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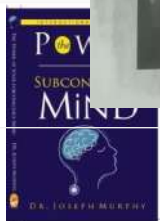
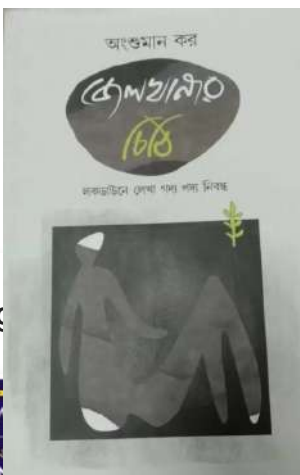
Book	Jelkhanar Chithi
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Publishing Date	2022
Publisher	Mississippir Megh
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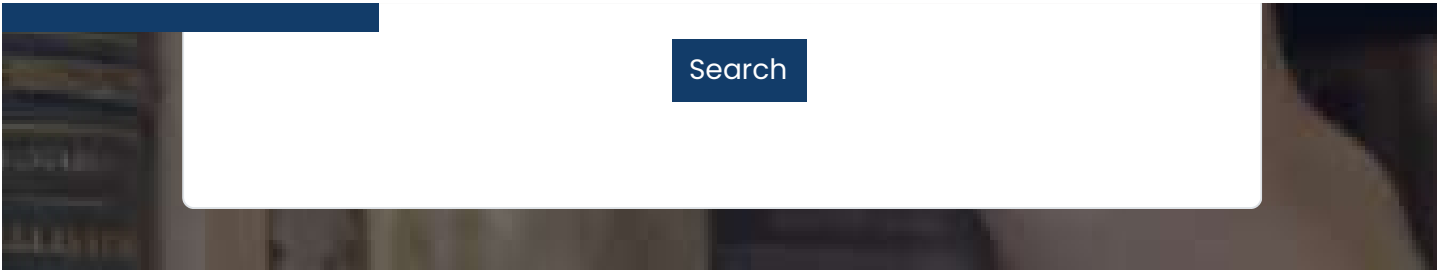


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EDITOR	N/A
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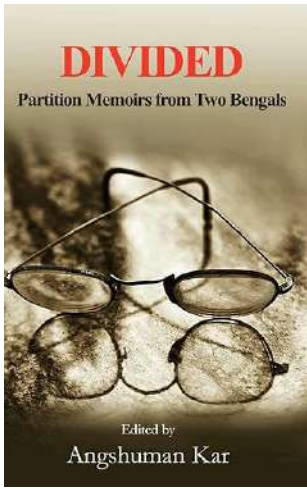
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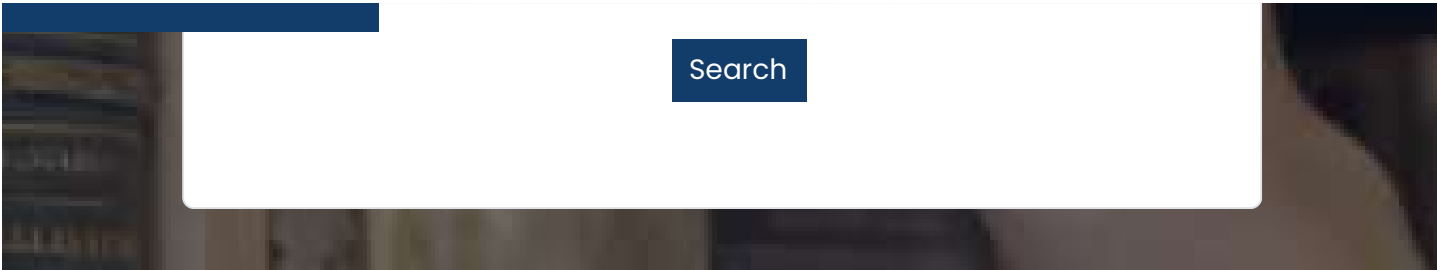
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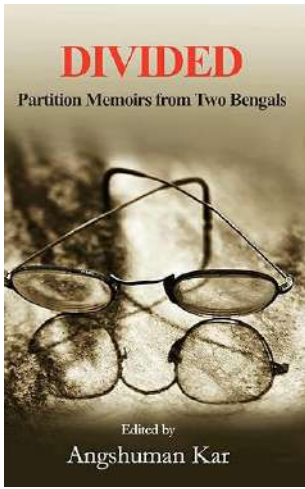
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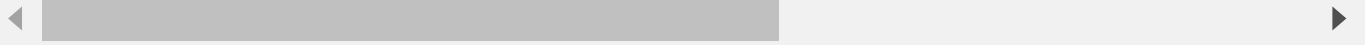
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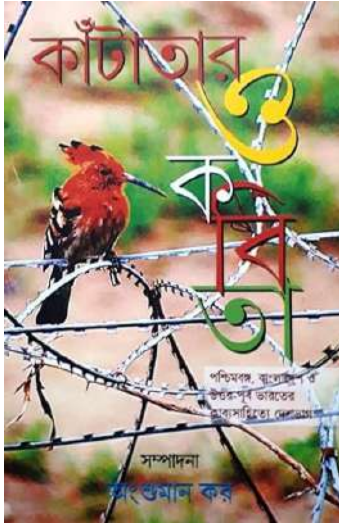
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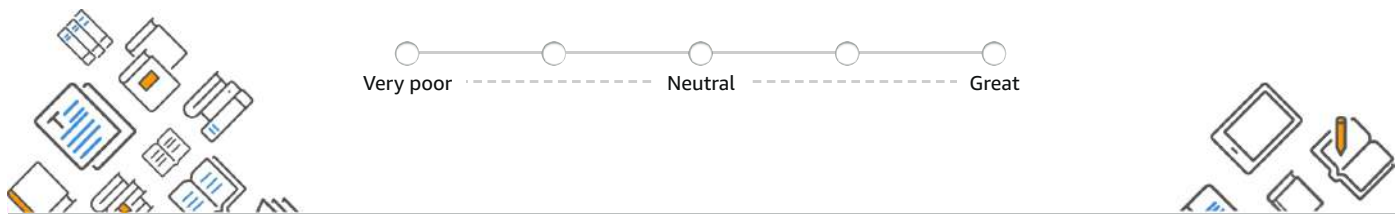
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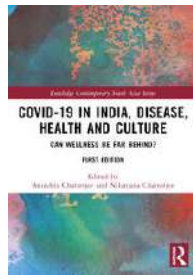
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


