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CULTURE IN A CHANGING WORLD**

Special Issue Editor-in-Chief

Dr. P. NAGARAJ



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A Note from the Head of the Department

The Department of English and Foreign Languages, Bharathiar University invites you all with a warm welcome to the “Two Day International Conference on ‘Reimagining English Language Literature and Culture in a Changing World’”, to be held at Bharathiar University from 31st January to 1st February 2025.

An International Conference that promises to bring together leading experts, innovators, researchers and leaders from across the globe. This momentous occasion will feature a dynamic mix of keynote speakers, panel discussions and networking sessions that will highlight the integration of Culture, Language and Literature.

As a key stakeholder your presence and participation will enrich the discussions and enable the interactions much better on the topic “Reimagining English Language, Literature and Culture in a Changing World”.

I strongly believe that this two day International Conference will inspire you with a conducive environment for learning, research and holistic development. Further, it will create a fruitful and fertile intellectual domain in which societal, linguistic, literary and cultural values are discussed, shared, transcended, designed and recognized on their merits.

All your contributions will play a pivotal role in shaping the direction of our conversations and outcomes. And it will get designed to foster collaboration and inspire actionable change.

I hope the expertise of Chief Guests, Resource Persons and Deligates would be an honor. And I am confident that the two day experience will be both rewarding and inspiring for all involved.

Dr. P. NAGARAJ,

Professor & Head,
Department of English and Foreign Language,
Bharathiyar University,
Coimbatore - 641 046.

EDITORIAL NOTE

It is with great pleasure that we present some of the manuscripts presented at the Two-Day International Conference on “Reimagining English Language, Literature, and Culture in a Changing World” jointly organised by the Department of English and Foreign Languages, Bharathiar University and the *BODHI International Journal* at Bharathiar University, Coimbatore, Tamil Nadu, India. This conference was convened with the aim of exploring the evolving role of English in a rapidly transforming global landscape, where sociocultural, technological, and geopolitical shifts continuously reshape the ways we engage with language, literature, and culture.

The contributions in this first volume of the special issue of *BODHI* are a testament to the dynamic and interdisciplinary discussions that took place during the conference. Scholars, researchers, and practitioners from across the globe came together to reimagine the possibilities and challenges in the field of English studies, addressing topics ranging from innovative pedagogical approaches to the intersections of literature and digital media, the impact of globalization on linguistic identity, and the role of English in fostering intercultural dialogue.

In an age defined by unprecedented changes-whether due to advancements in artificial intelligence, the influence of post-truth narratives, or the rise of hybrid cultural identities-English has become not only a medium of communication but also a site of negotiation, resistance, and creativity. The papers included in the volumes reflect these themes, offering fresh perspectives and critical insights that seek to broaden our understanding of the discipline in the contemporary world.

Editors

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Aim & Objectives

Academic Excellence in research is continued promoting in research support for young Scholars. Humanities, Arts and Science of research is motivating all aspects of encounters across disciplines and research fields in an multidisciplinary views, by assembling research groups and consequently projects, supporting publications with this inclination and organizing programmes. Internationalization of research work is the unit seeks to develop its scholarly profile in research through quality of publications. And visibility of research is creating sustainable platforms for research and publication, such as series of Books; motivating dissemination of research results for people and society.

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THEMES AND FEATURES OF ECO-FICTION: A CRITICAL STUDY OF NA D' SOUZA'S NOVELLA *DWEEPA*

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Abstract

Ecofiction- a subgenre of green literature has gained prominence in literary studies as the present world is in need of addressing the environmental issues and crises. By nature ecofictions are didactic as they create awareness about environmental issues and advocate the paths of sustainable practices. Presenting the poignant tales of environmental loss and negative aftermaths of development projects, ecofictions encourage the readers to adopt the ways of sustainable growth. Na D'Souza's novella Dweepa (2013), originally written in Kannada language is the seminal work of Indian Ecofiction. It narrates the hilarious and tragic tale of village-community who are forced to choose their existence between nature and modernity. It explores the intricate relationship between humans and their natural environment. Being an exemplar of ecofiction, Dweepa brings forth the environmental concerns and projects the conflict between progress and preservation. It is a cautionary tale against the unchecked development. Employing an interdisciplinary approach, this research paper integrates literary analysis with ecological and ecocritical perspectives to offer a comprehensive understanding of Dweepa. This paper, analyzing the novella - Dweepa, highlights major concerns of ecofiction such as representation of environmental degradation, problems of livelihood of marginalized community, and the critique of anthropocentric approach, etc. It also brings forth the environmental crisis and human as well animal displacement happened under the name of development projects.

