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Editorial Note

Human beings confronted an unprecedented crisis in 2020 due to the sudden outbreak of the Covid-19 pandemic that has affected more than two hundred countries of the globe. It resulted in devastating effects on multiple spheres such as public health, economies, labour markets, employments, and education of all means. Like other sectors, lockdown of the academic institutions has undoubtedly disrupted higher education. It is indeed a challenging situation in which we had to publish a print journal after compiling and subsequently editing real scholarly papers in this issue. However, may be, during the stay-at-home period, academicians and researchers got immense time to concentrate on new research works that, in our case, finally culminated into an issue with eight scholarly articles of different disciplines from humanities and social sciences, including a fascinating critique of a film at the end.

Kali Prasanna Das in his article, "The guest as god, no less: Hospitality in Dattani's *Final Silutions*", deals with the prevalent socio-religious problems of India, as highlighted in Dattani's *Final Solutions*, and then wonderfully discusses the possible remedies such as hospitality and mutual understanding, by critically combining the concepts of Indian hospitality and Derridean hospitality. Dr. Bhaswati De in her study discusses from both philosophical and pragmatic standpoints the ethical, social, moral and practical dilemmas of 'mercy killing' or euthanasia in human society. In the next article, Shyama Sasidharan gives vent to the ideas associated with 'transnationalism' and by taking into consideration Kristy Murray's historical novel, *Becoming Billy Dare*, and analytically shows how the novel not only problematises the diaspora politics of the migrants, but also subverts the nationalistic approaches to the historical novels by bringing forth the motifs of locality, mobility, root and route. Dr. Suvradip Dasgupta critically engages in the problematic studies of masculinity by relevantly pointing out to the corpus of feminist philosophies as well, and finally comes to the conclusion that the concept of masculinity is both pluralistic and self evading, and thus is practically impossible to stick to a singular definition. Chandan Roy's paper neatly deals with the politics of

political slogans and their impacts on the political parties of India. Pratik Chakrabarti takes into consideration Doris Lessing's novel *The Grass is Singing*, and argues brilliantly how Lessing's novel can be read as critique of the white settler community in Africa. In her write up, Priyanka Arvind P attempts to quest the origin of the Pullavas' myth and the associated tradition of *Naverupattu*, which is considered to be the song to cast off the evil tongue, and thus beautifully combines myth and tradition together. The final article of the present issue is a critical discussion of the 2019 film, Suman Ghosh's *Basu Poribar*. Tanmoy Baghira in his article not only discusses how the film owes its narrative core to James Joyce's short fiction "The Dead" and successfully transcreates Joyce in Bengali culture by rationally pointing out to the pertinent queries associated with intertextuality and film adaptation, but also argues the problematic ideas associated with masculinity that have been politically delineated by the auteur himself.

I hope that the researchers and academicians will be immensely benefitted from this issue, and it will definitely bridge the academic gap created by the present global crisis. I am grateful to all associated with the present issue of the journal for making it happen at this trying time.

With warm regards,

Tanima Dutta

Editor

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Tanmoy Baghira

The guest as god, no less: Hospitality in Dattani's Final Solutions

Kali Prasanna Das

ABSTRACT:

The scenario of English drama has taken a new turn through the hands of Mahesh Dattani. His *Final solutions* is not traditional literary play but it deals with a social problem. Here the religious problem of India is very much concentrated. India has always been a country of harmony. But some low - minded as well as prejudiced persons, like a disease, make a gulf between Hindus and Muslims. Through *Final Solutions*, Dattani tries to depict this social problem and also some possible remedies that can make a bridge between the two communities. Hospitality is one of these remedies that has the power to bring peace among people. Hospitality is a medium through which one can learn to respect one another's belief and share mutual trust. This paper mainly focuses on how the experience of hospitality by various characters of *Final Solutions* brings psychological changes among them. They feel sorry for their past dispute and realize the necessity of mutual understanding. This study also combines Indian hospitality and Derridean concept of hospitality.

KEY WORDS: Hospitality, Hindu-Muslim, rioters, Derrida, India.

INTRODUCTION:

India is a country that is known for its varied culture and traditions. Hospitality is a tradition which runs in the veins of Indian people irrespective of race and religion. Unlike western culture where prior identity is necessary to enter a house, the Indians always cordially accept the guests or strangers. They believe in the philosophy "*Atithi Dev Bhava*", which appears in *Upanishad*, which means the guest is God. It is very familiar to us that literature is the mirror of life and society, and thus obviously in multiple pieces of literature we get this philosophy of hospitality, from the ancient literature like the *Ramayana* and the *Mahabharata*, to the modern Indian literature. Mahesh

Euthanasia: Ethical Dilemmas in Present Society

Bhaswati De

ABSTRACT:

The present study is an attempt to expound and examine the concept of "Mercy-Killing, also known as "Euthanasia", from its philosophical, moral and practical standpoints. Euthanasia which is defined generally as the deliberate killing of a person for his or her benefit, raises moral questions such as: is it ever right for another person to end the life of a terminally ill patient who is in severe pain or enduring other suffering? Under what circumstances euthanasia is right? Or wrong?