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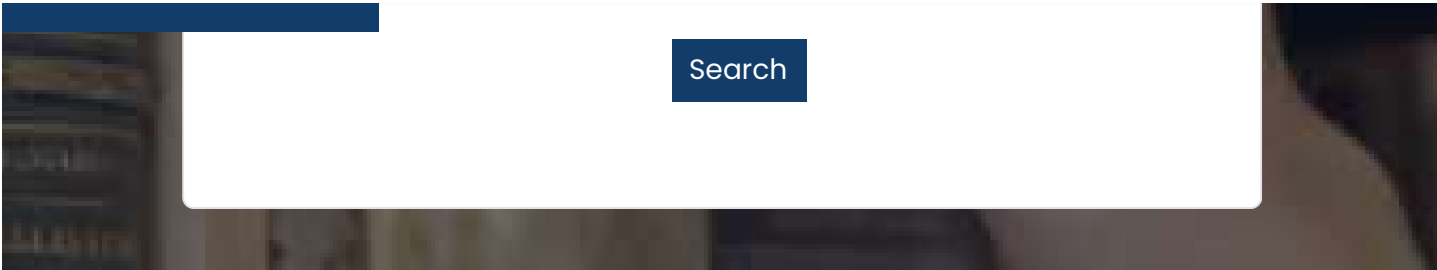


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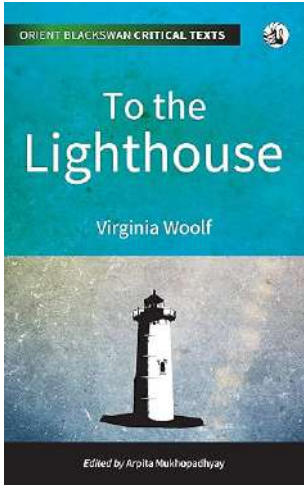
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About the Author

Virginia Woolf, born in 1882, was the major novelist at the heart of the inter-war Bloomsbury Group. Her early novels include *The Voyage Out*, *Night and Day* and *Jacob's Room*. Between 1925 and 1931 she produced her finest masterpieces, including *Mrs Dalloway*, *To the Lighthouse*, *Orlando* and the experimental *The Waves*. Her later novels include *The Years* and *Between the Acts*, and she also maintained an astonishing output of literary criticism, journalism and biography, including the passionate feminist essay *A Room of One's Own*. Suffering from depression, she drowned herself in the River Ouse in 1941.

Juliet Stevenson has won the prestigious Audie Award and numerous Earphones Awards for her narrations. She is a British actress on stage and screen and notably a member of the Royal Shakespeare Company. She has also appeared in popular films such as *Bend It Like Beckham* and *Mona Lisa Smile*. She was honored as Commander of the Most Excellent Order of the British Empire. She received further recognition when she was nominated for several BAFTA Awards, and she earned an Olivier Award for her role in *Death and the Maiden*.

