

## Call for Papers

Title of the Journal: *Exposure: The Journal of Social Sciences and Humanities* (an annual, double-blind-peer-reviewed print journal)

ISSN: 2454-6429

Volume- VII, Issue- I (June 2021)

Website: [www.exposurethejournal.com](http://www.exposurethejournal.com)

Editor-in-Chief: **Dr. Tanima Dutta**

Publication House: Readers Service, Kolkata

Subject: Any research work related to the areas of Social Sciences and Humanities

Last date of Submission: **15<sup>th</sup> April 2021**

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Please follow the guidelines:

1. The contributors are expected to send **original articles** (with an **abstract** of 150-200 words, and 5-6 **key words**), recent book reviews and film reviews, not published anywhere before. Plagiarism will not be entertained.

2. Contributors are requested to follow the basic rules for their articles:

i) Word-limits: Minimum 2200 & Maximum 3000 (strictly within the limit)

ii) Documentation must strictly follow MLA style (8<sup>th</sup> ed.). Foot notes should be strictly avoided.

iii) Typing and file format is MS-Word 2003-2007

iv) Page size: A4 (8.27" X 11.69")

v) Margin should be normal (1" on all sides)

vi) **Times New Roman** as font should be strictly maintained.

vii) Font size will be 12 pt throughout the paper; 14 pt in the title only. Line spacing should be 1.5.

viii) Usually nothing is underlined or set in bold face in a research paper.

ix) The titles of books or lengthy works are set in *italics*. A few significant words or non-English words can also be italicised.

x) The main paper should be Justified; The title, researcher's name, and "Works Cited" headings should be centre aligned.

xi) Always use double quotation marks, wherever necessary. Put the titles of articles, poems, stories, essays, and so on within double inverted commas.

xii) Use three dots to omit lines/words within a quotation, and put the three dots within square brackets. If the three dots are there in the original text, do not use square brackets, and write after parenthetical hints "ellipsis in original".

xiii) "0.5" on the left side of long quotations (make a separate paragraph if the quotation is about 35 words or more, and then indent it).

3. Contributors are requested to send author's 'bio-note' (with official e-mail address) in third person singular number.

4. No inquiry regarding the acceptability and acceptance of the essays mailed is permitted.

5. Any form of canvassing on part of the contributor is not allowed.

6. After proper verification and editing (if necessary), the articles will undergo a double-blind-peer-reviewing process which means that neither the reviewer nor the author will know the identity of each other. If the reviewer approves the article only then an acceptance letter will be sent to the author but if the reviewer suggests some changes, the author will be asked to rework on the article once again and the paper will be accepted for publication only if it finally meets the requirements. In case the reviewer disapproves the article, it will be straightway considered to be rejected.

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**\*\*\*\*\* An excerpt of a paper published in June 2020 Issue (Volume-VI, No-I) of the Journal is attached here for a clear understanding of the citation style: See the next page.**

**Transcreating James Joyce's *The Dead*: Representation of Masculinity in  
Suman Ghosh's *Basu Poribar*  
Tanmoy Baghira**

**ABSTRACT:**

Suman Ghosh's *Basu Poribar*, which is an adaptation of James Joyce's "The Dead", transcreates typical Irish setting of Joyce's story into a representation of Bengali culture. Ghosh's film takes the 'narrative core' from Joyce's short story in problematising aspects of Bengali identity. This study will enquire how far this film adaptation succeeds in culturally transcreating Joyce in Bengali settings. It will try finding intertextual connections with other literary and cultural texts that palimpsest textual meanings. Thus, whether this text approves the authorial presence of Joyce or challenges his authority is something that will be questioned. Ghosh's characterisation, particularly his representation of male characters in this film, needs critical attention, since it in several ways critiques the typical representation of manhood in popular Bengali films. This study into Ghosh's film will not only bring in the cultural aspects of adaptation but will delve deeper in understanding the politics behind the auteur's representation of masculinity by looking into the gender dynamics of the society.

**KEYWORDS:** Masculinity, identity, adaptation, intertextuality, transcreation.

The hierarchical view of the relationship between literature and film, where the former was conceived being valued original, and the latter as a mere copy originates from the formalist bias which tends to believe in the assumed supremacy of literature over the film. The categorical differences between these mediums were of prime importance since literature tends to dwell on linguistic, conceptual and discursive and film on visual, perceptual and presentational which also raises the issues of fidelity in adaptation (Eliott 9-13). ..... Although in his medium-specific approach, formalist critics like Bluestone believed that film adaptations should be deemed on their own merit and not on their relationality to the source text, he still believed in the intrinsic superiority of literature due to the maturity of the medium itself. He viewed that novel, being a linguistic and hence symbolic medium, is "more complex" in their use of metaphor to that of film that being primarily a visual medium, can only employ metaphor "in a highly restricted sense" (Bluestone 20). With French *Nouvelle Vague* around the late 1950s, there came a wave of experimentation among filmmakers who challenged traditional methods of filmmaking for newer approaches to filmic narrative, visual style and editing. This movement not only critiques the way position of directors (*metteurs-en-scène*) was previously perceived being mere scene-setter, but strengthened their position as "auteur" with the publication of Truffaut's article "A Certain Tendency of the French Cinema" in *Cahiers du Cinéma* in January 1954. It not only questions the omniscient position of the 'Author-God' but tries giving certain creative agency to the directors. This gave birth to the idea that is known in French New Wave as auteurism that speaks for the distinctive personality of the directors in their works (Sarris 562). In adaptation studies, the supreme position of the 'Author-God' was further critiqued with the

post-structuralist backlash that reduces the agency of the author by questioning the validity of authorial meaning. With Barthes' seminal essay "The Death of the Author", text became a "multi-dimensional space in which a variety of writings, none of them original, blend and clash" (170). Thus, releasing texts from the constraints of authorial meaning, "[...] text becomes available for production, plural, contradictory, capable of change" (Beasley 134). It emphasised 'intertextuality' as the key to textual intelligibility where novel and film interpenetrate each other in establishing 'dialogic' connections that palimpsests textual meanings. This, therefore, looks film adaptations independent from the influence of source text, moving beyond the question of fidelity.

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This film that takes the 'narrative core' from Joyce's short story, also features a social gathering but restructures it on a new social context. Here, Pranabendu Basu invites his family members and relatives in his ancestral house 'Komolini' for a social gathering to celebrate the fiftieth marriage anniversary of the 'happily' wedded couple, Manjari and his. As the narrative unfolds, it becomes clear that they are not presently residing in 'Komolini' and it is on this particular occasion they are supposed to gather there. In the very first scene when the auteur captures Pranabendu, he is seen busy instructing the caretaker of the house, Photik, to hang a photo frame in the wall and properly align it with the rest..... It ascertains one's control over the 'natural' world order and politically ratifies their hegemony over the land that obliquely perpetuates their authority over the natural resources. In colonial setting, hunting and shooting were considered 'natural outlets of masculine energy' as it was symbolically associated with 'male virility' (Magan and McKenzie 1221). So, the restlessness and anxiety that is apparent in auteur's characterisation of Pranabendu are signalling at the character's present state of abjection due to old age. Thus, his refuge in the 'glorious' past, foreshadowed in his epistolary narrative, as he speaks: "[...] ē bayēsē pichanē phirē dēkhā chhārā āmār hātē ār biśeṣ kichu nē'i" [at this age what remains are the past reminiscences]) (*Basu Poribar* 00:01:37-00:01:41) marks how the character became emasculated owing to his old age.

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Sample Article - Excerpt