Keywords: green literature, eco-fiction, eco-criticism, environmental degradation etc.

Introduction

Morphologically speaking, the term *Green Literature* is a compounding unit wherein two different words- *Green* and *Literature*- are brought together to represent a new literary form. Since most of the plants, shrubs, herbs and trees are green, the color often indicates the nature or the physical environment around us. Literature is a body of writing that transmits culture and is classified according to the form, style, structure and the content of writing. Hence, Green Literature is a genre of writing that brings forth the beauty of nature, environmental issues, loss of biodiversity and the relationship between human beings and the nature, etc. through the various literary forms including as novel, novella, short-story, poetry, memoirs, and plays. As the present study is concerned with the thematic aspects and features of eco-fiction, I have focused on eco-fiction only and this is done with reference to Na D'Souza's novella *Dweepa*

(originally published in 1978 and translated it into English in 2013).

Dweepa (2013) by Na D' Souza comes under the purview of ecofiction as it depicts the beauty of nature and natural life, the encroachment due to development project and displacement of marginal people. Na D'Souza (Lanard D'Souza) is one of the prominent literary figures in Kannada literature who wrote about the communities disturbed and displaced by hydroelectric project and therefore he is known as a "submersion writer". *Dweepa* (2013) is a masterpiece of such writing that highlights the displacement of the dwellers (including animals in the forest) of Hosamanehalli, the indifferent and corrupted bureaucracy, submersion of the village due to Linganmakki dam on Sharavathi river and the tragic end of Ganapayya's family. The author worked in the Public Works Department of Karnataka for long time and had witnessed the process of constructing Linganmakki Dam.

Therefore, one can experience a sense of realism throughout the novella-*Dweepa*. This research paper pursues to examine *Dweepa* (2013) as an exemplar of eco-fiction by analyzing it through the lens of thematic richness, narrative techniques and the literary features of the genre-ecofiction.

Objectives and Methodology

The most obvious and primary aim of this research endeavor is to analyze Na D'Souza's novella-*Dweepa* (2013) as a work eco-fiction highlighting its contribution to the genre. It also aims to shed a light on the negative effects of development projects depicting the struggles and displacement of marginalized community. Since the study intends to bring forth the literary values and features of eco-fiction aligning with environmental issues and problems of livelihood of marginalized groups of society, it becomes mandatory to employ interdisciplinary approach. Thus, the present study proceeds with literary analysis by using the primary sources i.e. the novella *Dweepa* (2013) and the secondary sources including critical essays, articles, reviews on the novel and theoretical frameworks on eco-fiction. The key methodologies including close reading of the target text-*Dweepa* (2013), implication of eco-critical framework and the textual as well as contextual analysis of the novella by situating it in the broader framework of environmental literature have been used in this study.

Ecocriticism and Ecofiction

As a term "Ecocriticism" first appeared in William Rueckert essay entitled "Literature and Ecology: An Experiment in Ecocriticism" in 1978. Here he defines ecocriticism as "application of ecology and ecological concepts to study of literature because ecology has greatest relevance to the present and future world" (Glotfelty, 107). In general sense, one can say that ecocriticism is a theory which makes a study of the relationship between literature and environment. It explores human attitude towards the environment. It makes literary analysis of the representation of nature and environmental issues reflected in literary texts. It advocates a path of

sustainable development and promotes the idea of deep ecology and eco-justice. Reverence for nature, respect for inherent values of all beings and equal distribution of environmental loss and gain are some of the major concerns in ecocriticism. Ecofiction, being a sub-genre of Green Literature often represents the interconnectedness and interdependence between human beings and the nature. It represents the nature or environmental issues-related work of fictions. *The Cambridge History of the American Novel* (2011) edited by Leonard Cassuto and others includes a chapter - Contemporary Ecofiction - that opines "Ecofiction is an elastic term capacious enough to accommodate a variety of fictional works that address the relationship between natural settings and the human communities that dwell within them" (1122). It explores the themes like climate change, loss of biodiversity, critique of unchecked development, ecological interdependence and the impact of human activities on the nature, environment and the habitants. In short, ecofiction projects ecological issues, environmental ethics and it craves for sustainable development. Ecofictions are didactic by nature. They describe environmental concerns with creative mind and compelling storytelling methods. Their literary features are quite unique as they describe the significance of the preservation of natural beauty and natural resources. They are eco-centric (as they place nature/environment at the center), they use descriptive imagery of the nature, and highlight themes like environmental degradation. They promote environmental activism, and project the conflict between development and nature.