With the rise of advanced medical technologies, especially life-sustaining ones, the issue of euthanasia becomes the centre of disputes. People can be kept alive against their wishes or in states of pain. It is also possible to keep people alive who are in a persistent vegetative state. In cases like this, the use of medical technologies raises questions about the moral appropriateness of sustaining life or allowing someone to die. The issues associates with this debate are complex. There is a constant search regarding certain questions like- What it is to be human? What is the purpose of life? Is (not) life a gift from God? Progress in medical technology over the years influenced medical profession thoroughly. The present paper, however, tries to look into the problematisation of the ethical dilemmas in respect of euthanasia in present society.

KEY WORDS: Value of human life, a gentle and easy death, morally justifying, principle of moral autonomy, voluntary infliction of bodily harm, active or passive euthanasia.

For thousands of years, philosophers and religious thinkers have addressed the ethics of euthanasia. The word 'euthanasia' comes from Greek root which means "good death". The *Oxford English Dictionary* states that the original meaning, "a gentle and easy death," has evolved to mean "the action of inducing a gentle and easy death." In modern times, the word has been most closely

Mapping Root and Route of Diasporic Transnational Formations: Mobility and Locality in Kirsty Murray's *Becoming Billy Dare*

Shyama Sasidharan

ABSTRACT:

Critics of transnationalism focussed on socio-cultural spaces and durable ties of migrants across the nations. As an academic discourse, transnationalism got its impetus during the 1990s and pioneers of transnationalism probed into aspects of migrant incorporation, integration, social cohesion and transnational practices. Pioneers of earlier transnational approaches shed light solely on socio-economic links of multinational companies and political parties across borders. Thus exponents of early transnational research focused on multinational corporations, revolutionary movements, scientific networks, etc. Recently transnationalism as an approach began to focus on everyday practices of migrants and their engagement in sustaining stable connections across borders. The present paper argues that *Becoming Billy Dare* as a historical novel subverts the traditional national paradigm of historical novels by annexing transnational approach instead of methodological nationalism. The paper problematises the diaspora politics of migrant characters in the novel and how they are unique in their degree of connections with the homeland by inspecting dimensions like mobility and locality. Murray employs motifs like 'root and route' to manifest the transnational vein in her historical quartet. The paper also analyses different transnational formations projected in *Becoming Billy Dare* and categorises these formations per theoretical perspectives of Janine Dahinden.

KEYWORDS: Transnational formations, locality, mobility, root, route

Historical novels and novels set in the past are now economically robust as it confronts an explosion of sales in stores. These novels are included in the

In an Attempt to Arrive at an Understanding of the *Masculine*

Suvradip Dasgupta

ABSTRACT:

The poststructuralist turn of the second half of the twentieth century resulted in, among many things, the introduction to academia several new disciplines. One such new entrant was masculinity studies, with its core question – what does the term ‘masculinity’ actually mean? How to define it? What is the meaning of ‘being man enough’- a phrase often repeated in everyday vocabulary? This paper attempts to negotiate with that same question by looking at the idea of masculinity as a category in abstraction. In the process, the paper looks at the ways in which existing corpus of feminist philosophy tries to analyse the idea of being woman, and tries to extend the scope of such philosophical thoughts to analyse its query of the idea of masculinity. The paper reaffirms how it is impossible to produce a singular conclusive definition of masculinity. On the contrary, the idea of masculinity is always plural and always self-evading, if not self-effacing. Despite the plurality, one factor, nonetheless keeps serving as a precondition for all hitherto conceived notions of masculinity – an ‘ideologically legitimated subordination of women to men’.

KEYWORDS: Masculinity studies, (im)possibility of defining masculinity, pluralism of the idea of the masculine, local masculinities, hegemonic masculinity.

Let us begin with a brief mention of one of the unforgettable moments from even more unforgettable movie *The Godfather* (1972; Directed by Francis Ford Coppola; Screenplay: Mario Puzzo and Francis Ford Coppola). The movie opens with the daylong celebration of the wedding of the only daughter of the Sicilian-American Mafia lord – Don Vito Corleone. The moment I am talking about is when the huge and dreadful looking Luca Brasi, one of the aides and confidantes of the Don, is found rehearsing his lines that he would like to

Political Slogan and its Impact on Society: Indian Perspectives

Chandan Roy

ABSTRACT:

Today the slogan remains visible in every segment of society. Slogan has been able to influence people throughout the ages, however very few researches have been conducted on the topic. The purpose of this paper is to trace the empirical work conducted in the area of impact of the slogan of political parties on the society.

