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THE KANNAGI CULT: TRACING HISTORY AND GENDER

Seetha Vijayakumar

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2014-2015

Displacement: An Essential Condition for the Efflorescence of Diasporic Writing

Sambhu R.

(MA English, Mar Thoma College, Tiruvalla)

Displacement is most often a calamitous experience for the writer who is forced to leave his native land and seek refuge in a foreign one. Yet, it is worthy of consideration that writers in their displaced state generally tend to excel in their work, as though the changed atmosphere acts as a stimulant for them. For a displaced writer the memory of his place of birth becomes the most prized possession and acts as a catalyst that brings about efflorescence in his writing. The pangs of dispossession and alienation permeate his being to the point of finding vent in some of the most piquant pieces of writing he has ever produced. These writings in dislocated circumstances are often termed as exile literature. If a holistic view of the word "exile" is taken, it is found that world literature has an abundance of writers whose writings have prospered while they were in exile.

The study of world literature might be the study of the way in which cultures recognize themselves through their projections of 'otherness' "Where, once, the transmission of national traditions was the major

Transcending Borders and Cultures: Shifting Paradigms in Contemporary Poetry

Edited by

Susan Alexander
Nisha Mathew
Sowmya Mary Thomas

P. G. Department of English
St Cyril's College, Adoor



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ANTIQUITY, MODERNITY AND MODERNISM: EVOLUTIONARY METAMORPHOSES OF POETRY IN RELATION TO HUMAN GRASP OF REALITY.

Dr Govind R.

Assistant Professor
M.S.M. College, Kayamkulam

Dr Anjana J.

N.S.S. College,
Pandalam

Poetry as an elevated form of human expression had its origin in the perception of an ethereal world, quite distinct from the daily reality of man's material life on earth. It involved an unmediated reception and spontaneous depiction of certain ulterior, cosmic realities, which the eternally extensible consciousness of the extraordinarily sensitive soul of the poet could occasionally come into contact with, in moments of intense meditative focus, and in this guise, poetry could be termed a vehicle of divination. Hence, as the earliest examples of poetic expression we have ritualistic chants, religious hymns and occult chantings, all of which have an epiphanic character. In the western world, the oracles received from the Delphic temple epitomized the direct correspondence between versification and the eternal principles that governed the nature of the universe. In the oriental world, the Vedas and the Upanishads embodied the essence of the sublime revelatory function of poetry. The ritualistic value of the occult verse could be said to proceed from the resonance between the vibrations of the poetic soul and the rhythms of various natural phenomena. Hence, in antiquity the poets were deemed not as jugglers of words but as "sages", "vates", "seers", "diviners" and most reverentially as "prophets".

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