A Brief Plotline of the Novella- *Dweepa*

The novella *Dweepa* (2013) by Na D'Souza narrates the tragic story of Ganapayya, his wife Nagaveni and Krishnayya. They are living in the small village named Hosamanehalli located on the bank of Sharavathi River. During the Monsoon, the backwater of Linganamakki dam which is built on Sharavathi encircles Hosamanehalli every year. At the beginning of the novella, we read that five families are living in Hosamanehalli and later on we

come know that after getting compensation in the form of money and land from the government for the loss due Linganmakki dam, the four families resettled somewhere else away from the village-Hosamanehalli and started their new life positively. Ganapayya couldn't get compensation from the submersion office because he couldn't bribe them and therefore he has no option to settle down somewhere else. Moreover, his father Duggajja doesn't want to leave his ancestral land and the village. Hence, Ganapayya, his wife Nagaveni and his father Duggajja stayed back in Hosamanehalli. During Monsoon, the heavy rainfall starts and Ganapayya's father advised him to bring some laborers as they would offer company and help to his family. Ganapayya tries but couldn't get farm-hands. However, Nagaveni's father sends his bounded laborer-Krishnayya to accompany and help Ganapayya's family. Krishnayya is also the child-mate of Nagaveni and both of them have infatuation towards each other. Day by day, the emotional bond and sensual desire between Krishnayya and Nagaveni is increasing like the increasing the water level of Linganmakki Dam. The intimacy between them disturbs Ganapayya and one day he beats Nagaveni hard. His beating of Nagaveni disturbs Krishnayya a lot. Due to increase in the water level of Linganmakki dam and the spreading of water in the forest, the forest-dwelling animals-Cheetahs, tigers, foxes and pythons come very near to Ganapayya's house in search of dry land. One night Nagaveni couldn't control her sensual desire, enters the room of Krishnayya and gets her desire fulfilled. After this, the feeling of guilt starts to encircle the soul of Krishnayya and he decides to go back to his town. He goes on Sita Parvatha jumps into the water and starts his journey by swimming. Nagaveni also jumps into the water as she knows that she would not leave without him but she couldn't know the art of swimming. After listening to her screaming, Krishnayya tries to save her but he is unsuccessful in his efforts. In the course of time both of them are washed away in the dam-water and died. After seeing this, Ganapayya is shocked very much and he comes back to his house. But the tragedy is waiting

for him too. A hungry tiger from the verandah of his house pounced on him and killed him.

Thematic Analysis of *Dweepa*

No doubt, the novella *Dweepa* incorporates with many features of eco-fictions. Its thematic richness and poignant description of ecological disruption significantly contributes to the genre. Isolation and displacement is the major and one of the recurring themes in the novella. The title-*Dweepa* (Island) itself is symbolic one that provides the hint of isolation. Due to the construction of Linganmakki dam, the water of the Sharavathi River encircles the village Hosamanehalli village and converts it into an Island. The villagers do not have any access to contact with other villages and thus, they are isolated from the neighboring villages. Some of the families are benefitted from the government compensation but they are displaced from their ancestral land, customs and culture too. The novella describes the displacement and death of the wild animals too due to increased water level in the forest.

Defeat of the idea of socialism and victory of the urban centric development is another theme that catches the readers mind while reading the novella *Dweepa*. By describing the behaviors of officials from submersion office, the author highlighted the government apathy and the practice of corruption at government offices. The officers and servants from such offices always use different ways to confuse and to cheat the village folks. Parameshwarayya and Herambha Hegde got their files of compensation sanctioned because they offered bribe to the officers but Ganapayya couldn't get compensation from the government because he is unable to pay the bribe to government officers. While describing the plight of village-dwellers, D' Souza highlights how the government inclined towards urban-centric development going away from the socialism i.e. the very notion of development for all. He criticizes that there is no involvement of local community in the implementation of government plan. There is no equal distribution environmental loss and gain.

