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Girish Karnad (1938 - 2019)
Noted Indian writer, actor & playwright

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Editor speaks.....

India is a multicultural and multilingual country. At the same time the creative trend too here is very diverse. The oral and written traditions especially in poetry and drama have their own special influences even in the contemporary writings.

The literary world was saddened on 10th June, 2019 with the heartrending demise of Girish Karnad. Though he is chiefly branded as a dramatist in the world of Indian writings in English, he is equally acknowledged as an actor, director in South Indian cinema and in Bollywood as well. His plays are marked with the tinges of history and mythology though those are very modern to the core. His works are marked with local cultures in global sphere and his translation of his Kannad dramas to English has taken him to a greater height with his wide recognition in the literary arena. The translation of his dramas to different Indian languages and direction by the veteran directors like Ebrahim Alkazi, B. V. Karanth, Alyque Padamsee, Prasanna, Arvind Gaur, Satyadev Dubey, Vijaya Mehta, Shyamanand Jalan, Amal Allana and Zafer Mohiuddin measures his success as a dramatist. His active role as a director, actor and screenwriter also has brought this multidimensional personality laurels with different awards and recognitions which include Sangeet Natak Akademi Award and Vathur Navya Award (1972), Padma Shri (1974), Padma Bhushan (1992), Kannada Sahitya Parishad Award (1992), Sahitya Academy Award (1994), Jnanapith Award (1998), Kalidas Samman (1998) and Rajyotsava Award, besides many Filmfare awards in the category of South Indian films as well as in Bollywood along with several Karnataka state film awards.

Gubbi Veeranna Award for his services to theatre (as a playwright) and Honorary Doctorate from University of Southern California, Los Angeles – 2011 and Dr. T.M.A. Pai Konkani Distinguished Achievement Award for Performing Arts of 1996 have brought him recognition worldwide. His services in the leading cultural organisations of the country in the capacity of many prestigious posts depict his love for the national culture and the best that the country can give him.

The Rock Pebbles family condoles the sad demise of such a great personality- and expects rise of such talents to take the rich regional literature and culture of the country to the national and international spheres.

- Editor

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Spatial Analysis of the Select Fiction of Joseph Conrad

Anuradha Chaudhuri

The spatial analysis of Conrad's fiction is definitely going to open up a new area of studies in the field of critical studies in literature at the present juncture, particularly in the field of Conrad Studies. As a postcolonial reader, it has been pertinent to discuss the literary stalwarts of the past from newer perspectives with a view to bringing out certain unexpected and unexplored facts regarding their creative treasure for lending further momentum to the active and vibrant academic world of the present times when there has been the explosion of knowledge all around. Interestingly the period of Conrad happened to face certain crucial spatial problems as the world turned out to be a disenchanted one throwing the author himself in ambivalence as to how to respond and react to the tendency of rationalising the over-exploration of the earth and the act of materialising space. In his 1918 Speech titled "Science as a Vocation", Max Weber points out that the fate of the time is characterised by rationalization and intellectualization and also by the disenchantment of the world. Being a close observer of the whole process of colonialism, being a victim first and then a participant in its execution over the years as a Master Mariner of British Merchant Marine, Conrad has worked to develop the

concept of space through his fiction under consideration, *Lord Jim* and *Nigger of the Narcissus* to redirect the readers from a sense of remoteness, strangeness and enchantment to that of immediate surroundings, familiarity and actuality as such. As Weber argues that with the fast progress in science and technology throughout the centuries, people found new, rational explanations for the inexplicable past demolishing the concept of the existence of incalculable, mysterious forces as rationality and science had disenchanted the world by technical means and calculation. But a spatial analysis of Conrad's fiction shows an effort on the part of the author at the re-mystification of space as well as incomprehensibility and obscurity, a kind of ambivalence seems to be pervading his fictional domain facilitating the emergence of third space, a space for negotiation and adjustment and all these have become possible because of Conrad's utmost belief in humanity and human relationships despite all the disintegrating and contrary forces present in the human world. By the time Conrad started documenting his variegated experiences, gathered from his eventful travels across the globe in the form of fiction, both the notions of the expansion and constriction of globe captured the attention of the enlightened