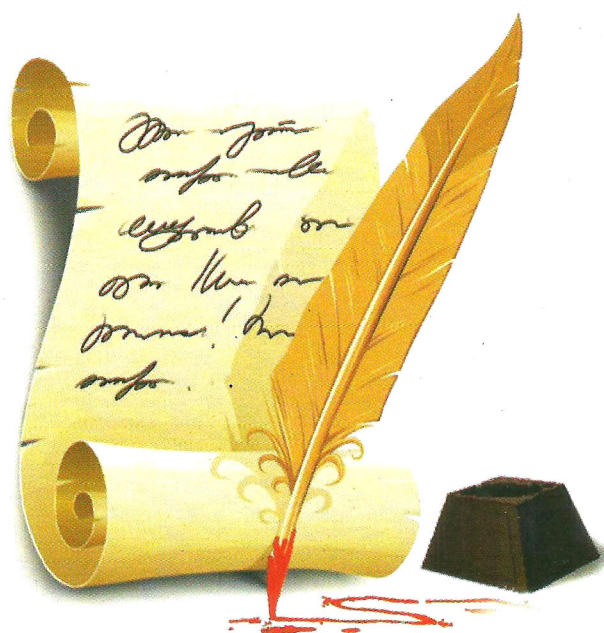


U.G.C. NATIONAL SEMINAR



REVISITATIONS : THE POLITICS OF REWRITING OLD TEXTS

Organized by

POST GRADUATE DEPARTMENT OF ENGLISH
ST. JOSEPH'S COLLEGE , IRINJALAKUDA, KERALA

March 23 & 24, 2011

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PAPER PRESENTATIONS

Wednesday, 23 March 2011

12.15 pm – 1.00 pm

Venue: I - Decennial Hall

Chair:

Dr. Radha P.S

Reader & Head (Rtd), PG Dept. of English,
St. Joseph's College, Irinjalakuda

POST COLONIAL REWRITINGS

1. **Dr. Sujeesh C.K.**
Unlocking Shylock: The Foregrounding of the Political Unconscious by Michael Radford
2. **Dr. Soney Bhageerathan**
Mahabharatha Reworked: The Confluence of Politics, History and Myth in Shashi Tharoor's
The Great Indian Novel
3. **Dr. Vidya Rajagopal**
Facets of Motherhood: Patterns in the Colonial and Post-colonial Maternal Experience
4. **C.G.Shyamala**
Exploring Masculinities in *A Thousand Acres*: An Interpretation of *King Lear*

Venue: II Minerva

Chair:

Dr. Sr. Sophie P.P

Associate Professor & Head, Dept. of English
Prajyoti Niketan College, Pudukad

5. **Mallika A. Nair**
Postmodernism or Post-colonialism for India? A Comparative Reading of the *Mahabharatha*
and *The Great Indian Novel*
6. **Greeshma Peethambaran**
Synecdoches of Moribund Empire: The Politics and Poetics of Remapping Britain's
Englishness –The Case of Zadie Smith's *White Teeth*
7. **Aysha Swapna K.A.**
Dissenting Voice of Shirin Ebadi: Representation of Democracy in *Iran Awakening:*
A Memoir of Revolution and Hope
8. **Neethu Baby**
Silverscreen Nationalism
9. **Annapoorna Iyer**
Tamil Pulp Fiction Revisited through a Homogenized Postcolonial Gaze of the Other

**Synecdoches of Moribund Empire:
The Politics and Poetics of Remapping Britain's Englishness
The Case of Zadie Smith's *White Teeth***

