

## **Every City Mine, All People Family**

**G. J. V. Prasad**

An ancient Tamizh poem, poem number 196 in Purananuru, Four Hundred Poems on Heroism, which is one of the Eight Anthologies (Ettuthokai), a part of Sangam poetry, is titled “Yaadhum oore, Yaavarum Kelir”, a rough translation of which is the title to my own paper. This is an early expression of understanding the world in terms of the networks of the local. Actually I should substitute ‘Mine’ with ‘Ours’ in the title – Every City Ours, All people family. The world comes together as one only when we move from our own spaces and intermingle carrying our local with us and encountering and negotiating with other locals. Thus, the translocal can be within the nation as well as beyond the nation, in fact it has nothing to do with the nation. Hence the title from an ancient, non-nation poem is apt to show a world ruled by economic networks but worked by cultural rules ever in flux. This paper will argue that all kinds of travelers, including settlers, have created and are creating new networks all the time, networks that may change expressive character with technology but are nevertheless continuations and contestations of earlier translocal filiations and networks. Literary works have always dealt with such enriching displacements as they have constructed worlds in collision and collusion.

**Keywords:** Sangam Poetry; Translocal, Local; Space; Travel; Literature

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**The Migrant Writer-Historian: A Glissantian Reading  
of the Construction of Sri Lankan History in  
*Running In the Family, When Memory Dies and Cinnamon Gardens***

**Marlon Ariyasinghe**

Édouard Glissant, in his work *Caribbean Discourse*, postulates the role of the writer in the historiographical discourse of a people. The Caribbean and its unique history, characterised by “ruptures” and “brutal dislocation,” lead to the inability of arriving at a collective notion of history. Therefore, writers play an essential role in the reconstruction of lost history. Moreover, his notion of the prophetic vision of the past shows the cathartic effect created by the writers’ exploration and reconstitution of the traumatic, colonial past. The writer, rather than the historian, possesses the ability to engage with the “painful notion of time” and achieve a form of victory over it. The theories of Glissant offer us a window into understanding the historiographical discourse undertaken by select Sri Lankan migrant writers.

This paper incorporates Glissant’s notions of a collective historical consciousness and the search for a primordial source to critically explore the migrant writers’ engagement with significant historical events in Sri Lanka. There is an implosion of Sri Lankan history with the different communities in the island constructing numerous histories that form a collective historical consciousness. This collective differs from Hegelian history as is evident in these texts by Ambalavaner Sivanandan, Shyam Selvadurai and Michael Ondaatje who reconstruct historical events from diverse standpoints of class, race, religion, time, language and landscape. While focussing on key historical events in Sri Lanka, they succeed in creating a collective historical consciousness.

**Keywords:** migrant literature; Édouard Glissant; historiography; writer historian; implosion of history

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**The Hungry Ghosts of Our Collective Pasts:  
Shyam Selvadurai's *The Hungry Ghosts* and  
Cosmopolitan Rootlessness of Our Diasporic Affiliations**

**Shashikala Assella**

Translocal and transnational spaces have (re) shaped diasporic immigrant identity over the years. The ability to not only adapt and adopt spaces, but to retain and re-live left behind spaces makes modern diasporic, immigrant identity unique in its negotiation of ethnic, national and postcolonial landscapes. Drawing on Anthony Appiah's "Cosmopolitan Patriotism", this paper argues for a re-reading of Shyam Selvadurai's *The Hungry Ghosts* (2014) as a fiction that negotiates translocal and transnational spaces, inhabited by modern postcolonial diasporic subjects. The (re) imagination of ethno-national identities that creates a cosmopolitan rootlessness in response to personal or socio-cultural crisis, will be explored through a close reading of Shivan's rite of passage into ethno-national, and sexual maturity in the novel. This paper will draw examples from other diasporic novels, by both Sri Lankan and Indian authors, to investigate how private and/or public crisis creates cosmopolitan patriots out of postcolonial subjects who were framed within a national discourse, to straddle translocal spaces of ethnic and socio-cultural significance.