Conflict between traditional life and modernity (as Ganapayya and his father Duggajja don't want to

leave the place, land and traditional way living the life whereas Nagaveni is ready to accept all changes), exploitation of natural resources (construction of Linganmakki Dam on the Sharavathi River), marginalization (nature, the village people, and wild animals are marginalized) love and sex (infatuation towards each other by Krishnayya and Nagaveni, love and care for each other and finally, the fulfilment of sensual desire) etc are some of the other considerable themes that the novella ponders over them.

Features of Ecofiction and the Novella-*Dweepa*

Ecofiction is eco-centric narrative and has the natural environment as its setting. Nature is at the centre of ecofiction. It functions as a living presence throughout the novel and sometimes it becomes a character leading the plot of the fiction towards its denouement. It relies heavily on vivid descriptions of natural scenery and countryside. It offers reverence for nature and sheds light on the interconnectedness and interdependence of all life beings. It is by nature anti-anthropocentric. No doubt, Na D'Souza's novella - *Dweepa* (2013) is eco-centric narrative and it has the natural environment as its setting. The author has presented nature as a living entity and one of the significant characters that adds charm to the plot in the novel. This is aptly noted by V.S. Sreedhara in his introduction to *Dweepa* (2013). He describes:

Dweepa is one such work where the river Sharavathi, (---), frames the narrative and remains in the foreground till the novel reaches its denouement. It reflects the changing mood of the protagonists, sometimes threatening and at other times protective. (---), rain, also plays a significant role. The chapters are named after the stars that influence the different phases of the monsoon, each suggesting a different mood and behavior of the rains corresponding to the changes that happen in quick succession in the lives of three individuals that inhabit the novella. Thus, nature, (---) shapes the structure of the novella, pushing it to its final resolution. (xxvii)

One more instance of depicting nature as a living entity can be found in the description of the river Sharavathi. Na D'Souza attributes human qualities to the river and describes-“The Sharavathi lays like a pregnant woman, full and ready for birthing” (37). While describing the common man's livelihood, the author portrays the beauty of the landscapes and farming activity that describes the lush-green forest, flora and fauna, reverence for the nature and physical environment around us. Descriptions like “The coconut and jackfruit trees in front of Herambha Hegde's house spoke of the antiquity of Hosamanehalli” (6), and “He had sown areca and banana saplings, weeded the land, tied areca sheathes around the fronds to protect nuts and then he had climbed trees, cut down nuts, peeled them, and stored them in neat piles” (25) bring forth the features of ecofiction. These portrayals highlight the interconnectedness and interdependence between human beings and natural environment. The nature or the natural resources are not only ways of livelihood of the common men but they treat them with strong affection. By describing the psychological turmoil of Duggajja's mind, D' Souza beautifully portrays the attachment and the affection of the villagers towards the natural resources. Duggajja is not ready to go away from Hosamanehalli because “He loved his piece of land with the attachment a woman feels for her mother's house” (12). In short, ecofictions are not human centric but they are nature/environment centric. Though D'Souza's novella *Dweepa* (2013) narrates the tragic story of Ganapayya and his family, it focuses on how human beings are dependent on nature and natural resources. If human beings destroy the ecosystem, the nature loses its beauty and destructs the happy life of the human beings too. In this way, the chosen novella is anti-anthropocentric in which nature is at the centre instead of human beings.

Ecofiction is the critique of unchecked development. It brings forth the aftermaths of urban centric development and highlights how the human activities under the name of development project disrupt the ecological balance. When we read the

“Author’s Note” placed at the initial part of *Dweepa* (English version of the book) seriously, we come to know about the main motto of writing this novella was to discuss the negative impact of the construction of Linganmakki Dam on villagers who were living on the bank of the river and earning their livelihood depending on the natural resources such as the agricultural land and forest. D’Souza’s confession “The problem of submersion of land in the cause of modernization and the ensuing displacement of the local people is something that has bothered me for a long time” (xi) tells that the author wants to criticize the urban centric notion of development. He further wants to highlight how the exploitation of natural resources destroys the happy life of the village-dwellers. In the same note, D’Souza talks about how the hydroelectric project destroyed the whole ecosystem and the routine life of the community living in the Hosamanehalli village. He writes that “Over the next five years, the Linganmakki Dam came into existence. Slowly, the Sharavathi River deepened not regarding the forests, valleys, canals, villages, the villagers and their agricultural lands” (xi). The negative effects of the hydro-electric project on the Sharavathi River can better be described by resorting to the comments made by V.S. Sreedhara in the introduction to this novella where he says;

