

INTERNATIONAL JOURNAL OF CULTURAL STUDIES AND SOCIAL SCIENCES

(UGC approved Multi-disciplinary Peer-Reviewed Journal)
Sl. No. 49228

Vol. - VI, No. - IX



Eds.

Amitava Roy, Ronan Paterson, Antony Johae, Subir Dhar, Tapu Biswas

A

Special Publication of
Tagore Gandhi Institute /
The Shakespeare Society of Eastern India

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International Journal of Cultural Studies and Social Sciences (Vol. VI, No IX) brings together a wide range of scholars, academics and researchers from UK, USA and India. Antony Johae explores Blake's poems and ideas; Souraja Tagore has a fresh look at Tagore's *The Crescent Moon*, while Mahuya Bhaumik highlights the victimizations and sufferings of the low born *Chandalika* in Tagore's dance drama.

The postmodern French novel is highlighted by Sarah O'Brien; Ashalata Devi focuses on the Nigerian novels of Chinua Achebe; S. S. Naskar reveals Dalit life and suffering in Mulk Raj Anand. Manisha Sarkar explores Partition in the filmic re-presentations of Ritwik Ghatak; Madhumita Majumdar relates the Bard's plays to their adaptations in the Parsee theatre; Tapu Biswas traces the response to Badal Sircar, specially *Pagla Ghoda*, in Hindi translation and adaptation. Debadiya Mukhopadhyay gives us *Hemanta* the Tollywood adaptation of *Hamlet*. Indranil Ghosh explores the adaptations, translations and filmization of Maheswata Devi's *Mother of 1084*; Pratima Das translates Adil Jussawalla's poems into Hindi for the first time in India.

* **Front cover** : an actor from Kathakali, the classical dance theatre form of Kerala, with make-up mask and full regalia.

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TAGORE GANDHI INSTITUTE / SHAKESPEARE SOCIETY

Avantgarde Press

146, Sarat Bose Road, Subash Nagar,
Dum Dum Cantonment, Kolkata - 700 065 /
6A, Maharaja Nanda Kumar Road
Kolkata-700 029

ISSN NO: 2347-4777



23474777

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**TAGORE GANDHI INSTITUTE / SHAKESPEARE SOCIETY
AVANTGARDE PRESS**

International Journal of Cultural Studies and Social Sciences

Published by

Dr. Tapu Biswas

146, Sarat Bose Road, Subash Nagar

Dum Dum Cantonment, Kolkata - 700065

for Avantgarde Press, Shakespeare Society of Eastern India.

6A, Maharaja Nanda Kumar Road,

P.O. Sarat Bose Road,

Kolkata 700029.

Phone: (033) 2466 2688/98304 05624/9748726895.

E.mail: profroy@gmail.com, tapu_biswas@yahoo.com,

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Approved Educational and Cultural Society, Reg. No. S/49021 of 2003-2004

First Published: August, 2017

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The authors of the papers are responsible for the opinion expressed, not the Editors and publishers.

Page setting and cover design: Tapu Biswas

Printed at:

Mahamaya Press & Binding

23, Madan Mitra Lane, Kolkata -700006

Ph. : 033-2360 4306

Price: ₹ 400.00 (Rupees Four Hundred)

US \$20

UK £15

ISSN NO : 2347-4777 (Peer-reviewed Journal)

Editorial Board

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From the Editor's Desk

This volume of the **International Journal of Cultural Studies and Social Sciences** begins with **Antony Johae's** incisive and in-depth commentary on William Blake's *Songs of Innocence and of Experience* in which he studies several poems like *Infant Joy* and *The Chimney Sweeper* and gives his views on Energy as portrayed by Blake in *Marriage of Heaven and Hell*.

Sarah O'Brien, Program Leader Performing Arts, School of Design, Culture and the Arts, Teesside University, explores with great insight the eminent 20th century French novelist Georges Perec's idea of 'endotic anthropology' opposed to our use of the 'exotic' and related Postmodern concepts and ideas.

Coming back to Bengal, **Manisha Sarkar** studies eminent filmmaker Ritwik Ghatak's trilogy of films *Meghe Dhake Tara* (*The Cloud Capped Star*), *Komal Gandhar* (*A Soft Note on A Sharp Scale*), and *Subarnarekha* (*The Golden Line*) in the context of the Partition of India and the issues and problems which it created in the lives of the people in both East and West Bengal in 1947. She also deftly highlights Ghatak's use of music in his films specially Rabindra Sangeet and how the triumph of optimism was the keynote of Ghatak's filmic achievement.

Swati Banerjee comments on the adaptation of a portion of William Shakespeare's play *Othello* in the Bengali film *Saptapadi* to reveal how it differs from Shakespeare's original in terms of dialogue used and the theatrics of Utpal Dutt and Jennifer Kendal in the famous scene.

Mahuya Bhaumik has provided thoughtful insights into Rabindranath Tagore's dance drama *Chandalika* and the realization by a low - caste chandal girl that she is a human being like others. She has also illuminated the use of multiple Tagore songs in the work and how it builds the ethos of the play.