**Keywords:** Translocal, Transnational, Immigrant identity, Crisis, Sri Lankan, Diaspora

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## **Folktales and National Identity: The Case of Sri Lanka**

**Annemari de Silva**

Folktale collections originally served the purpose of forming a literary-cultural commonality in newly formed states, such as the Grimm's Fairy Tales of newly-unified Germany. In an era of porous boundaries and multiculturalism, what role do folktale collections have? Whereas previously the discussion on identity represented by folktale anthologies was an internally directed one (for national unity and commonality), now they serve as a cross-cultural communication tool representing the folkloric heritage of one nation to another. In light of this, the responsibility of collectors is pivotal as they represent a nation's cultural identity through their selection and presentation of tales.

I analyse three folktale collections to interrogate the role of folktale collector as cultural intermediary. These are *Folk Tales of Sri Lanka* (1990), *Best Loved Folk Tales of Sri Lanka* (1999) and *Tales from Sri Lanka* (2010). I first problematise the use of the term 'folktales' in these anthologies because of the implications of falsehood and fantasy that derive from the cultural baggage of European etymology. Secondly, I show that, in an attempt to demonstrate a unified identity, the editor betrays an artificially homogenised identity. Finally, the presence of the editor's commentary in the stories reveals a conscious effort at cultural intermediation but an analysis of the comments discloses a self-orientalised image of Sri Lankan culture. As such, cultural communication is undermined and the uninitiated reader of Sri Lankan culture (via folktales) is left with a distorted image of the country's cultural identity and heritage.

**Keywords:** folktales, postcolonial, national identity, national culture, cultural intermediaries, orientalism

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## **The Critique of ‘Identities’ in Michael Ondaatje’s Writings**

**Fathima M.**

This paper intends to study the construction of identities in Michael Ondaatje’s *The English Patient* (1992) and *Anil’s Ghost* (2004). Identity often reduces an individual to a narrowed space and through the process of “Othering”, it makes the notion of ‘self’ and the ‘other’ subjective and problematic. This concern finds voice in the novels of Ondaatje where he goes not only beyond national identities but also identities in a more specific and primitive sense of the term.

Identities whether national, regional, religious or racial, on the one hand, claim to protect communities but, on the other hand, it discriminate against people of varied cultures and communities. In Ondaatje’s writings, there is a critique of the sense of belonging alongside the reiteration that nation states are not just marked illusionary lines, but also a strategy to alienate individuals and communities from the nation’s ‘world.’

The intent of this paper is to question the role of the nation state and identities in the wake of globalization and how this is expressed and represented in the writings of Ondaatje. Using various research paradigms on nation, identities and its complexities, this paper will offer a critique to multiple identities while understanding the context of globalisation in the works of Ondaatje.

**Keywords:** nation, identity, identity politics, globalisation, diasporas, statelessness, humanity, prejudice

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## **A Narrative of the “White Man’s Burden”: A Postcolonial Critique of Willa Cather’s *My Antonia***

**Hashintha Jayasinghe**

In the poem “The White Man’s Burden,” Rudyard Kipling refers to the white man’s obligation to improve and develop people from “other” ethnic and cultural backgrounds. One of the many ways to interpret the “White Man’s Burden” is that it justifies the superiority of white men and entreats them to reform inferior races. The burden can be understood as the driving force that rationalized colonial pursuits. It framed the coloniser as the saviour and hero who must rescue people victimised in nations that are economically, socially and culturally backward in comparison to the West. This perspective is applicable to the reading of the novel *My Antonia* by Willa Cather, a text that illustrates “The White Man’s Burden” in many ways. While several scholars in the past decade have identified the imperialism theme in Cather’s *My Antonia*, my entry into this field casts the novel as a reflection of the “White Man’s Burden” and argues that the burden is a colonial construct that validated the saviour/hero complex among white men. I contend that the white male characters in the novel are burdened with the hero complex, which also involves the task of educating immigrants and ensuring their welfare. My discussion especially examines the connection between “The White Man’s Burden” and immigrant women who are portrayed as the colonial “other” that needs to be saved by white men.