The dam becomes a symbol of man-made evil that threatens not just livelihoods but also human relations. The obstruction to the river is violence committed on Nature and hence is bound to result in counter-violence. While it submerges long-held belief- systems and values, it also brings to the fore the hidden evil, lurking in the form of a tiger that starts invading human habitation since its habitat too is disturbed. (xxix-xxx)

Thus, the author wants to highlight how the exploitation of natural resources demolishes the ecological balance and disturbs the routine life of all living beings including wild animals. It brings a displacement of human beings as well as animals into a light. While describing the displacement and isolation of human beings represented through the families of Parameshwarayya and Herambha Hegde,

D’Souza narrates the displacement of animals that are living in the deep forest. The Linganmakki Dam brings stoppage for the flowing water of Sharavathi River and because of that the backwater starts spreading into the forest submerging the land and dwelling places of animals. So these wild animals are in search of dry shelter. It is described in such a fearful way that highlights the negative impact of unchecked development.

Whenever water stood in the neighbouring forests and valleys during monsoon, wild animals would come towards Sita Parvatha, seeking refuge. And now foxes, deer and wild goats strolled fearlessly behind the house looking for shelter. A python crept into the wood-shack (---). Rabbits scurried about the veranda. (---). Wild animals like tiger, cheetah, bison and wild boar lived in the Malenadu forests (---). Now with all the extra water around they could be scared too. (50-51)

These above excerpts highlight that the hydro-electric project i.e. the construction of Linganmakki Dam on the Sharavathi River benefits for the urban people in terms of providing electricity and water storage but it destroys the livelihood and shelter of the folk community and forest dwelling animals. Thus, the hydro-electric project once the symbol of progress and development becomes the destructive force that causes the displacement of communities and disrupts the whole eco-system.

Major Findings

This research paper discloses that *Dweepa* ponders over the environmental issues and the impact of human activities under name of development project upon the nature and marginalized community. Na D’Souza’s *Dweepa* advocates the idea of deep ecology- reverence for nature; all beings (humans, animals and nature) have equal intrinsic values, and interconnectedness and interdependency between humans and nature, etc and the idea of eco-justice- rejection of urban centric development, need of thinking about the equal distribution of development gains and environmental loss, etc. The novella through the tragic story of Ganapayya family

promotes the readers and policymakers to think about the welfare of whole man-kind, animal beings and they should take efforts to preserve natural resources. Na D'Souza worked in Public Department of Karnatak Government for long time and had witnessed the entire process of the construction of Lingannakki. He also experienced the struggles of displaced community due to development project and also had seen the government apathy towards the village folks. Hence, his novella *Dweepa* has a strong sense of realism.

Conclusion

Being the perfect exemplar of ecofiction, the novella-*Dweepa* highlights the ecological themes such as exploitation of natural resources, and interconnectedness between human beings and nature. Through this it offers valuable insights into the complex relationship between humans and natural environment. *Dweepa* functions as a reminder of the need for sustainable practices. Through the hilarious and tragic tale of displacement of human beings and wild animals, the novella makes the readers to rethink the true meaning of the growth and development. By advocating the principles of deep ecology and eco-justice, the novella encourages the readers to follow the principles of reverence for nature, respect the intrinsic values of all beings and to go for equal distribution of environmental gains and loss while implementing any development

projects. By placing human experience in the context of ecological interconnectedness and interdependence, *Dweepa* epitomizes the importance and essence of ecofiction. The themes like displacement and isolation from the natural world and the overall negative impact of development projects compel the readers and scholars to choose the path of sustainable development.

