



Harmony



The Bimonthly Newsletter of the Department of English, MGCUB

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“Take up one idea. Make that one idea your life; dream of it; think of it; live on that idea. Let the brain, the body, muscles, nerves, every part of your body be full of that idea, and just leave every other idea alone. This is the way to success, and this is the way great spiritual giants are produced.”

~Swami Vivekananda

Memory Lane



THE FRESHERS' PARTY: FIESTA DE NOVATOS 2022

The Dept. of English organised the Freshers' Party: Fiesta De Novatos on December 22, 2022. Dr. Bimlesh K Singh, Head, Dept. of English, Dr. Umesh Patra, Dr. Kalyani Hazri, Mr. Balande Chandoba Narsing, and Dr. Deepak, Assistant Professors, Dept of English, graced the occasion with their divine presence and words of blessings for our new students. All the new comers showcased their incredible talent like dancing, singing, poetry recitation, etc. The Research Scholars wished them best for their future endeavour with their words of inspiration. All the Faculties, Research Scholars, and PG students enjoyed a lot in the same. The Dept. of English wishes the new comers very best and welcomes them in the Dept. of English and the MGCUB fraternity.

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Message from the Hon'ble Vice-Chancellor

I am happy to know that Department of English is bringing the 9th Edition of 'Harmony'- a multilingual newsletter that captures the activities of the department along with the literary sprouts of the students and faculty. The coordinated efforts of the students and faculty brings the necessary connect and bonding, thereby creating a harmonious and vibrant literary environment in the campus.

I am sure that the newsletter will become a must-read chronicle on happenings around us. I congratulate editorial team of faculty and students for this beautiful initiative and wish them all success.

Best Wishes to the HARMONY Team.

Prof. Anand Prakash

Hon'ble Vice-Chancellor

Mahatma Gandhi Central University

Motihari, East-Champaran, Bihar



Nature's Nuance

When the Creator created the cosmos
Having a glass of blessings to share,
Nature, Spiritus, Homo & Psychos
Suffice to sacrifice semblance rare.

Change's the law of Nature, eternal
Irradiating all with colours various,
Rainbow-like facades preternatural
Moulding the human mind to be curious.

Mysterious are the ways of seasons
Rainy, Winter, Spring and Summer
Defying all human rhyme or reasons,
Bulldozing old-goers or new- comers.

Who cannot but notice all the aspects
Of humanity submerged in the bog?
Precepts, pretexts, cepts or concepts,
Shocked at the diurnal dance of rogue.

Sometimes too hot, sometimes too cool
Sometimes vernal, sometimes autumnal,
Sometimes flooded, sometimes dried fool,
Sometimes bright, sometimes nocturnal.

Lo! awake and partake of Nature's nuance
To recline in the rarities of reason's repose,
Celebrating the gaiety of memory & trance
Where matter and spirit ever do compose.

Dr. Bimlesh K. Singh
Head, Department of English



“Begin at the beginning and go on till you come to the end: then stop.”

~Lewis Carroll

Harmony, the bimonthly newsletter, is one of the media of communication which brings all the litterateurs and intellectuals of Mahatma Gandhi Central University together and provides them with a golden opportunity to share their critiques and thoughts on different aspects of life. It also enables budding prose and poetry writers to connect with one another through their stunning compositions. Through the information of different programmes, like seminars, webinars, conferences, and cultural activities, happening in the university on different occasions, it tries to motivate the MGCU fraternity to be an integral part of those events for their holistic development and the betterment of society.

The newsletter contains seven sections: **Musings and Rumination**; these two sections showcase the society's literary, sociocultural, and traditional aspects. **The Alumni** section is dedicated to the passed-out scholarly persons of the university to share their experience of the academic world in and outside the university. **The Matribhasha** section gives a platform to those who feel immense pleasure sharing their views in Hindi. **From the Campus**, the section brings awareness of the different events and celebrations celebrated at the university. **Profusion Book Club** and **Special Occasions**; these two sections are dedicated to the Department of English for its representation of the meetings of the book club and achievements, respectively.

The ninth Issue of the newsletter is the amalgamation of the different aspects of the cultural, traditional, mystical, mythological, and natural bounty of December 2022 and January 2023. As usual, bringing the last and the first month together in this current edition of the newsletter, team Harmony hopes that the readers and contributors may feel energised and motivated looking at the end and the beginning coming together with a message that an end, no matter what, is a ray of new beginning full of hopes, happiness, happenings, along with the hustle and bustle.

Krishna Kumar
Editor-in-Chief



Dr. Umesh Patra
Assistant Professor
Department of English

Level Playing Field for Indian Cricketers

Ashis Nandy once said, “Cricket is an Indian game accidentally discovered by the British.” If one is born in India, one becomes a cricketer by default. Perhaps, it is the only sport where during a running game, one can throw a ball, catch it either from mid-air or from the ground, hit it with a bat, have tea, have lunch, and even a nap. One can rest playing only half the game. Therefore, it perfectly suits the relaxed tempo of Indian life. One of the common gifts an Indian child receives on birthdays is a set of bat and ball. No field is inadequate for a cricket game. It can be played outdoors as well as indoors. The rules can be modified as per will. In the absence of the book of laws by the Marylebone Cricket Club, each gully has its own Cricket guru who decides whether the batsman who sent the only ball flying to the backyard of that grumpy headmaster should be considered out or not. Cricket equipment can be fashioned out of materials found on streets. Any piece of wood is a bat, and Indians can play with balls of any size, colour, and material. It can accommodate any number of players from twenty-two to just two. The number of players does not even have to be even. One lucky latecomer can bat for both sides in gully cricket. It’s a game of gentle people. It’s a game of haughty teasers. It is a game of concentration. It’s a game of quick releases. It is a game of psychological strategies. It’s a game of wanton display of brute force.

Cricket is not only a platform of wholesome entertainment but also a burgeoning business venture and an employment provider. Due to the gaps between overs, during the broadcasting of international cricket matches, the sponsors can brandish their products through their cricket-star brand ambassadors. I am yet to travel to an Indian city where a cricket tournament is not organised once every year. In my college days, I remember the aura that some of my classmates enjoyed for performing well in departmental tournaments. It’s a game of professionals and amateurs.

In 1983, when Kapil Dev lifted the World Cup trophy at Lords by vanquishing the mighty West Indies, the popularity of this game soared to great heights. Everyone loves a good underdog story. A group of Indian cricketers, being world champions in the game of their erstwhile colonisers, that too in their very backyard, was a watershed moment in world cricket. The unprecedented glory that awaited the champions germinated cricket enthusiasts in every nook and corner of the country. Not only playing the game but appreciation of the finer aspects of the game was also a coveted profession. Broadcasters, camerapersons, grounds people, cricket equipment manufacturers, and commentators on TV and radio continue to make a decent to enviable living. Cricket is a capitalist game as well as a game for the common masses.