**Keywords:** Postcolonialism, other, coloniser, colonised, saviour, immigrants

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**A Translocal World within South Asia:  
Reading Kiran Desai's *The Inheritance of Loss* and  
Nayomi Munaweera's *Island of a Thousand Mirrors***

**Dinesh Kafle**

In this paper, I will explore the issues of belonging, alienation and otherness among Indian Nepalis and Sri Lankan Tamils – as represented in Kiran Desai's novel *The Inheritance of Loss* and Nayomi Munaweera's *Island of a Thousand Mirrors*, respectively – that underscore that discourse on citizenship and nationalism within postcolonial South Asia has been fraught with the binaries of “native” versus “immigrant”, “outsider” versus “insider” and “citizen” versus “alien”. I contend that such binaries based on stigmatisation of migrant communities or those with cross-national cultural associations, undercut the very idea of postnational and global citizenship. The novels of Desai and Munaweera show that the identities located in the hyphenated “third space” represented by the terms Indian-Nepali and Sri Lankan-Tamil are much more complex than those represented by the terms Indian-American or Sri Lankan-American. In effect, the questions of citizenship, belonging and alienation vis-a-vis the concept of “home”, “homeland” and “nation” are much more complex within the “local translocal” world than the global translocal. This paper thus contends that the question of the nation is very much alive in and relevant to postcolonial South Asia. It further proposes that literary texts, of which the above-mentioned two are examples, uphold affective affirmations of humanity, compassion and cultural exchange beyond the concepts of state and citizenship, and show the possibility of the hermeneutics of “local translocalities”, or multiple localities that best explain contemporary realities.

**Keywords:** alienation; dislocation; nation; citizenship; translocal

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**“So Black, So Beautiful!”:  
The Western Idea of Race in Peter Brook’s Reconceptualisation  
of the *Mahabharata***

**N. M. Kalugampitiya**

Peter Brook’s theatrical reconceptualisation of the Sanskrit epic the *Mahabharata* transcends the idea of the local in a multiplicity of ways. One of the dominant ways in which the production achieves this objective is through its engagement with the idea of race within the context of the epic. Brook uses the South Asian idea of *jāthi*, which is fundamentally embedded in the Sanskrit epic and is often loosely translated into English as “race,” as his point of departure and introduces the contemporary Western idea of race to the epic mainly through his employment of a multicultural/multiracial cast. In a context where the production is primarily intended for Western spectatorship, certain choices that he makes with regard to the casting of black actors foreground the Western idea of race in a most noticeable manner. Based on an analysis of Brook’s casting of black actors in a selection of leading roles in the production (the six-hour television version; 1989), I explore how the production complicates the very idea of race.

**Keywords:** race, black, *Mahabharata*, Sanskrit epic, Peter Brook, theatre

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## **Asian Transmodernities and the Ibis Trilogy: Reflections on the Postcolonial.**

**Anupama Mohan**

The term trans-modernity was coined by Latin American philosopher, Enrique Dussel, who uses it to demarcate European modernity as one variant of a larger, global modernity, the enunciation of which both predates and exceeds the ambit of Eurocentrism. Dussel's corrective reminds us of the need to nourish multiple chronotopes and narratives of modernity, a project that poses serious questions for postcolonial scholars for whom the specifically colonial space/moment, centred on the nation, has provided an abiding locus of engagement. With the Ibis Trilogy, Amitav Ghosh reflects the two metrics of change – scale and velocity – that force us today to rethink the very scope and nature of postcolonial studies as a field intersecting with emergent planetary concerns such as the anthropocene, a theme that Ghosh has turned to not just in his fiction but also in his most recent Berlin Family Lectures at the U of Chicago (published as *The Great Derangement*, 2016). Such an interest ties Ghosh to “translocal” ways of understanding and representing a cosmopolitics that is tied intimately to his social milieu, that of *bhadralok* Kolkata. To understand Ghosh's writings, then, it is not enough to situate him within the postcolonial-postmodern, from which I want to argue, Ghosh cultivates a studied distance in his works, but also within a specifically Bengali literary tradition, especially with relation to writers like Bankim Chandra Chatterjee, Bibhutibhushan Bandhopadhyaya and Kaliprasanna Sinha, from whom Ghosh takes his abiding interest in secularism and humanism. This two-fold way of reading Ghosh's achievement also allows one to understand some of the discursive problems of the postcolonial as a field of inquiry, and at the close of my paper, I hope to signal some of these problems.