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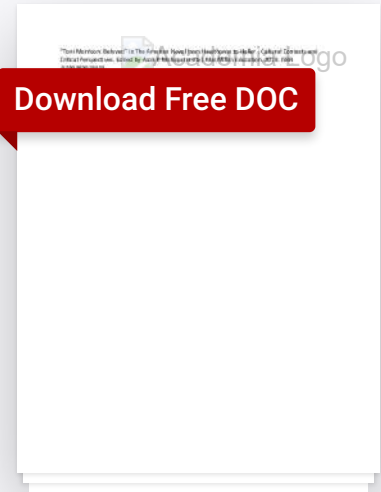
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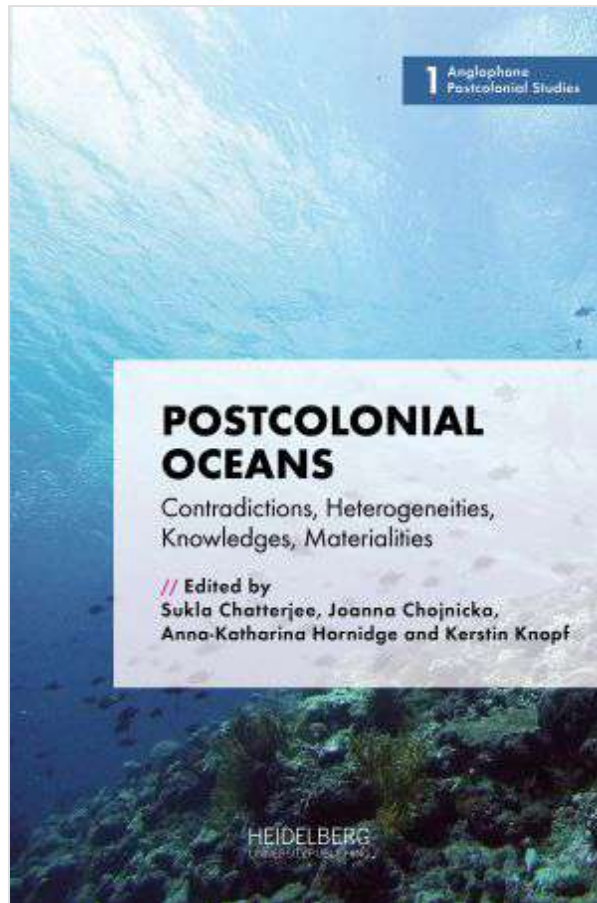


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The Symbolic Sea in Mallika Krishnamurthy's "Six Yards of Silk"

ABSTRACT This article analyses the various facets of the relationship between the sea and human characters in Mallika Krishnamurthy's diasporic novel, *Six Yards of Silk* (2011). Focusing on the anxieties about assimilating into the New Zealand mainstream community, this novel portrays the life of two Indian immigrants, Ramesh and Sharmila, who are settled in New Zealand and are unable to adjust to the cultural lifestyle of the adopted nation. A strong sense of alienation from the hostland culture turns Ramesh into a neurotic patient, and in a state of neurosis, he develops an affective bonding with the sea. This connection between the sea and the diasporic characters has been critically examined using Lisa Samuels's concept of "wet contact" and Keren Chiaroni's theoretical paradigm of "fluid philosophy." While exploring Ramesh's deep connection with the sea, this article also offers a psychoanalytical reading of Ramesh's neurotic condition.

KEYWORDS neurosis, wet contact, fluid philosophy, sea

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Re-theorising the Indian Subcontinental Diaspora:

Old and New Directions

Edited by

Nilanjana Chatterjee
and Anindita Chatterjee

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Old and New Directions

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INTRODUCTION

NILANJANA CHATTERJEE
AND ANINDITA CHATTERJEE

The term ‘diaspora’ generally refers to a community or group of people living outside their country of origin. However, what exactly comes within the trajectory of ‘diaspora’ has been the subject of extensive debate. This is because discourses on diaspora tend to overlap with discourses on exilic experiences or colonial and postcolonial migrations, all of which form an integral part of cultural representations. Sudesh Mishra has coined the term ‘diaspoetics’ (7) to signify the proliferation of diaspora studies as a field and mode of study in its own right. Initially, diaspora studies tried to stress issues related to the social, economic, and political, adaptation processes of various diaspora groups to the host land, the problems faced while upholding their indigenous ethnicity and culture, and their constant longing for the homeland. But with the passage of time, the narratives of purity and rootedness have been questioned. Diasporic discourses have been initiated to subvert the nationalist constructs of belonging which tried to connect body and space in harmoniously perfected accounts of blood and family with land and territory. The increasingly noticeable diasporic movements of the 20th century, as identified by Khachig Tölölyan, include groups as disparate as “ethnics, exiles, expatriates, refugees, asylum seekers, labor migrants, queer communities, domestic service workers, executives of transnational corporations, and transnational sex workers” (“The Contemporary Discourses of Diaspora Studies”, 648). Considering the growth and wide range of the discourse of diaspora in the early 1990s, Clifford calls for a “polythetic definition” of the term—one that addresses the multiplicity of diaspora and reaches beyond the narrow theorization of diaspora as a scattered community around a single point of origin or homeland. Moreover, in keeping with the rapid advances made in cybertechnology, academicians are also taking into account “detrterritorialized diaspora[s]” (Cohen 1997, 8). Interestingly, the definitions, meanings, and uses of the term ‘diaspora’ have been explored, argued, and demonstrated, by various scholars in various ways in the global context. Old and newer