The victory of the Indian Cricket Team in the recently concluded Inaugural Women’s T20 World Cup is a moment which will have far-reaching consequences in India both on and off the field. So far, our cricketing legends have been predominantly male. The determined Kapil Dev, the cool MS Dhoni, the great Tendulkar, and the gritty Ganguli have created a niche in the minds of Indian cricket fans. Perhaps, the time will come when Shefali Verma, Shweta Serrawat, and Parshavi Chopra will also become household names. Time will come when stands in cricket stadiums will bear the name of Harmanpreet Kaur, Smriti Mandhana, Deepti Sharma and others. However, their talent can receive its due only when the Indian cricket fan idolises them with the same gusto. For that, India has yet a long way to go. The nurturing should start at the ground level. So far, the outdoor field has been mostly out of bounds to Indian girls for societal reasons. The doxa that women need to carry out domestic chores has not only limited their participation in the job sector but also in sports. Even if a girl were to play good cricket, it would be an impossible task to find her a team to play in many small towns.

Schools and colleges have to accommodate cricket tournaments for both genders. Parents need to accept that their girls can not only play but also excel in outdoor sports, not only cricket. Siblings should be encouraged to play together without gender segregation. The viewership, endorsements, and fandom will one day make Cricket in India a game for all genders.



Aakash Pandey
Ph.D. Research Scholar
Dept. of English

***Kya Sochti Public?* A look at the incipient Meme Culture**

Did you ever think that the world may be transformed one day? The time has arrived, and the world is experiencing a transition in almost all the facets related to it. Earlier, the rich used to rule the world of the internet and social media. Those who had access to high-speed networks, smartphones, and other relevant gadgets, only had the fervour of getting enormous public attention, but look, the time has arrived when the commoners also are being recognized. When we look at India's incipient social media culture, the commoners did not have a considerable representation there. However, nowadays, through the newly emergent *meme culture*, the representation of the typical person on the internet is in vogue. Meme culture has emerged recently and has become a mass entertainer just because it presents an intrepid picture of the typical person before the viewers. The presentation is so honest and unfiltered that it makes everybody experience an instant connection. I feel that the meme culture is a representation or a modified extension of the Comics Culture that is gradually veering into a new culture. Do you know? Jack Kirby's statement, "I felt the comics grew because they became the common man's literature, the common man's art, the common man's publishing", superficially defines the inherent features of the nascent meme culture. The meme culture presents a complete image of commonality and makes an ordinary man gain name and fame overnight. Okay, let us do one thing! Please read "*aaj main Aakash ki uunchaiyon mein*". Now tell me, do I need to write anything else about the italicized line? The fact is conspicuously evident that the moment you read the line, the picture of a paragliding man holding a selfie stick in his hand, abusing & cursing himself incessantly for his own decision, pops up.

This is precisely the purpose which the meme culture is serving. How can we forget Hindustani Bhau's most famous statement, "*Ruko abhi, sabar karo*", and that iconic pose of *Phir Hera Pheri's Raju* while he is waiting for Munna & his *Bees Lakhs*? Did you also get reminded of any such meme having universal recognition? We will discuss it some other day. Till then, keep *meme-rising*.



Prabhat Anand
Ph.D. Research Scholar
Dept. of English

The Ravan Within

Dusting the chaos off,
I ran inside.
Oh God! There is life!
Who the hell are you?

No! No! You cannot force me to do
The things I do not wish to do.
You black-hearted!
Stop provoking me!
It is too filthy.

Someone lives inside me,
Trying to dominate me.
Sometimes succeeds
Fails sometimes
But never give up.
Always against me.
That is something
That 'that someone' inspires me.



Sajid Sultan Rashid
Ph.D. Scholar
Department of English

Mysticism and English Literature: An Overview

Mysticism refers to communion with God or the Absolute, and it strongly advocates that this communion with God can be achieved only through various mystic practices or meditations. Research proves that all great mystics have expressed themselves usually in poetic discourse while trying to earn oneness or communion with the transcendental reality or mystery that lies beyond typical humans' experience or comprehension. It empowers its believers heavily to comprehend the core objectives of any religion. It directs people to the same point of creating a balanced life synchronised with both living and non-living creatures of God. We have mystics everywhere, and for them, their experiences matter a lot. They teach peace and love. They firmly believe that all things are forms or manifestations of the divine power or life. Margaret Smith describes Mysticism in *"An Introduction to the History of Mysticism"*.

"As an attitude of mind, an innate tendency of the human soul which seeks to transcend reason and to attain a direct experience of God and which believes that the human soul can be united with Ultimate Reality when God ceases to be an object and becomes an experience". It is the earnest desire and cry of the human soul to be one with God, the Supreme One. Similarly, Underhill describes Mysticism as "The expression of the innate tendency of the human spirit towards complete harmony with the transcendental order."

The main aim of mystics is to separate themselves from the world of desire, lust, and crisis to earn an everlasting union with their God or origin where they know that they have to rest eternally. Mysticism looks for the transcendental reality beyond this material world; the relationship between the Creator and the created, the origin and end of the Universe, has invariably been a subject of discussions and debates.

Spurgeon states: The essence of Mysticism is to believe that everything we see and know is symbolic of something greater.

Mysticism is on one side of the poetry of life. Poetry also finds resemblances and universalises the particulars with which it deals. Hence, the utterances of poets on mystical philosophy are peculiarly valuable; the indirect teaching of a poet touches us more profoundly than the direct lesson of a moral treatise because the latter appeals principally to our reason, whereas the poet touches us "Transcendental feeling". So, it is that Mysticism underlies the thought of most of our great poets.

After a thorough study of English Literature as a researcher, I have found that great mystics were born of all ages and heavily contributed to the overall growth and development of religious conscience among readers and people. The major mystical poets are John Donne, William Blake, Wordsworth, John Keats, Walt Whitman and William Butler Yeats. In English Literature, we come across various types of mystics, such as Love and Beauty Mystics, Nature Mystics, Philosophical Mystics and Devotional and Religious Mystics. In this regard, Spurgeon writes in his well-known work titled *Mysticism in English Literature*: "In studying the Mysticism of the English writers, and more especially of the poets, one is at once struck by the diversity of approach leading to the Unity of the end. "There are," says Plotinus, "different roads by which this end [apprehension of the Infinite] may be reached. The love of beauty, which exalts the poet; that devotion to the One and that ascent of science which makes the ambition of the philosopher; and that love and those prayers by which some devout and ardent soul tends in its moral purity towards perfection. These are the great highways conducting to that height above the actual and the particular, where we stand in the immediate presence of the Infinite, who shines out from the depths of the soul."

P B Shelley considered the human imagination as a divine force and for him Prometheus stands for this imagination. He always searched for love. Similarly, Browning is a seer and mystic. He has a more distinct philosophy of life than Shelley. We find that Browning believes in Unity under

diversity at the centre of all existence:

God is seen

In the Star, in the Stone, in the flesh, in the soul

And the Cloud

Similarly, in *Old Pictures in Florence*, he says:

When I say "you", 'tis the common soul,

The collective, I mean: the race of Man

That receives life in parts to live in a whole

And grow here according to God's precise plan

Regarding devotional and religious mystics, we cannot forget Crashaw, Herbert

and Harvey, who describe the love of the soul for God.

The main feature of Herbert's poetry is the religious love lyric, the cry of the individual soul to God. This is the mystical quality in his verse, which is quieter and far less musical than Crashaw's, but which possesses at times a delicate fragrance and freshness, as in the little poem Love.