**Keywords:** Anthropocene; social realism; translocal; transmodernity; *bhadralok*; novel

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## **Bonding with the Bard in a Postcolonial World**

**Swati Pal**

A fairly popular mode of rehearsing a text, written in a non-regional language, is to get actors to improvise by translating the text into their mother tongue. While rehearsing for a production of the Bard's *A Midsummer Night's Dream*, undergraduate female students of my college were completely confounded at first! Explaining the text to them, line by line, in the usual classroom method led to no breakthrough in communication. So a scene was selected and the students were asked to translate the dialogues into their mother tongue and then deliver the lines. What followed seemed miraculous! The students were able to capture the nuances of feeling as they emoted and later successfully performed the entire play, in the original Elizabethan English, to full house over two days!

While such a mode is common enough during enactments, it is a fact that in a typical 'Eng lit' classroom, such a methodology is not fully explored. I feel that it is meaningful to do so. What happens in those moments of translation? How does language cross boundaries? How does language get deterritorialised? How do students who are unable to empathise initially with the 'Englishness' become suddenly so perfectly capable of comprehending every aspect of the text as well as expressing it? Are the Bard's texts glocal? Are there translocal processes at work that impact our psyche and open up texts to us? Do these translocal processes help to ease the hegemony implicit in a certain 'global' language? My presentation will attempt to answer some of these questions by looking at the processes at work in these moments of translation and enactment of the English text by Shakespeare, by students of my college.

**Keywords:** language, translation, improvisation, performance, classroom, deterritorialisation, global, glocal, translocal

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## **Silences in Post-Civil War Narratives of “History”: A Study of the Memoirs of Thamalini Jeyakumaran and Ajith Boyagoda**

**Vihanga Perera**

The post-Civil War period in Sri Lanka (2009 to the Present) witnesses a growing trend of ex-militants publishing accounts of the war, narrativising aspects of conflict which are perceived by the general reader as contributions to a discursive understanding of the violent three decade period of unrest, from the late 1970s to 2009. Thamalini Jeyakumaran – author of *Oru Koorvaalin Nizalil* – and Ajith Boyagoda, who, through the medium of Sunila Galappatti, narrates *A Long Watch*, are two such agents who “confess” experiences, anxieties, antipathies and so on, while defining the Civil War within a framework that demands “believability”.

However, a close scrutiny of the above texts expose “silences”, “mufflings” and strategic submergences of certain threads enmeshed within the Civil War discourse, and the present paper examines as to what these silences suggest in narratives that, on the outset, propose to “reveal all”. The paper will also probe closely the position of Jeyakumaran and Boyagoda as self-appointed agents representing “truth”, and provoke a discussion on the outwardly unobvious “silences” the two writers (consciously or unconsciously) render in their narratives.

**Keywords:** Postcolonial Narratives, Sri Lankan Literature, War Literature, Memoir, Sri Lankan War, Erasure

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## Standard Language, Cricket, Nationalism and Language Ideology in Sri Lanka

**Harshana Rambukwella**

What can the differential reception of two speech events tell us about English language and ideology in Sri Lanka today? In 2010, Kumar Sangakkara made his famous Colin Cowdrey “Spirit of Cricket” speech at Lords which received much admiration locally and internationally and was subsequently ‘entextualised’ as part of the GCE Ordinary Level syllabus. Later, in the same year, Sanath Jayasuriya inadvertently code-switched to Sinhala during live English language cricket commentary and was ridiculed, and later at a national cricket awards ceremony this incident was used as part of a satirical comic-skit – echoing the archaic “broken English” discourse that was central to satirical plays like “He Comes from Jaffna”. The backdrop to these two incidents was the 2009 initiated ‘Speak English Our Way’ campaign in which Jayasuriya was a brand ambassador – a programme that ostensibly encouraged Jayasuriya’s type of language production as “natural” Sri Lankan English and which saw English as a utilitarian tool in a new globalised world shorn of its elitist colonial legacies.