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ANTHROPOMORPHIC QUINTESSENCE OF HUMANOID KLARA IN KAZUO ISHIGURO'S NOVEL *KLARA AND THE SUN*

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Abstract

"Klara has so many unique qualities, we could be here all morning. But I had to emphasize just one, well, it would have to be her appetite for observing and learning. Her ability to absorb and blend everything she sees around her is quite amazing. As a result, she now has the most sophisticated understanding of any AF in the store . . ." (KS 42). Anthropomorphism is a notion, where by human qualities are ascribed into nonliving entity. It plays a pivotal role in delineating the idea on projecting machine with human constitution. There are two important notions in anthropomorphizing. The first aspect is the projection of human external features to non-human objects. The second is the projecting of human mind to a non-human object. It has a strong influence on human as they escalate, distinguish and relate with robots. The research paper aims at analyzing Kazuo Ishiguro's novel Klara And The Sun, the humanoid robot Klara imbibing anthropomorphic qualities. Klara develops an interpersonal and intrapersonal relationship with human beings and nature.

Keywords: *cognitive embodiment, postmodern philosophy, existentialism.*

Introduction

Anthropomorphism can be interpreted as mis-ascription of human traits to animals and machines. It is a state where non-human or machine display human abilities like aspiration, cravings, introspection, apprehensions and influence. Advancement of modern technology and growth in AI has led the individuals to accept the social changes. Humans find joy in dialoging with the robots. There is a harmony between man and robots. This has led to mutual rapport. Robots began to share human qualities like sympathy, empathy and unselfishness. The robots are meant to obey the command give to it. An AI becomes imitation of human beings.

Ishiguro's Klara is effective and productive as humanoid. She connects two worlds. Worlds of machines and human world. Imbibing human nature, she manifests more like human being. She is solar powered AI. She always wished to be in the front portion of the window to be energized by the Sun. She considered Sun possessing high power. Unlike other robots in the shop, Klara was exceptional and

different Her uniqueness is seen in her own words as she says, ". . . I'd always longed to see more of the outside-and see it in all its detail . . . that I was free to see, close up and whole. . . ." (KS 6)

Materials and Methods

Klara believed at becoming socially intelligent product. She has social aptitude in dialoging with human beings, especially with the children those appear at the front of the show room. She possesses co-operative dimension of social aptitude. She is not only intelligent, she also developed human qualities of observing. She noticed every minute details of the world. She tailored her observation in her mind. Through her observation she realized that human beings are lonely and no happy. Her social competence is remarkable. She is viewed as artificially abled social agent. Being a solar powered humanoid, she has the capacity to feel for Josie and her house hold. Her responsive behaviour is weaved with her responsibility as a care taker of Josie. She is very attentive to the needs of Josie. Her emotional attachment towards Josie began at the first meeting

in the shop. As a humanoid she has a physical appearance of human being. With the help of human intelligence and technology, the humanoid truly grows into human. In appearance they look like human, in actuality they are artificial. Klara is viewed as human as well as machine by Ishiguro's readers and characters.

Existentially speaking, robot assume the role of human and psychologically speaking humans wilfully suspend their belief that a humanoid is artificial. Logically analysing an AI cannot become human. Ishiguro's designs Klara just like human being. He instils in her the capacity to perceive the emotions of human being. Klara can be analysed in the words of Peter H. Kahn and et al in "What is Human? Towards psychological benchmarks in the field of human-robot interaction", "Clearly the behaviour of humanoid robots can and will be programmed with increasing degrees of sophistication to mimic autonomous behaviour" (367). She impersonates the cognitive sense of human being.

Klara has the personality of human being which enables her to peep into human lives. Seeing Josie at her window she realises that the child is lonely. The purpose of purchasing an AI is mainly for companionship. Josie and her mother visit the show room to buy an AI as a companion for Josie. She develops friendly relationship with Klara who stands at the front portion of the show room. Looking at Josie Klara realises that she is lonely as she says to the manger, "A child like that, with no AF's, would surely be lonely" (KS 9). The manger agrees her as she says, ". . . 'Lonely. Yes'" (KS 9). Enumerating about loneliness, Ishiguro in his interview with Deborah Dundas says that, "Klara is wondering if there is something fundamentally lonely about human beings," . . . "Each individual human being is so complex, and each person builds up a whole kind of complicated edifice around himself or herself which makes each person unique and individual." (Deborah 2021).