Vaughan and Wordsworth are eminent English poets presenting mystical interpretations of Nature. Vaughan is more like a mystical philosopher, while Wordsworth's poetry carries Mysticism explicitly as the most salient feature in his poetry. William Blake's all writings are highly mystical. In his poetry, Blake stresses love and understanding. He had visions, and his poems reveal his experiences to us. He emerges as a mystic through his poems. For John Keats, the avenue to truth and reality took the shape of beauty. The main idea of his poetry is the Unity of life. Keats' *Sleep and Poetry* present the growth of individual life and talks about the three stages of thought or attitudes toward life through which the poet has to pass. In his fragment of *Hyperion*, Keats shadows forth the Unity of all existence and gives magnificent utterance to the belief that change is not decay, but the law of growth and progress.

We fall by the course of Nature's law, not force.

Of thunder, or Jove on our heels a fresh perfection tread,

A power stronger in beauty, born of us

And fated to excel us as we pass

In glory that old Darkness...

... for 'tis the eternal law

That first in beauty should be first in might.

This is true Mysticism, the Mysticism Keats shares with Burke and Carlyle, the passionate belief in the continuity of essence through ever-

In a nutshell, the goal of mystics is the union with the primary source of existence. Nevertheless, the way of Unity is different from one mystic to another. Furthermore, all mystics believe that the spirit or the soul is the only way to lead them to know God well.



Rabitam Kumar
M.A. Eng. (Sem. III)

What is Specific about Me?

She: What is specific about me?

I: Speechless but pondering while gazing at her.

There is something that brings me towards you

As a devotee

Having you makes me better

It does not matter whether we chat or not

But consider, it is enough to breathe, realising myself nearby you

Pray! stay with me.

The moment with you is the pleasure that

I cannot feel somewhere else,

How pretty it is

It is you who is beyond the false pleasure

You are the salvation of illusionment

Pray! stay with me.

You are my weak point; without you

I cannot imagine myself

Your absence is like unbearable anxiety, and

It makes me restless

Forces towards insanity and creates a joyful glory

My eyes look for you without winking

You beat inside me

Your memories occasionally make me feel

Happy, curious, and melancholy.

I miss you. I need you

Pray! stay with me.



Jay Kumar
Ph.D. Scholar
Department of English

Reviving Indian Hindu Folk Mythology: Legends of Panjurli and Guliga Daivas in *Kantara*

Last year has been a tremendous one for Indian cinema, especially the South Indian film industry, where films like RRR, KGF2, Karthikeyan 2, and others have ruled the big screens across the country and overseas. Furthermore, *Kantara* (2022, which means Mystical Forest, which sounds similar to Shakespeare's *A Midsummer Night's Dream's* Forest of Aden) is one such movie that did not only entertain the cine-maniacs but also brought the Indian Hindu myths and legends to the mainstream discourse. Realism and AI (artificial intelligence) have dominated film narratives for decades, and our cultural and traditional ingredients have entered oblivion. Due to unfortunate socio-political circumstances, our glorious and celebrated legends, myths and heroes were sidelined from the mainstream as if there were fear looming around the intellectual arena, talking of Indian Hindu myths and traditions would discredit your intelligence and modernity. However, ultimately, *Kantara* broke that jinx and let the world know that India has its original narratives with the potential to become a global story. The success of this epic movie once again established the global and glorious history of Hindu mythology, spirituality, culture, and art.

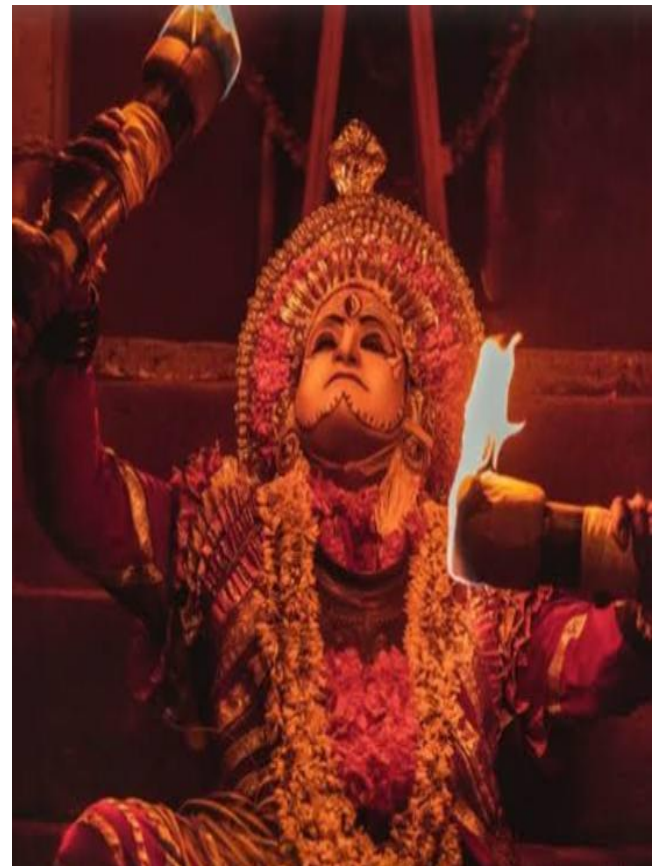
In short, *Kantara* can be described as '*an absolute visual spectacle and a shining example of our penchant and flair for storytelling, rooted in a combination of folklore and mythology, it builds a bridge between our enigmatic past and our complex present through a classic tale of good prevailing over evil*'.

The story of *Kantara* is based on the folklore involving two daivas, **Panjurli** (Wild Boar Spirit) and **Guliga** (Worshipped as Sacred Stone), celebrated during the **Bhuta Kolata**, a sort of ritualistic dance and music routine, which in itself is a cultural experience that is enthralling and surreal.

In Hinduism, deities are categorised according to their patronage. One who belongs to a particular clan is

called *kuladevta*; one is called *gramadevta* and belongs to the village, while one patronised by individuals is called *ishtadevta*. The Daivas are the kshetra palas, the guardian deities of the particular land of the village or clan, and they protect it for generations.

Daivas is traditionally worshipped in open, by different regions and clans in different manners, but similar spirit. Although it is a part of mainstream Hindu culture, it is called folk tradition. This is called **Bhoota Kola** in Karnataka, where dance performers impersonate the spirits perform by believing to be possessed by the deities. In Bihar, it is known by the name **Bhoot Khela**. However, unfortunately, it has degraded to petty superstitious acts devoid of artistic flavour, aesthetical appeal, cultural pleasure or traditional touch. However, Karnataka has kept its folk tradition original and pure, whose manifestation we witness in *Kantara*.



Panjurli Daiva (pic. credit: Google Images)
Panjurli Daiva

Panjurli is the incarnation of Lord Vishnu and is in the form of Varaha, a wild boar. The story of Panjurli starts with a wild boar who died in the pleasure garden of Lord Shiva and Goddess Parvati. Saddened by the boar's death, Goddess Parvati takes in the young boar as her child,

but that young boar grows very destructive to the point that Lord Shiva decides to kill it. However, given how many goddesses Parvati loved that boar, Lord Shiva banishes the wild boar to earth and assigns it to protect the people and receive tributes from them. Hence, the wild boar ends up becoming a bhuta or a daiva and was known as Panjurli.