The comparison of these two incidents help focalise a number of tensions in the current sociolinguistics of English in Sri Lanka and also a general trend in sociolinguistics to positively evaluate hybrid language production. While one cannot draw a neat correlation between English, social privilege and social mobility (Jayasuriya is extremely successful professionally, despite his language “limitations”) what a close analysis of these two incidents reveal is that institutionalised practices of English still privilege a “standard” variety and that the theoretical reification of hybrid language production may, in some instances, prevent scholarship from engaging in a sustained critique of institutional language ideologies and their reproduction.

**Keywords:** Sociolinguistics; “Standard” English; Cricket; Nationalism; code switching; language ideology in Sri Lanka

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**The Perspective of Buddhism and The Buddhist Vision:  
Splitting the National and Personal  
in Michael Ondaatje's *Anil's Ghost***

**Samitha Senanayake**

Anil carries a skeleton with her, investigates and meditates on it; a skeleton, other than, of course, her own. In a novel that makes explicit references to Buddhist asceticism what would then be the implications of reading this significant narrative detail as a Buddhist meditation on the skeleton?

The critical engagement with Michael Ondaatje's allusions to Buddhism in *Anil's Ghost* has mainly been with his consciousness of Buddhism as it operates politically within Sri Lanka, especially with regard to the religion's complicity in violence. This can be distinguished from a Buddhist vision in a novel such as a meditation on the skeleton. The question, however, is whether a Buddhist vision in the novel is also simultaneously an inscription of such violence?

According to the 1986 essay by Frederic Jameson, "Third-World Literature" "[is] to be read as...*national allegor[y]*" a critical move which dismantles what he claims is the Western split between the private and public. These two spheres translate in this paper as the personal practice and national operation of Buddhism.

I propose here to examine the critical efficacy of such a split on the premise that, in the case of Buddhism, conflation results in a loss of meaning or vision. Such a split, I would argue, can be analytical without being ontological. As the "popularity" of Buddhism increases globally, as sources of Buddhist instruction become increasingly diverse and arguably detached from the nation, it is possible that such an analytical space for the discussion of Buddhism in the Sri Lankan English novel may become available.

**Keywords:** National, Personal, Buddhism, Analytical, Sinhala-Buddhist Nationalism, Sri Lankan English Literature

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**Giving Voice to the Silenced, Or Dust in the Reader's Eyes:  
A Reading of *A Little Dust on the Eyes***

**Tara Senanayake**

Minoli Salgado's *A Little Dust on the Eyes* can be read as a rich, nuanced rendering of politics and the language of touch as she engages with the complex tragedies related to issues of migration, exile, memory and loss. Yet, it seems as if she is still "haunted" by the "sense of loss" that Salman Rushdie identified as being characteristic of the expatriate sensibility. Indeed, in her attempt to uncover subaltern voices of nation-creation, this author, too, returns "home" (to Sri Lanka) for her theme. The trajectory of inquiry in this study relates to the manner in which two catastrophes in Sri Lankan history, the ethnic conflict and the tsunami are merged to present a postcolonial narrative of nation-making. While narratives of the past "seem" to be "remembered" and "re-membered", this paper will attempt to interrogate issues pertaining to resident and migrant writers, centre-periphery and insiders and outsiders. Furthermore, I question, at the risk of being labelled "nativist", what other yardstick should critics use, if not authenticity, in responding to novels that deal with "their country" and people?

**Keywords:** Expatriate, Female, Authenticity, Nativist, Politics, Publication

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**The Long Day's Journey Out of War:  
Undoing the Nation in *Koorvallin Nizhalil* by Thamizhini  
and *A Long Watch: War, Captivity and Return in Sri Lanka*,  
as Told by Ajith Boyagoda to Sunila Galappatti**