KEY WORDS: Slogan, Political Parties.

INTRODUCTION:

There are many communication methods and devices applied by the political parties in every election campaign. Slogan is one of the most effective and powerful weapons of the election campaign. The word Slogan is derived from Sloghan which was an Anglicisation of the Scottish Gaelic and Irish Sluaghghairm (Sluagh meaning "army," "host" + ghairm meaning "cry", "shout") (Webster 1170, Irish). It is usually a short phrase with a meaning is apparently easier for people to relate and remember and thus the impact of the party leadership and symbol accentuated with its shadow. It has the ability to convey the agenda of the candidate or the party to the masses. *The Oxford Dictionary of English* defines a slogan as "[...] a short and striking or memorable phrase used in advertising."¹ The main aim of the slogan is to draw the attention of the people. Some of the slogans remain long in the collective memory. Sometimes it enters fully or partially in everyday language.

WHY SLOGAN IS IMPORTANT?

Slogan is so important for campaigning particularly during the time of election. It usually popularises the identity of a political party. It creates a unique identity of the supporters of the party. Anyone can easily identify with

A Close Study of Doris Lessing's *The Grass is
Singing* as a Critique of
White Settler Community in Africa

Pratik Chakrabarti

ABSTRACT:

In her debut-novel, *The Grass is Singing*, Doris Lessing critically focuses on the strategies adopted by the settlers to subdue the natives of Southern Rhodesia. Physical repression is rampant in the African nation, but only repressive measures are considered inadequate to control the blacks who outnumber the whites by a huge margin. It is necessary to imprint in the black psyche the belief in the superiority of the white race. Such a self-demeaning perception would automatically lead to a servile mentality on the part of the blacks and enable the whites to continue on their money-making endeavours smoothly. In Lessing's novel, when a personal relationship between a white woman and a black man develops, it is looked upon as a threat to the settler community as such a relationship brings the whites and the blacks on the same footing. Once equality is established between the two races in the mind of the black man, he is bound to resist rule by the whites. So, the particular individuals involved in the relationship are forcefully separated by the self-appointed guardians of the white community, and this separation spells doom for both of them, resulting in deaths of both.

KEYWORDS: Colony, settlers, control, repression, fear, relationship.

Doris Lessing's parents came to Southern Rhodesia, present-day Zimbabwe, as settlers in 1925 when she was just six years old. Lessing left Southern Rhodesia for Britain in 1949. The years she spent in Africa had a formative influence on her mindset and her first-hand experience of the white settlers' ways of dealing with the natives in Southern Rhodesia qualifies her as an authentic recorder of events that marked the era of white settlement in the land of the blacks. Lessing's first published novel, *The Grass is Singing* (1950),

Singing off the Evil Tongue: The Origin Myth of Pullugas and Naverupattu of Central Kerala

Priyanka Aravind P

ABSTRACT:

Myths may not be expressions of a dead language, the stories of past; they in fact function in the present, through traditions. Both myths and traditions complement each other. Here, the tradition of Naverupattu (song to cast off evil tongue/*naveru*)- one of the expressions of the Pulluva community, is strengthened and continuing to function by virtue of certain myths. The initial part of the paper attempts to introduce the Pulluva community of Kerala and their cultural practices in general while the following part seeks to explore the origin myth of Pullugas and their self- affirmed position in casting off evil tongue.

KEYWORDS: Myth, Pulluva, Naverupattu, evil tongue (*naveru*).

Who are Pullugas?

Pulluva is a Scheduled Caste community in Kerala, believed to be capable of remedying *baalapeeda* (children's diseases), *kanneru* (evil eye), *navudosham* (evil tongue), epilepsy etc. through their songs. There are differences in the customs and practices of the community from place to place. According to Dr. M.V.Vishnu Namboodiri's *Folklore Nighandu* the Pullugas in North Malabar are *prethampaadikal* (singers praising spirits and the dead), whereas those settled south to Kozhikode are *nagampaadikal* (singers praising mainly the serpents). According to Edgar Thurston, the Pullugas are medicine-men, astrologers, priests and singers who sing in snake-groves. He assumes that the name of the community might have derived from the hawk like bird-'pullu' because Pullugas could heal the disorders caused by this bird in people, especially babies and pregnant women (Vishnu 6: 226). He was probably alluding to 'Naverupattu' with that description. Another hypothesis regarding the community name says that Pullugas were created by Lord Shiva from *darbhapullu* (a kind of sacred grass used in Hindu rituals and sacrifices).

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 (Elliott 9-13). Fidelity criterion governs adaptation studies where faithfulness to the