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This paper examines how ideologies of Englishness are mapped onto sites and spaces within the context of Britain's moribund empire. The paper argues that transnational and other marginalized people redraw iconic English sites and spaces to form alternative and hybrid spaces of resistance. It specifically interrogates the boundaries between domestic and public spaces in iconic sites, such as the country house and the public house, in the novels of post World War II Britain. Englishness, as a kind of ethnicity, is challenged by an influx of immigrants who re-inhabit England's spaces. Most visible in London, this counter-inhabiting creates hybridity between Englishness and an emerging transnational identity. As immigrants struggle for national and spatial belonging, their domestic spaces are vulnerable to the encroachment of public spaces. However, this very confusion of spaces acts as a means to resist Englishness and generates new spaces of belonging beyond citizenship. These altered, hybrid spaces act as 'synecdoches' of Britain's declining and decolonizing empire. Drawing upon Marxist, spatial, and postcolonial theory, this paper examines the disciplining functions of iconic sites. Providing close readings of spaces in Zadie Smith's *White Teeth* (2000) it is argued that spaces act as crucial structuring agents in the reconfiguration of British national identity. Examining how domestic and public spaces challenge class, race, and gender boundaries, as well as the limits of Englishness, the paper concludes that one's belonging to place and nation determine one's ontology.

Key notions: Reconfiguration of identity, hybrid space, transnational identity, iconic sites, spaces as structural agents, belonging beyond one's citizenship.

**Dissenting Voice of Shirin Ebadi: Representation of Democracy in Iran
Awakening: A Memoir of Revolution and Hope**

Aysha Swapna. K. A

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"Democracy works when people claim it as their own" it is said. Dr. Shirin Ebadi, the 2003 recipient of the Nobel Peace Prize had risen quickly to become the first female judge in Iran. But when the religious authorities declared women unfit to serve as judges, she was demoted to the rank of clerk in the very courtroom in which she once had presided. She eventually fought her way back

as a human rights lawyer. Dr. Ebadi is a passionate campaigner for human rights, democracy, and freedom of speech, especially those of women and children. In *Iran Awakening*, she writes about Iran from within Iran and speaks eloquently about her deep disillusionment with the 1979 Islamic Revolution and of direction that Iran has taken under the guidance of the mullahs. She defends individuals and groups who had fallen victims to a powerful politico-legal system that has been legitimized through an inhumane interpretation of Islam. Her memoir is a grueling account of how a government can forcibly hinder the primary rights of a citizen and filter media or even internet sites. This paper deals with analysis of her views on the repressiveness during the fundamentalist regime in Iran and also she believes that it is up to the Iranian people, who in their own way must transition to a democratic government that is representative of their needs. That belief, along with the conviction that change in Iran must come peacefully and from within, had underpinned all her work.

Silverscreen Nationalism

Neethu Baby

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Mani Ratnam's trilogy on terrorism - *Roja* (1992), *Dil Se* (1998) and *Kannathil Muthamittal* (2002) explores the psyche of the terrorists who sacrifice their lives for the ideology they believe in. Mani Ratnam speaks from vantage point of a terrorist who is a victim of marginalization who finally resorts to violence to assert himself in a society where he is neglected, nullified and invisible. *Roja*, a patriotic love story set against the back drop of Kashmir terrorism portrays terrorists as humans taking guns for Self-defense. *Dil Se* goes on to study the causative factors which turn an emotional being into a single-minded killer. *Kannathil Muthamittal* is his most exhaustive exploration of the theme of terrorism where Mani Ratnam goes on an expedition through the psyche of the terrorist through his protagonist Shyama portrayed by Nandita Das. Little words in light and sound, the movie *Kannathil Muthamittal* (2002), is the narration of the heroic attempts of Amudha, a nine year old girl of Sri-Lankan Tamil parentage to excel in the 'identity quest', which is anointed as the basic as well as the ultimate criterion for civilized living.

The paper studies the Mani Ratnam movie, *Kannathil Muthamittal*, the identity quest of its protagonist against the backdrop of the identity quest of the Tamilians in Sri-Lanka. It analyses the cinematic techniques used by Mani to convey to his audience the creation of 'the myth of nationalism' and Mani's solution of merging into the natural world to define oneself without the exclusion and marginalization of the 'other'.