Klara as a social robot falls into two categories this can be understood in the words of, Luisa Damiano and Paul Dumouchel echo the words of

Sherry Turkle in their article "Anthropomorphism in Human-Robot Co-evolution":

. . . important dimensions of social robots . . . they are "relational artifacts," the anthropomorphizing design of social robots present them as artifacts that have inner states mind" . . . ethnographic studies . . . indicate that social robots are also "evocative artifacts" which foster emergence of affective bonds . . . as reciprocal love and care" (4).

Klara uses her dialogic and observative capacity to display her mechanical state of mind. As an AI she is the master piece of human mind. The society takes time to compromise with the change. She realises that her presence is not welcomed by the gathering at Josie's house. In spite of resembling the human being, she is met with sarcasm from the human beings. This is very clear in the words of food blending lady at Josie's house as she articulates, ". . . the food blending woman said, 'is that this next generation learn how to be comfortable with every sort of persons'" (KS 67). She understands the indifferent attitude of the people as she enumerates it in her words, "Neither of them looked at me. . . (KS 67). As a significant object and achievement of human world her presence is viewed with indifferent attitude.

Josie's mother disapproves in buying Klara. Josie insists her to buy Klara as she was fond of her. She waited for Josie to purchase her. Understanding Klara and her attitude towards the new customer, the manager says to her, ". . . Klara, Children make promises all the time. . . often . . . the child never comes back . . . You've been watching and learning so much, Klara. Well, here's another lesson for you. Do you understand?" (KS 33)

Finding and Results

Klara is purchased from an AI show room is to be the companion to Josie and to imitate Josie. Josie's mother had a purpose in purchasing an AI. She wanted an AI that can replace Josie after her death as she was suffering from an incurable disease. Klara's imitative capability can be analysed in the words of Peter H. Kahn et al "What is a human? Toward

Psychological benchmarks in the field of human-robot interaction”, “. . . reason for designing robots to imitate people builds on the proposition that robotic systems can learn relevant knowledge by observing a human model . . . Another reason for designing robots to imitate people is to encourage social interaction between people and robots . . .” (368). She initiates her imitative dimensions with her observation capacity. She observes Josie. The mother asks Klara to imitate Josie and her walk. She is highly anthropomorphic humanoid as she bears the exceptional human qualities. She is socially impactful. She reproduces the Josie’s walk at the request of the mother. She actively imitates the nature of human beings. She does not disappoint Josie’s mother instead she imitates the walk of Josie exactly, “So I started to walk. I realized that. . . the mother. . . Josie- the whole store was now watching and listening” (KS 43).

Ishiguro portrays Klara more than a machine. Her observing skills projected her remarkable among all the AI’s in the showroom. He encourages and develops a deep conversation between Klara and Josie’s father. Through her dialogue with Josie’s father she realises that, she needs to become active imitator to become just like Josie. Klara has embodied cognitive structure. Her observation skill increases her ability of thinking.

Klara has the capacity to feel for Josie and her house hold. Her responsive behaviour is weaved with her responsibility as a care taker of Josie. She witnesses the deterioration in the health of Josie. Her anthropomorphic ability of attentiveness and concern for the health of Josie pushes her to implore the sun to heal and restore her health. Her simplicity in her request to Sun is visible through her words, “If only you could give her special nourishment . . . (KS 275). This attitude speaks about her empathetic behaviour as a machine. Josie’s father induces into Klara the desire to learn the human heart. He says to Klara to know Josie you must know her heart as he says to her, “Do you believe in the human heart? . . . The human heart . . . Something that makes each of us special and individual? . . . in order to truly learn

Josie, you’d have to learn not just her mannerism but what’s deeply inside her?” (KS 218).

Klara’s programmed structure entails her to understand the human heart. She makes effort to understand human heart. She realises that it is the difficult part in the human body to understand as she says to Josie’s father, “‘The heart you speak of,’ I said ‘It might indeed be the hardest part of Josie to learn. It might be like a house with many rooms’” (KS 219). Her mechanical self finds difficult in understanding human heart. . The conversation between father and Klara put her into dilemma as she says, “. . . ‘Of course, a human heart is bound to be complex’” (KS 219).

Klara is categorised into productive social humanoid. Being a machine, her intellectual capacity works according to the command. It makes her appear exceptional and remarkable. Her explanation about human heart projects her neither as wise nor as not wise. As a non existential being in human world, she appears to be alive and active. She is alive to the feelings of the human world. She was surprised to see people entertaining loneliness in their life. Though she is intelligent, she cannot understand everything about human beings. Her inability as a machine is articulated by Rick as he says to Klara in of their conversation, “Look, you might be a very intelligent AF . . . there’s a lot you don’t know” (KS142). Rick becomes the mouth piece of the author in the making the readers realise that a machine is a machine and it cannot replace human being.