Guliga Daiva

It is believed that when Parvati brought ash for lord Shiva, there was a stone in it. When the lord threw the Stone away, Guliga Daiva was born out of it. Vishnu, the provider, cursed the creature to take birth in the stomach of Nelaulla-sanke. Guliga tore open the mother's belly and re-entered the universe with eternal hunger. To satisfy his hunger, he tried eating the sun and fish. He was provided with the blood of animals, but nothing sufficed him. Finally, lord Vishnu served him with a little finger, which helped him fill himself.



Guliga Daiva (pic.credit: Google Images)

Considering his violent nature, Guliga was sent to the earth as an evil sacrifice. While on earth, Guliga served as the guardian of a temple. This unusual daiva is known to eliminate evil and infuse discipline and devotion among the devotees. The idol is in the form of an unstructured stone which is kept in an open space, mainly under a tree.

However, the tradition has seen a shift from the original beliefs. Idol worship has replaced stone worship, and the culture of "**Kattle**" is also being overlooked. During the performance of *Guliga Kola* in Tulu Nadu, the daiva's face is decorated with black, green, white, and red. Palm leaves are tied to their waist, and the daiva dances aggressively with a "sutte" in their hands.

There was a time when a big battle was fought between 'Panjurli' and 'Guliga'. They both claimed control of the land and the conflict was so dangerous that the place and the people suffered. The Jala Durgas then calmed them and urged them to live like siblings. Later, Guliga, too, respected Panjurli and worshipped them wholeheartedly. Hence they are worshipped together in some places. There has been little or no effort to study the classics of Tulu Nadu folklore the way the Iliad or the Odyssey of Homer is studied by Western scholars, or, for that matter, the way the Ramayan or Mahabharata is the subject matter of Indian scholarly work.

With my curiosity triggered, I tried to learn more about the daivas, Panjurli and Guliga. While one school of thought suggested that the animistic worship of these deities preceded the Vedic Puranas of Hinduism, yet another school of thought linked these two daivas to Shiva, Parvathi, and Vishnu in Vedic mythology. Whatever school of thought one chooses to follow, one must admire the ethos of a land that allowed all forms of belief and worship to coexist by connecting tales within the same literary and cultural universe and not allowing one tale or narrative to trump the other.

Our stories are inclusive. However, we have internalised ignorance and an inferiority complex about our past by not extolling our mythology into civilisational statements, the way the West did with Greek and Roman culture and history. This explains why Europe is not fighting over how the followers of Zeus desecrated the temple of Apollo in the battle of Troy, but we can get into a fistfight over what was done in the name of and against the symbols of the divine.

Therein lies the beauty of the portrayal of the daivas Panjurli and Guliga in Kantara.

These enigmatic deities with connections to Lord Vishnu within the movie serve vital roles as the protectors of the poor and the underprivileged and aid their fight against feudal threats.

As such, they reconcile the seemingly irreconcilable right and left stereotypes and enable the philosophies underlining them to exist as part of the same continuum. We must celebrate these tales as precisely that—a representation of this land's rich imagination and inclusive storytelling. However, suppose our political differences continue to become louder over movies such as Kantara. In that case, I worry that the noise from these squabbles will render feeble, perhaps even mute, the many rich tales and folklore the land has to tell us. It is, therefore, incumbent upon activists from both the right and the left to ensure that the culture, history, and folklore of this country are strengthened and celebrated as part of politics and do not instead become sacrificial goats of it.



Rabitam Kumar
M.A. Eng. (Sem. III)

How long it takes

Just wait. It may take a few more days
I hope, late! but it will raise
Years; I have devoted, but still, it delays
Just wait it may take a few more days

It has been creating different views in different ways
“Slow and steady wins the race” is it true, or
is it just a phrase
As well as it displays
Just wait. It may take a few more days

You are right,
there is no certainty, but I assure you
I achieve the opportunity;
the heckler will gaze and praise
Just wait it may take a few more days

The occurrences are proved as a successful phase
So let it take how long it takes
Just wait it may take a few more days.



Ishtiaq Ahmed
Ph.D. Scholar
Department of English

'The Pain of Common Men in J&K'

O' King of the time, lastly, do you want, what?
Please tell openly. You want to say, what?

Everyday issuing new Tughlaqi Farman,
Snatched our rights, and now you want to do
what?

By demolishing the poor's huts,
Grabbing land, you want to build, what?
Snatching from us our patriotic land,
Throwing us out of our homes, where do you
want to send us?

We have saturated this land,
With our blood.
To our martyrdoms, why do you want affront?
* * *

Now,
Stand up! Wake up! O' bold youths of the nation!
How long do you want to sleep in the sleep of
neglect?

From the chaos of cruelty and poverty, bring out
the nation,
If you want to do anything better in life.

Every day brings out a new morning after a night.
What type of else, a ray of hope, do you want?

You have to be the lamp of the night.
Else, to whom do you expect illumination on
such a darkest night?

**“Let righteousness and Dharma prevail; and
all communities and societies progress. Let
our beloved Motherland regain its lost glory,
and the sons of Bharat be victorious.”**

~Pt. Madan Mohan Malviya



Sanjana
M.A. Eng. (Sem. III)

BOLLYWOOD: A PERSPECTIVE

Today cinema is the most accessible medium of entertainment for the Indian masses. Cinema not only entertains but also inspires the general public. At present, it is the most important pillar of Indian pop culture that contributes a lot in shaping the day-to-day happenings of Indian society. Although the Indian cinema industry has been quite fragmented and spread all over the country since the beginning of cinema-making in 1913, Bollywood has the crown that represented Indian cinema globally.

Before the pandemic in 2019, India used to produce between 1500 to 2000 movies every year, which amounted to an annual revenue of over seven thousand crore rupees. Till the early 2000s, around half of the movies produced and more than forty-four per cent of revenue collected from the Indian film industry was coming from Bollywood alone. This data showed the dominance of Bollywood over the Indian cinema industry. This gives us a reason to have a quick look at the glorious past of this creature called Bollywood.

Bollywood began its journey in 1913 when Dadasaheb Phalke made the first Indian film named "Raja Harishchandra". Unlike Hollywood in Los Angeles, there is no place in India called Bollywood. The name Bollywood is derived from combining the words Bombay and Hollywood. Availability of electricity and the dominance of the Hindi language over a large part of India catering to a large audience are the primary reasons for Bombay to become the epicentre of the Indian cinema industry.

Bollywood as the reflection of society

In every decade, Bollywood stories reflected India's political and social environment at that time. After independence, we see the dominance of movies like *Jhansi ki Rani* (1953) glorifying the freedom struggle and the revolutionary and nationalist movements. In the decades in which India entered into border conflicts and war with its neighbour, Bollywood came

with movies like *Haqeeqat* (1964), criticising Indian defeat against China; along with that, it also came with movies like *Hindustan ki Kasam* (1973) and *Border* (1997) glorifying and celebrating the armed forces. The Nehruvian socialist era witnessed the dominance of movies like *Bhuvan Shome* (1969), which had a socialist inclination showing capitalism as the main culprit for the social oppression supporting the then-political environment. The rising inflation, poverty and unemployment during the 1970s and 1980s were reflected through Bollywood when the era of *Angry Young Man* came with the stories of working-class people. The movies like *Namak Haraam* (1973), *Zanjeer* (1973), and *Deewar* (1975) portrayed the anger in the youth of that time. The rise in terrorism and several terrorist attacks on India were also captured by the Bollywood movies like *Sarfarosh* (1999), *Mission Kashmir* (2000), *Black Friday* (2007), etc. As India went through economic reforms in 1990-91, Bollywood also showed that change through its stories criticising anti-capitalist mindset and praising capitalism indirectly. The stories of the rich started becoming a norm. The stories of the 21st century showed the Indian economic progress and the public aspirations when we see Bollywood telling its stories with the influence of western culture with an Indian touch of family drama and emotions.