**Sumathy Sivamohan**

Reconciliation is the buzz word making the rounds in academic and activist circles, following the conclusion to the war in 2009, even as it has become a controversial political construct. Many see in reconciliation, the hegemony of nation-building processes, and in this instance, the nation-building of a Sinhala majoritarian state, while others view it as a concession to Tamil nationalist sympathies by a conciliatory state. Even as artists, activists and writers have sought to engage with what could be termed reconciliation, it has remained a sadly, elusive and distant place, a distant end; not because reconciliation is not possible, but the question of what it entails has not been resolved at all. It is within this framework, I want to approach two remarkable autobiographical works that have come out of the war, Thamizhini's *Koorvazhin Nizhalil* (In the Shadow of the Sharp Sword) and *A Long Watch* by Ajith Boyagoda as told to Sunila Galappatti. Both these works, in their totally different ways, represent to me, attempts at reconciliation. Though different in many ways, both are bound together irrevocably as they represent post-war accounts of the war, LTTE, state and Vanni, in the war years. Both project tragic oppositional voices, rendered vulnerable, in their dual role of being central and marginal to the nation-building processes, the Sinhala nation and the Tamil nation. Both, in their different ways, undertake a self-reflexive and gradual undoing of the nation. In my paper, I will adopt a gendered approach to the works.

**Keywords:** Reconciliation, post-war, nation, majoritarianism, autobiography, oppositional voices

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## **Translocality Dynamics in Ayathurai Santhan's *Rails Run Parallel***

**Amirthanjali Sivapalan**

This paper looks at the novel *Rails Run Parallel* by Ayathurai Santhan from the point of view of translocality. A simple but pointed definition characterises *Translocality* as 'being identified with more than one location.' Though this term was originally discussed in the light of globalisation and migration, subsequently it has had its influence on post-colonial literature, too. The translocal perspective brings together fluidity connected to mobilities, on the one hand, with groundedness in a specific space on the other. The translocal phenomenon overcomes the dichotomy between "here" and "there," and between "rural" and "urban." In the novel, which is set against the Anti-Tamil Riots of 1977 and their aftermath, space and movement are emphasised and power relationships are focussed upon. Santhan is one of the few bilingual writers originating from the north of Sri Lanka. *Rails Run Parallel* is his second novel in English. While most writings on the ethnic conflict deal with the violence of the racial riots of 1983 and subsequent events, this novel is set in the earlier, but crucial period of 1977 – a violent political phase that was a forerunner to the 1983 pogrom.

**Keywords:** Translocality, mobility, groundedness, territory, identity, power-relationships

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## Comparative Literary Theory of Martin Wickramasinghe: Coherence Of Differences

Chamila Somiratne

Martin Wickramasinghe problematised the hegemony of Sanskrit and Western literary discourses in the twentieth century Sinhala literary arena by bringing them into conversation with “underprivileged” literary and cultural discourses such as folk literature and Pali literature. The comparative approach that resulted from this carried two major implications. Firstly, that the geographical origin of a particular literary concept cannot claim sole ownership of that concept, and, secondly, that one literary culture can “remould” (*pratiyōjanayen sakaskaragānīma*) or fuse the concepts of another literary culture regardless of their geographical and cultural differences. Wickramasinghe worked out his comparative approach in three ways: by destabilising or challenging the accepted versions of literary histories, by revealing the power relations embedded in literary forms and other literary devices, and by incorporating these ideas into his own fiction. Through these methods, Wickramasinghe’s comparative approach to reading literature along with his creative writing, which prepared the ground for modern Sinhala literature, “remoulded” local and translocal literary discourses without privileging either. He traced the evolution of modern Sinhala literature to the old Sinhala literary tradition while acknowledging the influence of other literary traditions. Thus, his comparative literary approach consciously challenged the hierarchical power relations between different literary cultures. My paper discusses the manner in which this approach can shed light on issues associated with power relations in contemporary comparative literary studies, in particular, and the discourse of world literatures, in general.

**Keywords:** Comparative literature, world literatures, remoulding, Sanskrit, Sinhala, Western

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## **Eco-fantasies in Translocal Times: Radhika Philip's *Reyna's Prophecy***

**Thakshala Tissera**

While the rise of postcolonial ecocriticism has been at times interpreted as a response to the increasing transnational orientation of literary and cultural studies (Heise 251), it has also been noted as a combination of two frameworks which fundamentally differ in their conceptualisation and evaluation of place and locatedness (Nixon 235). While as Ball posits, attachment to place signifies a close relationship between self and the environment (236), passion for the land is a necessary risk, which though necessary for environmental action, has the potential to incite violence (Glissant quoted in, De Loughfrey and Handley 27). Given the instability of place and space in an increasingly translocal world, how do postcolonial literary productions voice an environmental sensibility and what are its ramifications? Using the theoretical frameworks of postcolonial ecocriticism and zoocriticism, this paper explores these questions in relation to Radhika Philip's 2014 eco-fantasy *Reyna's Prophecy*.