Eminent dance personality and Professor of English **Souraja Tagore's** work on Tracing the Mother-Child relationship in Rabindranath Tagore's English translation of *The Crescent Moon* throws light on the universal relationship and bond shared by a mother and child all over the world through the ages. The essential lucidity and free flowing nature of Tagore's

verse is well examined and her learned forays into child psychology makes her essay a substantial contribution to Tagore studies.

Research scholar **Indranil Ghosh** presents his views on the several translations and adaptations of Mahasweta Devi's novel *Mother of 1084*. The translation made by **Samik Bandopadhyay** in 1986 into an English play and Shyamanad Jalan's 1978 Hindi production of *Hajar Chaurasi Ki Ma* constitute Ghosh's main focus. **Shubhendu Sekhar Naskar** has penned an insightful note on the tragic plight of the Dalit lives as portrayed by Mulk Raj Anand in *Untouchable*. The vicious evils of casteism and oppression of the lower classes prevalent in pre-Independence India is thrown light in this paper.

Madhumita Majumdar takes on the several adaptations of William Shakespeare's plays into the Parsee theatre and reveals how they significantly differ from the original version. Her paper focuses on the adaptations made between 1850 and 1930 in the Parsee theatre houses in India mainly in Bombay. **Debaditya Mukhopadhyay's** *Finding Autumn in Tollywood Through Hamlet: A Study of Anjan Dutta's Hemanta* documents the current Bengali filmmaker Anjan Dutta's adaptation of William Shakespeare's *Hamlet, Prince of Denmark* and his eternal tragedy to the locale of the current Bengali film industry - Tollywood. The evils and corruption present among the members of the film society of Tollywood and the portrait of Hemanta as the Bengali Hamlet form the main crux of the piece.

Eminent research scholar **Tapu Biswas** is widely regarded as an authoritative voice on Badal Sircar because of his pioneering insights on Sircar's life and works. He has written here on the Hindi translation and adaptations of Sircar's seminal play *Pagla Ghoda* or *Wild Horse* and commented on the philosophy expressed in it as also on its theatrical history.

R. K. Ashalata Devi, Professor of English of Manipur University, focuses on the neo-colonial elites as presented by Nigerian author Chinua Achebe in his famous novel *No Longer At Ease*. She has pointedly revealed the wide disparities between the Europeans and the Africans in the 19th century.

Pratima Das who is renowned for her several translations of Shakespeare from English to Hindi has translated Indian English poet Adil Jussawala's poems into Hindi for the first time in India.

Happy Reading.

Amitava Roy and Ronan Paterson
For the Editors.

About the Contributors

Antony Johae (UK), Ph.D. from Sussex University, Formerly Associate Professor, Kuwait University. Life Member, Shakespeare Society of Eastern India.

Sarah O'Brien, Programme Leader BA (Hons) Performing Arts, School of Design, Culture and the Arts, Teesside University, UK

Manisha Sarkar, Assistant Professor in English, Bhairab Ganguly College, Kolkata, West Bengal.

Swati Banerjee, Assistant Teacher in English, Debnagar Balika Vidyalaya (Higher Secondary), South 24 Parganas, West Bengal.

Mahuya Bhaumik, Associate Professor, Department of English, Derozio Memorial College Kolkata, West Bengal.

Souraja Tagore, Assistant Professor, Department of English, Bhawanipore Education Society, Kolkata, West Bengal.

Indranil Ghosh, Research Scholar, Department of English, Aliah University, Kolkata, West Bengal.

Shubhendu Shekhar Naskar, Assistant Professor, Department of English, Basirhat College, West Bengal.

Madhumita Majumdar, Assistant Professor in English, Bhangar College, West Bengal.

Debaditya Mukhopadhyay, Assistant Professor in English at Manikchak College, West Bengal.

Tapu Biswas, Assistant Professor, Department of English, Visva-Bharati, Santiniketan, West Bengal.

R. K. Ashalata Devi, Assistant Professor, Department of English, Manipur University, Imphal.

Pratima Das, Assistant Professor of English, Pingla Thana Mahavidyalaya, West Bengal.

The Editors

Amitava Roy is currently Director, Shakespeare Centre for Advanced Research, Rabindra Bharati University. Former Shakespeare Professor in English, Rabindra Bharati University. President, Shakespeare Society of Eastern India. Author and editor of over fifteen books and three hundred articles and papers in national and international journals and newspapers. Globally renowned Theatre Director and Actor.

Ronan Paterson, Head of Performing Arts, School of Arts and Media, Teesside University, Middlesbrough, U.K.

Antony Johae, (UK, Ph.D. from Sussex University), Formerly Associate Professor, Kuwait University. Life Member, Shakespeare Society of Eastern India.

Subir Kumar Dhar, Ph.D. is currently Director, School of Languages, Rabindra Bharati University, Kolkata and Professor of English at Rabindra Bharati University. Internationally acclaimed Blake and Shakespeare Expert. Author of two books and numerous papers.

Tapu Biswas, Ph.D. Assistant Professor, Dept of English and Other Modern European Languages, Visva-Bharati, Shantiniketan, West Bengal. Jt. Secretary, Shakespeare Society of Eastern India. Secretary, Tagore-Gandhi Institute for Culture Studies and Service-Learning. Co-Convener of the World Shakespeare Conferences from 2004 onwards.