠান, সংকর্ম, সংঘম, তপস্যা। বাঙালি ভাবপ্রবণ জাতি এই বাঙালি জাতি ঈশ্বরের সঙ্গে সম্পর্ক স্থাপনের উদ্দেশ্যে নানা ধরনের ব্রত-উৎসব-অনুষ্ঠানের আয়োজন করে চলেছে সেই আদি কাল থেকে। বাংলার মঙ্গলকাব্যের মত ধর্মভিত্তিক সৃষ্টির বহু পূর্বকাল থেকেই বাংলার ব্রতকথার মধ্যে দিয়ে নানা ধরনের ব্রতানুষ্ঠান পালিত হত। শুৎকালীন মৌখিক সাহিত্যের মধ্যে নিশ্চয়ই এই ব্রতের সন্ধান রয়েছে প্রচুর। বাঙালির বাঙালিয়ানা সংস্কৃতির ইতিহাস পুনর্গঠন করতে হলে বাংলার ব্রত কথার প্রতি দৃষ্টি দিতেই হবে। ব্রতের মধ্যে নিহিত রয়েছে বাংলা তথা ভারতীয় সাহিত্য-সংস্কৃতির অজস্র উপাদান। তাই বাংলার ব্রতের মূল্য অপরিমিত। অবনীন্দ্রনাথ ঠাকুর জানিয়েছেন-

“খাঁটি মেয়েলি ব্রতগুলিতে তার ছড়ায় এবং আলপনায় একটা জাতির মনে, তাদের চিন্তার, তাদের চেষ্টির ছাপ পাই। বেদের সূক্তগুলিতেও সমগ্র আর্ষজাতির একটা চিন্তা, তার উদ্যম উৎসাহ ফুটে উঠেছে দেখি। এ-দু-এরই মধ্যে লোকের আশা আশঙ্কা চেষ্টি ও কামনা আপনাকে ব্যক্ত করেছে এবং দু-এর মধ্যে এই জন্যে বেশ একটা মিল দেখা যাচ্ছে। নদী সূর্য এমনি অনেক বৈদিক দেবতা, মেয়েলি ব্রতেও দেখি এদেরই উদ্দেশ্যে ছড়া বলা হচ্ছে।”

ব্রতের মধ্যে সমাজজীবনের ছবি কীভাবে ফুটে উঠেছে তা নিয়ে অবনীন্দ্রনাথ তেমনভাবে আলোচনা করেননি। তবু তাঁর কথার মধ্য দিয়ে সমাজ বাস্তবতার প্রতিচ্ছবি আমাদের চোখের সম্মুখে উদ্ভাসিত হয়ে ওঠে।

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Childhood Memory and Ecological Identity: An Ecocritical Study of the Poetry of Seamus Heaney and Jibanananda Das

Abstract

Though the formation of ecological identity is a life-long process, it starts to evolve in the very early phase of life when the process of knowing the world begins through observation, exploration and communication with other human beings and the non-human world. This process has immense impact on the development of a person's ecological identity or the attitude towards the world. The space a child grows up in and the people they come in contact with in childhood would mould the personality of the person. Therefore a close study of childhood is crucial to infer the psychological significance of nature in identity formation. Childhood spent happily in close contact with nature is destined to result in an adult attitude reluctant to sever the bond between the self and nature as the childhood memory of a place and life would retain the importance of being the root that a person always cherishes to return to. This contention may be validated by ecocriticism if we study the childhood memory of the eco-conscious poets like Seamus Heaney and Jibanananda Das as presented in their poetry to find out if their childhood life has some influence on their ecological identity.

Keywords: Childhood, memory, eco-consciousness, identity, interconnectedness.

The commitment of ecocriticism is succinctly summed up in the general introduction to *The Green Studies Reader*: "If green studies does not have an effect on this way of thinking, does not change behaviour, does not encourage resistance to planetary pollution and degradation, it can not be called fully 'ecocritical'" (Coupe 4). So, ecocriticism proper proposes to reconstruct personal and collective identity so that human beings start reconsidering their place and role in the ecosystem and learn to

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Representing 'Otherness': A Postcolonial Reading of Asif Currimbhoy's *Goa*

Abstract

With a view to exploring the emergence of a composite conception of Indian subjectivity and its political-cultural implications, the present paper attempts a re-reading of Asif Currimbhoy's Goa. Currimbhoy as a dramatist stretched his material beyond the confines of the particular to produce an imaginative re-creation of the individual in conflict with the social and political system. Thus he interweaves the private with the public to create drama which asks moral questions during the time of de-colonization, and Goa is perhaps the finest example of the genre. Set against the backdrop of Goa's disintegration during its liberation from colonial rule, it addresses the problematic of Indian subjectivity on the axes of race and colour distinction and articulates a discourse of resistance against the colonial discourse inextricably linked with the imperialist power politics. Within the framework of a story centering round the romance of an Indian boy and a Goan girl, it enacts the last stages of a dying colonialism through symbolic characters embodying historical and social forces. It animates the dichotomy between the self and other by highlighting colour distinction as a parameter of racist analysis in the postcolonial world.

Keywords: Race, Colour, De-colonization, Subjectivity, Self, Other, Resistance

"Others may have followed, but Currimbhoy is India's first authentic voice in the theatre. He has written that country's first plays of dissent. He presents life as it is, not as something it should be, the age-old curse of India's classical theatre." (Bowers xli)

Asif Currimbhoy, along with Girish Karnad and Vijay Tendulkar, addresses the problematic of contemporary Indian subjectivity on the various axes of race, ethnicity, gender, sexuality, class, history, politics, tradition and socio-cultural change. Currimbhoy occupies a prominent place in Indian English Theatre because of his experimentation not only with the subject matter, but also with the form and structure of drama. Beginning his career in the mid-fifties, this prolific playwright has more than thirty plays to his credit, most of which are, "... substantial in context and rich in theatrical devices" (Gokhale 340). The themes from his dramas are "from the flow of contemporary life and politics" (Nandakumar 86-7). He gathers his material from a distinctly Indian experience and weaves various threads into it, from the myth of yore as well as contemporary society. In fact, Currimbhoy has written plays on a vast array of subjects such as history, current politics and socio-economic problems; the East-west encounter, Psychological problems, philosophical ideas, religious themes and art. He successfully ventures in unveiling the multiple facets of contemporary Indian

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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 the superiors, their hands have become with dirty works. One can take almost 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 Brahminic 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-Brahminic masses got to know

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