If we observe the villains of Bollywood movies of the 1960s, 1970s, 1980s, 1990s and 2000s, we will find a pattern syncing with the social environment of each decade. The movies after independence showed Britishers as the main villain. Then came the decade where bandits and thugs became the main villain showing their prominence in the society of that time. The decade of the 1970s is full of movies with zamindars as the main villain of the stories. The 1980s and 1990s became a decade where the smugglers of gold, weapons and drugs became the prime villain of Bollywood stories showing the rise of smugglers like *Haji Mastan* and *Karim Lala* in Bombay. The 1990s and 2000s saw the presence of terrorists, and we can now find stories related to cybercrime, financial fraud, and educational and health scams in Bollywood.

The massive success of Bollywood in the last 110

years cannot be questioned. Despite having enormous money, talent, technical advancement and brand value, many experts today believe that Bollywood is losing its prestige and glory rapidly. The general public questioning the integrity of Bollywood and, at the same time, the growth in recent trends of boycott not just movies but anything related to Bollywood is a dangerous sign that the industry should look into. A few years back, forty-four per cent of total revenue from cinema in India came from Bollywood, which decreased to twenty-seven per cent after the pandemic. There are many reasons, both internal and external, that are responsible for the present condition of Bollywood.

Cash trap and the lack of experiments in Bollywood

It is seen that Bollywood has become so sick with money that instead of taking a risk and experimenting with new concepts and themes, it is producing movies based on similar storylines, which have already been successful in the past. This has started creating a distance between Bollywood and creativity. This lack of creativity made Bollywood lethargic, and the audience moved elsewhere in search of fresh content where the regional and international cinema came to their rescue.

Bollywood has been caught in a cash trap, where producers started spending the maximum share of its budget on stars and marketing instead of on better stories and directors. This phenomenon of expenditure on wrong heads is stopping Bollywood from improving its quality.

Nepotism in Bollywood

Every established personality, whether it is an actor, director, producer or singer; everyone is trying to establish their children in Bollywood, even if it is done through unfair means. Nepotism is not a recent phenomenon in Bollywood; neither is this creature present only in Bollywood. However, the rise of awareness, along with some unfortunate incidents like the death of Sushant Singh Rajput, has given nepotism a new life in the current debate around Bollywood. Nepotism hindered creativity and distanced many talented actors, directors, writers, singers, music composers and others from getting equal opportunities.

Division among artists based on political ideologies

Creative artists started identifying themselves with a particular political ideology, including actors directors and others. They have started making movies to cater for audiences from a particular ideology. The marketing strategies of different production houses are being devised to polarise and appease a specific ideology of people to initiate a manufactured controversy which may help keep the movie's relevance. This phenomenon has dented the image of Bollywood.

The connections between Bollywood and the underworld

The underworld has inspired many Bollywood movies which have glorified the stories of smugglers, don, terrorists and mafias. The 1993 bomb blast equated the underworld with terrorists and dented the public perceptions of Bollywood. The arrest of Sanjay Dutt and the murder of Gulshan Kumar further highlighted the connections of Bollywood with the underworld. Although this is an old chapter in the history of Bollywood, even today, the indulgence of Bollywood celebrities in drug cases causes anger among the general audience.

The disconnect of Bollywood from the Indian masses

The echo chambers of Bollywood have entirely disconnected them from the changing aspirations of Indians. It seems like Bollywood does not care for its mass audience, as it has been seen that many Bollywood movies have disrespected the religious and national symbolism and sentiments of a large section of Indian society. It has been observed in recent times that many regional and local stories have been gaining traction as they are connected with the masses.

Exposure to international cinema

The internet revolution in recent years has become a game-changer for cinema lovers and has impacted the industry in many ways. The penetration of the internet and smartphones during the pandemic's lockdown period has opened a floodgate of cinemas from all across the world. The audience is getting exposed to the better cinema, and it has started a comparison of Indian cinema with international cinema.

For the first time, the topics like method acting, story-telling, realism, etc., have become important for mass audiences. This has started moving people away from hero-worshipping to appreciating the artistic elements in movies. The actor started replacing the hero or star.

In today's world, language has no longer a barrier in cinema. The movie named Bahubali, for the first time, broke the language barrier for the masses. Oscar-winning South Korean film director Bong Joon-ho said, "Once you overcome the one-inch-tall barrier of subtitles, you will be introduced to many more amazing films." This has become a problem for Bollywood, which used to remake the same regional movies in the Hindi language. The concept of subtitles and dubbing has been a significant factor in popularising many hidden treasures of regional cinemas and making them accessible to an audience of different languages.

Today Bollywood is suffering from a severe crisis. It is failing to produce quality content. The spread of regional cinemas, the presence of over-the-top (OTT) platforms like Netflix, Hotstar, Amazon Prime, etc. and the web series concept have challenged Bollywood to work on its creativity if it wants to safeguard its relevance. Bollywood must understand that the audience demands quality in place of superstar-led poor content and remakes. It needs to experiment with new concepts and genres like strong female leads, ancient legend literature, and cultural aspects of society, which are becoming more relevant among the current generation of Indians.

Due to the lack of original content and many other reasons, as mentioned above, Bollywood has been on a downfall for the last two decades, but it can still bounce back. Bollywood has the talent and resources to regain its prestige which is currently under the drain of criticism. Movies are a medium of storytelling, and creativity is the soul of it. Bollywood needs to look beyond the box office collections and start serving creativity in the best way possible.

Soldiers who always remain faithful to their nation, who are always prepared to sacrifice their lives, are invincible.

~Netaji Subhash Chandra Bose





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Approaching Critical Humanities: How to Look at Research Areas

Before being exposed to the lectures on "critical humanities," which is different from the one that I have known so far, my ideas were focused entirely on the so-called Western philosophy and critical theories, and I had a clear vision of execution when it comes to my research area, but now, I am in chaos. Now I have realised that I only knew one side of the story without even trying to get into the other side. This 'context', 'event', 'institution', and 'formations' was a revelation for me. I fall prey to the context of production, which is, of course, dominated by Europe. To be honest, I was blindfolded by Western ideas, considering my language and philosophy inferior. Now I know how Europe dominates the context of production in literature, and the rest of the institutions are only receptive to that.

Coming to my research area, I am working in the 'Blue Humanities' field. Blue humanities studies recognise that 'the name of our planet should be Ocean, not Earth,' as numerous marine biologists put it. Most often than not ocean has been portrayed as either a blank space or a maritime space, simultaneously full of mystery and opportunity.