The novel is the first of a trilogy that portrays the adventures of Reyna Sinclair, who is destined to fulfil an ancient prophecy foretelling the re-unification of the human world and animal kingdom. Reyna's Scottish-Sri Lankan parentage and wealthy family's constant travels abroad provide the novel with an unmistakably translocal setting. This paper posits that, the element of fantasy which enters the text through a series of seemingly supernatural/metaphysical material and symbolic transactions between humans and animals, displaces passion for place with a bond with other beings as the necessary precursor for environmental action. While the element of fantasy thus enables the expression of an environmental sensibility and destabilises the radical alterity of animal others by blurring species boundaries, the translocality depicted in the novel universalises the novel's appeal for an ontological re-visioning.

**Keywords:** Eco-fantasy, translocality, postcolonial eco-criticism, zoocriticism, *Reyna's Prophecy*

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## **Translocal Female Spaces and Multigenerational Realities in *Oleander Girl* and *When We Visit the Goddess***

**N. Usha**

In the Literature of the Indian Diaspora, Translocality describes the socio-spatial dynamics and processes of simultaneity and identity formation that transcend boundaries beyond home and the nation states. Diasporic writers have built their narratives upon mobility, migration, circulation, and spatial interconnectedness across generations and challenged existing concept of nationhood and citizenship. My paper discusses the translocal female spaces between India and the United States of America, and also multiple forms of interconnectedness across nations in Chitra Banerjee Divakaruni's latest narratives *Oleander Girl*(2014) and *When We visit the Goddess*(2016). Both texts discuss the dark realities of three generations of women and provide insights into the complicated relationships between them and the men in the family. In *Oleander Girl*, Korobi Roy begins a quest for her identity after the sudden death of her grandfather on her engagement night, which is followed by the shocking revelation that her unseen father might still be alive. Similarly, in the second novel, Sabitri begins to write a letter to her granddaughter Tara at the behest of her daughter Bela and shares with her details about her rural Bengali life in the hope that her experiences – growing up in a time when education for women was a luxury – might persuade Tara to consider going back to college in the USA. These women transcend physical and cultural boundaries, and alienation, to explore the complex relationships between mothers and daughters that bind them across generations. The novels capture the complexity of these multi-generational and transcontinental bonds, sweeping across the twenty-first century from Kolkata to Houston, through various perspectives.

**Keywords:** Indian Diaspora, Globalization, translocal culture, female space, transnationalism and multigenerational realities

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## Woolf's *The Village in the Jungle* and Gunarathne's *Beddegama* Which the Original, Which the Translation?

Carmen Wickramagamage

In translation theory, the belief in an unproblematic congruence between the language, audience and culture of the source text still holds. In my paper, I use Leonard Woolf's *The Village in the Jungle* and A. P. Gunarathne's *Beddegama* to propose that such congruence need not always obtain between text, readership and culture in a colonial/postcolonial context. Though written in English for a target British readership, *The Village in the Jungle*, I argue, reads more like a translation because its story is located in and narrated (mainly) from the perspective of Sinhala-speaking Buddhist villagers living in a southern Ceylonese village. *Beddegama*, though ostensibly a translation of this English text, reads like an original because it brings the text home to the language and culture, which form the backdrop to Woolf's text. *Beddegama*, in that sense, is special because it does not simply guarantee the "after-life" of the original (Derrida), but carries the air of a shadowy "pre-text" the presence of which is necessary to draw out the full meaning of *The Village in the Jungle*. The questions that I would like to pose in my paper are the following: do *Beddegama*'s "domesticating" strategies block access to Woolf's intentions in *The Village in the Jungle*? Declared a "successful" translation, is *Beddegama*'s very success conferring upon the Woolf text a legitimacy that it might otherwise lack?

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