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# Trivium

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*Editor*

Niranjan Goswami



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In this issue we have a selection of writings spanning a wide range of areas of interest. Amlan Guhathakurta's essay examines the narratorial and authorial performance of the amanuensis-cum-biographer of Sri Ramakrishna, Shri Ma asserting that the mouthpiece of the guru himself became a voice in his own right. Guhathakurta deftly examines how the text transcends the limits of hagiography and can be read as polyphony a la Bakhtin. Mihai Bacaran also examines the performativity, but this time in the domain of music, or, to be precise, of imaginary music, a novelty theorized by the avant-garde Romanian musician Octavian Nemescu. In the light of this, Bacaran examines the imaginary music score of Darie Nemes Bota called *Urban Seashell* and asserts how the distinction between spectator and artist breaks down in the process. Biswadeep Chakraborty focuses on the proliferation of popular culture in the hundred years after the First World War, particularly concentrating on the evolution of video games. In course of tracing the impact of war on culture Chakraborty also discusses novels and films that drew the map of human misery in the wake of the war. Debadrita Saha casts her net to capture the patriarchal fallacies in the representation of Constance Markievicz in W.B. Yeats's poem 'Easter 1916' and Neil Jordan's representation of Kitty Kiernan as the seductive Irish woman in his film *Michael Collins*. In the process she examines the trope of Irish woman as seductive whore or stereotyped suffering mother. The final essay in Bengali chooses to investigate the functions of imagery in the Bengali poet and writer Jay Goswami's novels in prose and poetry: *Sanjhatir Rupkathara* and *Jara Bristite Bhijechhilo*. Soumitra Chattopadhyay and Sangeeta Tripathi Mitra not only trace the autobiographical elements in the novels, but also assert that the deft use of imagery serves a number of functions in the two contemporary and experimental Bengali novels.

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