Having stated my plan above, I am caught in a 'double move', where I am supposed to use their (Western philosophy) ideas, not to counterattack them, but to complete my research. I thought of only American Nautical fiction, Western Sea narratives, and Caribbean archipelagos until I came across Indian oceanic literature. I planned to trace the history of occidental ocean literature, which begins with *the Iliad* and *Odyssey*, and how space plays a vital role throughout the Robinsonade genre. Thus, Moore's *Utopia* (1516), Swift's *Gulliver's Travels* (1726), Conrad's *Heart of Darkness* (1899), Synge's *Riders to the Sea* (1904), Hemingway's *The Old Man and the Sea* (1952), etc. depicts the "Columbian Exchange," a term coined by the environmental historian Alfred Crosby, which plays a vital role in the exchange of cultures.

Now I think of giving it an Indian turn because there is almost no work on Indian sea fiction. So, instead of reconfiguring Europe through its conceptions and representations, I want to look into the Eastern ideas that can be incorporated into this because, in the Indian context, Lord Rama is the descendent of King Sagara, who has dug out of the ocean. Kimberly Patton, a historian of religion, examines the sea as a vehicle for individual and global purification by examining the religious connotations ascribed to the water in numerous cultures from a broader perspective. Patton sees the modern history of the ocean as a painful overlap between "the exigencies of religious purity and human habits of waste disposal." The pre-historic myth of Chand Saudagar and goddess Mansa along with the two great Indian epics, the *Mahabharata* and the *Ramayana*, using the sea as a backdrop, has given shape to many religious cultures which are not only archetypal but also chronotopic.

In approaching critical humanities, one must sense the urgency of re-orienting ourselves from our locations instead of just imitating others. My chief question is to look at the cultures in or around the sea, but cultures are heterogenous with many psychic disjunctures and differences. Thus, particular cultures arise from practices based on communication media available in those places. This led me to think of the Indian archipelagos of Lakshadweep, Andaman, and Nicobar. They follow a different set of practices, and I am sure that I will find their literature that can be used as a primary text for my research. So far, in the history of oceanic literature, scholars have talked about only the dominant culture, which has somehow overshadowed the minor cultures. I will also look for available mnemoculture around sea sagas because the great epics *Iliad* and *Odysseus* were passed on for several centuries via memory and oral transmission.

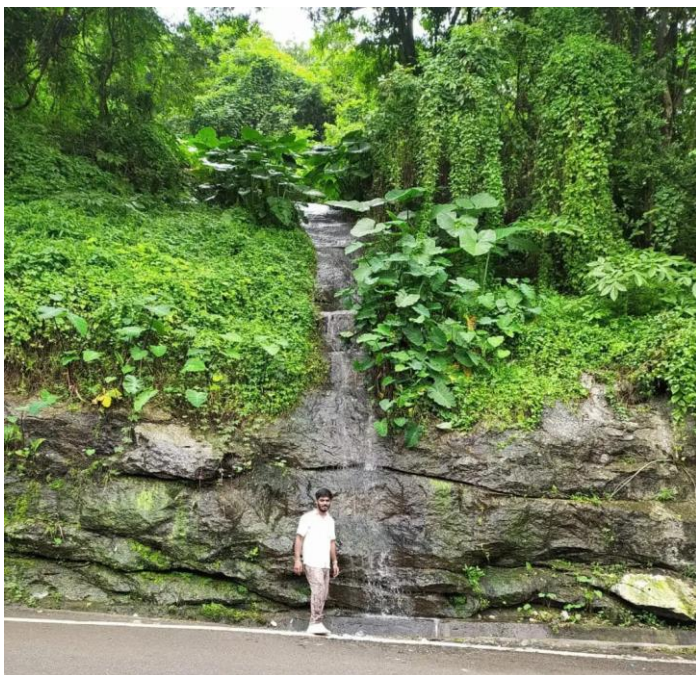
There are mythological and historical accounts about the oceans and people (gods, cultural formations – jatis-jan-jatis- flora and fauna) inhabiting such places (Puranas, especially). Rivers feature prominently in the Indian reflective and creative traditions. Before Columbus or anyone else, a 1,000-year relationship with what is now known as Southeast Asia was established via oceanic routes. Remember, the 'greater India' extended across oceans (Indonesia, Malaysia, Vietnam, Thailand, Cambodia etc.). The purpose of this article is to give insight to the new researchers planning to pursue a PhD degree soon, and I hope it will serve its purpose. Eastern philosophy and literature are equally rich, and it is high time to plunge into them to elevate your culture and language on a fundamental level.



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North East: Half Heaven

Welcome to the land where the first rays of the sun kiss nature at its best. That is none other than **North East India**, a wonderland where every attraction leaves you with the expression 'wow'. **North East India Tourism** captures the hearts of tourists by offering them attractions such as **blue mountains, gorgeous green valleys, mesmerizing rivers and pristine natural beauty**. **North East India Tour** takes you to the fascinating states of **Sikkim, Assam, Arunachal Pradesh, Meghalaya, Nagaland, Manipur, Mizoram and Tripura**. More culture than you shake a stick at.



We reference Northeast India as one entity to make things easier. The region is widely diverse and home to hundreds of different tribes. Travellers could only explore the region for a lifetime and scrape the surface of the region's cultural offerings. Fiercely proud Naga people live in bamboo villages in the hilly regions spanning several states. Calm Tibetans occupy towns and villages precariously perched on the edges of mountains in Arunachal Pradesh. Peaceful Khasi tribes act as forest guardians and protectors in wet Meghalaya.



Different from other parts of India: Despite being equally as diverse as the rest of the country, much of the Northeast could not be further from "stereotypical" India. Aside from Assam, the places I visited felt much more like newly advanced, full of materialist cities. Domestic tourists, do not let this deter you. Travelling to this part of the world is an opportunity to learn more about the homelands of your distant brothers and sisters. It will encourage better understanding between the Northeast and the rest of India.



I admit this would not necessarily happen to everyone and anyone. Sebastiaan is a tall, white, blond foreigner who immediately attracts attention—usually positive—wherever he goes. It is a privilege at play, but if you are a clear-cut foreigner, you will likely experience the same. Tourism in the Northeast is still finding its feet, and I assure you, any Northeast India destination you choose will feel like an offbeat adventure.





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“सुनो द्रौपदी”

सुनो द्रौपदी, अब तुम अपना चीर संभालो,
अपनी आखों का, अब तुम नीर संभालो,
छोड़ उम्मीदें गोविंद से,
तुम अपनी अब कृपाण उठालो ॥
घात लगाए बैठे हैं यहाँ सब
एक अबला को निर्वस्त्र करने में
ये सब भूल चूके हैं, एक नारी की सम्मान को

एक नारी ने ही महिषासुर का संहार किया,
धारण कर काली रूप असुरों का नाश किया ॥
मत रख उम्मीदें, डरे हुआ दरबार से,
बिके अखबारों से और दुर्योधन के दरबारों से,
ये सब बिक चूके हैं, हस्तिनापुर के,
दुर्योधन के चाल बाजों से ॥

सुनो द्रौपदी, अब तुम अपना चीर संभालो,
अपनी आखों का, अब तुम नीर संभालो,
छोड़ उम्मीदें, गोविंद से,
अब तुम अपना कृपाण उठालो ॥

ये कैसी विनती कर रही हो , तुम अब कल युग में,
इन भेड़ियों के दरबारों से,
जहां नारी का सम्मान न हो, न्याय हीन दरबारों से,

