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Trivium

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Niranjan Goswami



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The present issue of *Trivium* displays multi-disciplinarity in good measure. In the first essay Ellen A. Ahlness raises the issues of immigration and indigeneity as a demographic policy in the context of Norway and Sweden today, thus touching a burning issue which is globally relevant. Abhijeet Halder delves into the troubled and little understood notion of psychopathy and its relationship with homosexuality with reference to the case of Jeffrey Dahmer, an American serial killer. The case, the author argues, alienates homosexuality further and heterosexuality tends to be perceived as normative.

Arcapova Raychoudhury strikes a new tune taking up Satyajit Ray's horror story 'Khagam' for analysis; the 'othering' of the animal from the human, the author suggests may be reconciled through a posthuman questioning of the concepts. With Mahua Bardhan's essay we first publish a geography paper; Bardhan talks about the geomorphology of the planned township of Kalyani, delineating its geo-historical context.

Shahana Mukherjee builds on partition stories by Ramapada Choudhury, Rajinder Singh Bedi and Jamila Hashmi and takes up the theme of abducted women and their rescue and rehabilitation. Srijita Majumdar's essay attempts a political analysis of New Religious Formations in India and the West; Majumdar's object of enquiry is principally the Hare Krishna movement and her essay examines the socio-political context of the development of such NRF.

This issue boasts of two Bengali essays. Subrata Roychowdhury examines the trajectory of sonnet-writing by the modernist Bengali poet Shakti Chattopadhyay and contends that even though the poet practices a well-knit form like the sonnet, that does not deter him from creating the patterns of a liberal counter-culture. Debjani Sengupta in her wide-ranging essay on the construct of Nationalism in the late twentieth century Hindi films builds a chiaroscuro of analysis of popular movies; the author argues that by attempting to create a homogeneous public imbued with 'Indianness' the movies served the ideological interest of capital.

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