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INTRODUCTION—
MAPPING THE CONTEMPORARY INDIAN
ENGLISH POETRY AND DRAMA:
NEW DIRECTIONS AND CHALLENGES

ARNAB KUMAR SINHA,
SAJALKUMAR BHATTACHARYA,
HIMADRI LAHIRI

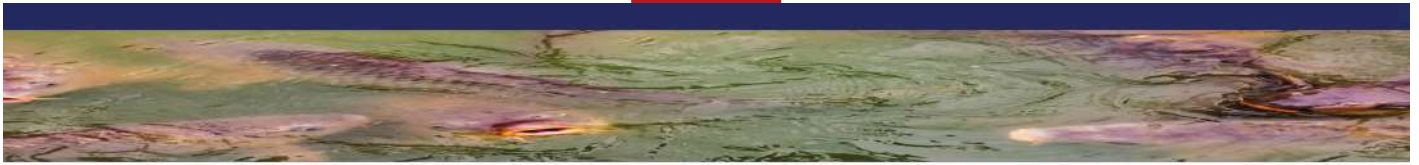
After the publication of Salman Rushdie's *Midnight's Children* (1981), the scenario of Indian English literature changed remarkably to represent the transformed social, cultural, and political setting of the country and the world. New literary themes and innovative modes of literary writings expanded the horizon of Indian English literature, making it richer and more dynamic than ever before. Rushdie's fiction encouraged literary experimentation. It set an instance of genre that incorporates multiple perspectives of constructing a narrative. *Midnight's Children* uses the technique of magic realism to present the historic events of India's Independence and the Partition of 1947. Commenting on the significance of this fiction, M.K. Naik opines, "A new era had dawned in Indian English literature" (11). It is no wonder that Rushdie received the Booker Prize in 1981, and many other notable awards for this phenomenal fiction. The course of events after the publication of *Midnight's Children* has been very encouraging. Many Indian authors who wrote fiction after Rushdie have gained worldwide recognition. New breeds of fiction have emerged during the post-1980 period, and, even during the post-liberalization era, Indian English fiction has finely fashioned itself to address the demands of the reading public. Urban fiction, crick literature, chick literature, call centre novels, and corporate novels are a few instances of new kinds of fiction that are now popular in Indian English fiction. E. Dawson Varughese, in her book *Reading New India: Post-Millennial Indian Fiction in English* (2013), discusses all the new kinds of fiction that have attempted to represent the 'new India' of the twenty-first century

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Sukhendu Dey
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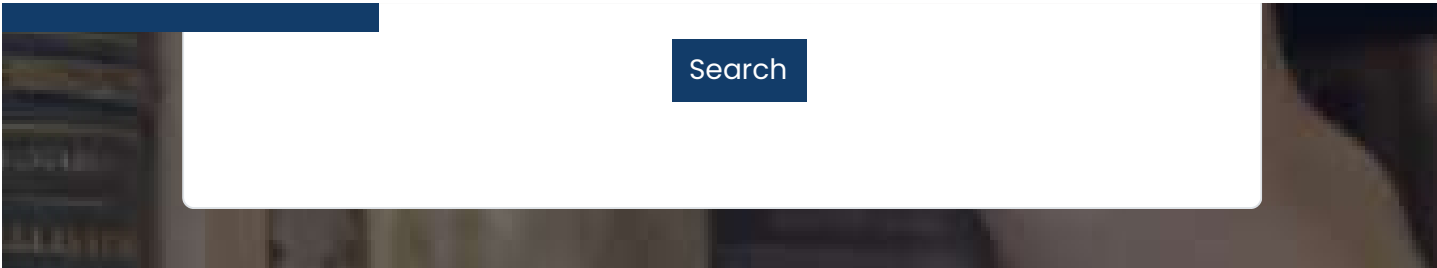
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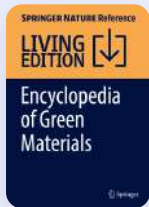
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