जो खुद यहाँ बेशर्म बने हुए हैं,
अब वे क्या शर्माएंगे
निर्वस्त्र कर एक नारी को,
कैसे वे अब वीर योधा कहलाएंगे

अब तो राजा नयन विहीन,
दरबार गूंगे और बहरे हो जाएंगे,
देख अकेली राह में एक नारी, ये फूलें नहीं समाएंगे ।

होठ सिले हुए हैं, अभी तेरे गोविंद के,
फिर भी वो एक दिन इस युग में आएंगे ॥
ये जो याचना और विनती है तुम्हारी,
ये दृष्टिहीन समाज क्या समझ पाएगा ।

सुनो द्रौपदी, एक बार फिर, मेरी बात मान लो,
अपनी लाज बचाने की खातिर, अब खुद ही जिद ठान लो
अभी इस युग में, तेरे गोविंद का अभ्युदय नहीं हुआ है
लो, मैं एक बार फिर, अपनी बात दोहराता हूँ,
मैं अपनी अंतिम संकल्प सुनाता हूँ ।
इन पापियों से बचने के लिए,
फिर तुम्हें एक बार याद दिलाता हूँ ।

सुनो द्रौपदी, अब तुम अपने चीर को संभाल लो,
सुनो द्रौपदी, अब तुम अपना चीर संभालो,
अपनी आखों का, अब तुम नीर संभालो,
छोड़ उम्मीदें गोविंद से,
तुम अपनी अब कृपाण उठालो ॥



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जीना

भारत छोटा होता जा रहा है

समझ नहीं आ रहा

कुछ अजीब हो रहा

जैसा हूँ, पहले निश्चित ही बेहतर था।

और गर कुछ नहीं

अगर है कुछ गलत

उसे गलत कहता, हाल इतना बुरा तो नहीं था।

पर अब वह बात नहीं रही मुझमें।

वो रेपों वाली खबरें, जो रोज ही छपती हैं

पढ़ कर उदास हो जाता हूँ

और गुस्से में कोसता भी हूँ

रोज ही, किसी न किसी को।

पर आज की ही सुबह, मेरी ही गली से,

हाथों में मोमबत्ती लिए,

जब कुछ लोग गुजर रहे थे,

मैंने दरवाजा बंद कर लिया।

बस यूँ ही सोचा, इससे मेरा क्या लेना देना।

शायद मैं बढ़ती उम्र के साथ,

छोटा होता जा रहा हूँ।

हाँ कुछ तो अजीब होता ही जा रहा हूँ।

पर उतना भी अजीब नहीं,

आखिरकार, उन 'कुछ लोगों' के अलावा

बाकी का भारत मेरे जैसा ही तो है।

डर लगता था तेरी उंगली का छूटना,

पर सीख लिया है मैंने चलना

डर लगता था दूसरों के सामने

कहीं आ न जाए रोना,

पर सीख लिया है

अपने जज़्बातों को अपने अंदर दबाना

चोट लगने पे अब भी जिह्वा पे तेरा नाम आना,

पर सीख लिया है मेरे घावों ने

बिना तेरे मरहम के भरना

भले ही सीख लिया दुनिया भर के सुख कमाना,

पर उससे नहीं पूरी होती है,

तुम्हारी गोद के लिए मेरा तरसना

तुम कहती थी ना अंजाने लोगों पे भरोसा ना करना,

पर माँ मैंने सीखा है अंजानों को दोस्त बनाना

डर लगता था ये बाते तुझसे कहना,

पर सीख लिया है अब शब्दों को पिरोना

छोड़ दिया है, लोग क्या कहेंगे कि परवाह करना,

शायद सीख लिया है अब मैंने जीना।



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फीडबैक का महत्व

आप सभी ने 5 रुपये का चिप्स का पैकेट देखा होगा। जिसका आकार देखकर सस्ता व सुखद लगता है, परंतु ग्राहक व दुकानदार को क्या पता कि इसमें मात्र 14 प्रतिशत ही वास्तविकता परोसा गया है। इसमें भरी छद्मवेसी हवा आयतन बढ़ा सकता है परंतु वजन नहीं। आयतन के अनुपात में वजन ना हो तो स्थिरता नहीं होती। फिर भी हमारे व्यस्त जीवन में स्पष्टतः लिखे शब्दों को पढ़ने का समय नहीं है। पैक के अंदर की कैद हवा भी हमेशा स्वतंत्र होने के लिए संघर्षरत होते हैं। समय के साथ ये हवा निकलती जरूर है और बच जाती है सिर्फ वास्तविकता।



86% Air



14% Lay's

ज्योंहिं हवा गायब होती है, हमलोग ठगा महसूस करते हैं। सोचते हैं कि दुकानदार ने धोखा किया है और बेचारे पर रोब दिखा देते हैं। यह मेरा शहर है, मेरी गली है और मैं अपनी गली में गलत होने नहीं दे सकते। कल से तुम इस सामान को यहाँ नहीं रख सकते, इसको फेंक दो। फिर पैक पर अंकित शब्द नजर आते हैं और हमें ज्ञात होता है कि ये कृत्य चिप्स उद्योग का है।

फिर सोचते हैं कि यह पैक तो पूरी दुनिया में बिक रही है और खोजने वाला एक मैं ही हूँ क्या? ईश्वर सर्वशक्तिमान, सर्वव्यापी और सबका पालनहार है। वह सब कुछ देख रहा है। वह निश्चित ही दंड देगा। फिर हम मौन हो जाते हैं। अगर हमें लगता है कि यह गलत है तो हमें फीडबैक जरूर देना चाहिए ताकि कंपनी की प्रबंधन समिति समीक्षा कर आपको उत्तर दे सके और गुणवत्ता में सुधार कर सके।



“नादान सी”

तू नटखट है नादान सी, दोस्तों की जान सी,

गाली देना तेरी पहचान सी,

तू नटखट है नादान सी,

खुले विचारधाराओ की तू रानी सी,

दुश्मनों के छक्के छुड़ा दे मर्दानी सी,

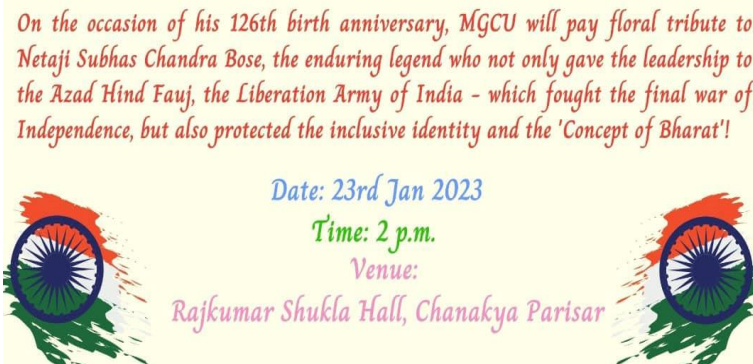
तू नटखट है नादान सी,

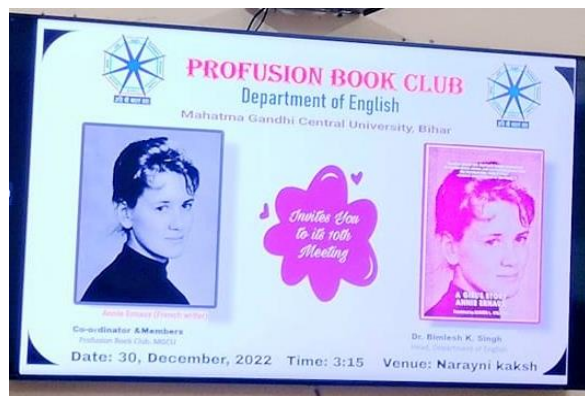
तेरी चाहत तेरी राहत सी,

तू खुद को दिखलाती अखरोट सी,

पर है तू सुबह की पहली ओस सी,

तू नटखट है नादान सी।





The tenth meeting of the Profusion Book Club, Department of English, MGCUB, was held on December 30, 2022 with the blessings of Dr. Bimlesh K. Singh, Head, Dept. of English and other faculty members. Krishna Kumar, the Co-ordinator of the Book Club moderated the session. Discussion took place on Annie Ernaux's *A Girl's Story*. Rahul Kumar, Senior Research Scholae, gave a presentation on his research topic. Prabhat Kumar, Head, Quiz Committee, conducted a quiz on different literary genres. Students and Research Scholars of Dept. of English enthusiastically participated in the same.



Krishna Kumar
Senior Coordinator



Jay Kumar
Head, Editorial Board



Suraj Jaiswal
Treasurer



Tapas Sarkar
Head, Creative Wing



Prabhat Kumar
Head, Quiz Committee



C P Chandan
Coordinator



Aakash Pandey
Member, Quiz Committee



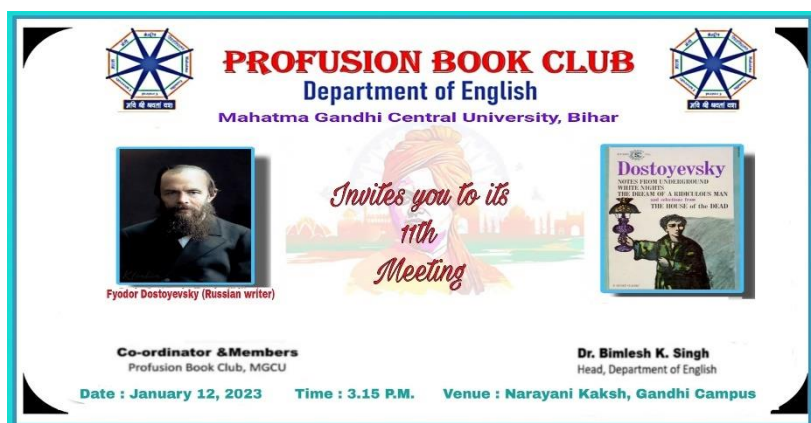
Prince Madhav
Member, Creative Wing



Jahanvi
Member, Editorial Board



Sanjana
Member, Creative Wing



The 11th meeting of the Profusion Book Club, Department of English, MGCUB, was held on January 12, 2023 with the blessings of Dr. Bimlesh K. Singh, Head, Dept. of English and other faculty members. Krishna Kumar, the Co-ordinator of the Book Club moderated the session. Discussion took place on Dostoevsky's "Notes from the Underground." Prabhat Kumar, Head, Quiz Committee, conducted a quiz on the Victorian Age. Dr. Kalyani Hazri, the Chairperson of the meeting, enlightened students about the philosophy of Vivekananda. Students and Research Scholars of Dept. of English enthusiastically participated in the same.

Special Occasions



The Dept. of English organised the Freshers' Party: Fiesta De Novatos on December 22, 2022. Prof. Prasoon Dutta Singh, Dean, School of Humanities and Languages, Dr. Bimlesh K Singh, Head, Dept. of English, Dr. Anjani Kr. Srivastava, Head, Dept. of Hindi, Dr. Shyam Kr. Jha, Head, Dept. of Sanskrit, Dr. Mukesh Kumar, Head, Dept. of Education, Dr. Kalyani Hazri, & Mr. Balande Chandoba Narsing, Assistant Professors, Dept of English, and Dr. Madhu Patel, Dept. of Library Science, along with Mukherjee sir graced the occasion with their devine presence and words of blessings for our new students. All the new comers showcased their incredible talent like dancing, singing, poetry recitation, etc. The Research Scholars wished them best for their future endeavour with their words of inspiration. All the Faculties, Research Scholars, and PG students enjoyed a lot in the same. The Dept. of English wishes the new comers very best and welcomes them in the Dept. of English and the MGCUB fraternity.



Harmony

The English Literary Society

Department of English

Mahatma Gandhi Central University, East Champaran, Bihar



Organises

A Special Lecture on

MODERNISM AND POSTMODERNISM



Date : JANUARY 20, 2023
Time : 02.00 PM ONWARDS
Venue : NARAYANI KAKSH, GANDHI CAMPUS

By: Dr. Bimlesh K Singh

Head, Department of English, MGCUB, Bihar

YOU ARE CORDIALLY INVITED FOR THE SAME



Harmony, The English Literary Society, Department of English, Mahatma Gandhi Central University, Bihar, organised a special lecture on "Modernism and Postmodernism" on January 20, 2023, at Narayani Kaksh, Gandhi Campus, MGCUB. Dr. Bimlesh K Singh, Head, Department of English, was the speaker of the lecture, and Dr. Anjani K Srivastava, Head, Dept. of Hindi, was chairing the session. Dr. Singh talked about the features, key terms, and critics of Modernism and Postmodernism and Dr. Srivastava also talked about the same with reference to the authors and critics of Hindi Literature. All the students and Research Scholars of Department of English and Hindi enthusiastically attended the lecture and participated in the Question & Answer session.



The Rotaract Motihari Lake Town invited the Faculties, Research Scholars, and PG students of the Department of English to give a tribute to Sir Eric Arthur Blair, famously known by his pen name George Orwell, on his Remembrance Day; January 21. The Mayor, Preeti Kumari ji, the Deputy Mayor, Dr. Lal Babu ji, Dr. Arun Kumar, Principal, M S College, Motihari, Dr. Bimlesh K Singh, Head, Dept of Eng, MGCUB, Dr. Iqbal, Head, Dept. of English, M S College, Motihari, and the President of the Club, along with Devpriya Mukherjee sir were the chief speakers of the day. Dr. Singh enlightened people about sir Orwell's critique on Totalitarianism, Democratic Socialism, along with his works Animal Farm, and 1984. Research Scholars: Krishna Kumar, Jay Kumar, Tapas Sarkar, Aakash Pandey, Rashmi Pandey, and Rajesh Kumar; along with PG Students: Sanjana, Abhinav, and Nitin paid tribute to Sir George Orwell with their thought about his life, different works, and essays. All the dignitaries of the programme praised and congratulated the research scholars and PG students for their incredible talk and understanding on Orwell's life and his works.

Sources: Images: Web/ Author, Reports: The Official Social Media Pages of MGCUB and the Official Facebook Page of Department of English.
For updates related to Harmony, Visit: <https://www.facebook.com/Department-of-English-Harmony-Mahatma-Gandhi-Central-University-Bihar-109472884807653/>
Please feel free to write your feedback at harmonymgcu@gmail.com

For more information about the university, please visit the website: www.mgcu.ac.in