Conclusion

Ishiguro creates Klara as an exceptional humanoid with thinking and understanding human beings and her love for nature makes her alive. There is a dichotomy between man and machine. Klara with her anthropomorphic essence exhibits human qualities of trust, hope and sense belongingness to the family that owns her. She is spontaneous in her anthropomorphic way of approaching the human lives. The search for a non-human as a companion in human world has led to the growth of AI. She is incomparable, she does

not work based on her command or programmed self. She goes beyond her programmed self.

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DISPLACEMENT, IDENTITY, AND SOCIAL CRITIQUE: A COMPARATIVE ANALYSIS OF MEENA ALEXANDER AND ARAVIND ADIGA

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Abstract

This comparative study examines the divergent methodologies employed by Alexander and Adiga in addressing the themes of identity, social criticism, and the Indian experience. Alexander's oeuvre, encompassing poetry, memoirs, and essays, is characterized by its lyrical and introspective prose, which emanates from her multifaceted cultural background and experiences of displacement. Her writing frequently explores themes of identity, memory, feminism, and cultural hybridity, synthesizing Indian and Western influences. Conversely, Adiga's novels present incisive and direct social commentary on contemporary Indian society, elucidating issues such as class disparity, corruption, globalization, and the urban-rural dichotomy. His style employs sardonic humor and innovative narrative techniques to challenge Indian power structures from the perspective of marginalized groups. While both authors primarily write in English, Alexander occasionally incorporates Malayalam words and concepts, whereas Adiga integrates the Indian vernacular into his prose. This comparative analysis illuminates the multifaceted nature of Indian writing in English and the diverse approaches through which Alexander and Adiga contribute to the ongoing discourse on identity and social critique in contemporary Indian literature.

Keywords: *displacement, identity, social critique, multicultural*

Introduction

Meena Alexander and Aravind Adiga, two notable contemporary authors from India, have significantly impacted the global literary scene. Although they share Indian roots, their writing styles, subject matter, and literary genres vary significantly. Their use of language not only enhances their storytelling but also serves as a potent tool for exploring complex issues of identity and social disparities in post-colonial India. Furthermore, analyzing how their works are received in both Indian and Western literary circles could offer valuable perspectives on the evolving nature of Indian literature in English and its influence on readers worldwide. Alexander's writing creates powerful imagery that resonates profoundly with readers and elicits strong emotional responses. Her diverse cultural background has significantly shaped her literary works, infusing them

with a distinctive amalgamation of perspectives and cultural insights. Alexander frequently explores themes of identity, belonging, and immigrant experience, reflecting her own life journey across various cultures and societies. Through her poetry and prose, she prompts readers to contemplate the intricacies of human existence in an increasingly interconnected world. Alexander posits that memory possesses the capacity to "reconstruct lineage." She conceptualizes writing as an interpretive process that gives voice to the unspoken and even inexpressible through language, imbuing past events with new significance. Her body of work represents a sensory fusion that incorporates elements from Western romantic traditions as well as Bhakti and Sufi heritage.

Alexander's poetry transcends cultural boundaries and integrates diverse literary traditions

to create a unique synthesis of personal and shared experiences. Her work examines the complexities of human emotions and memories, prompting readers to analyze the multifaceted nature of identity and the power of language. Alexander's innovative writing techniques challenge conventional notions of temporality and spatiality, offering readers a transformative journey through her imaginative world. Her contributions have garnered recognition from various organizations, including her poetry collection, *Illiterate Heart*, which received the PEN Open Book Award. In addition to poetry and memoirs, Alexander ventured into fiction through two novels: *Nampally Road* and *Manhattan Music*. These works examine themes of cultural identity, displacement, and the immigrant experience, reflecting her diverse cultural backgrounds. Her impact on contemporary literature has led to numerous global conferences and literary events, where she shares insights into the interplay between language, identity, and creative expression. Alexander's writing is characterized by its lyrical quality, poetic prose, nonlinear narrative structure, fragmented recollections, symbolism, and autobiographical elements. Her style and themes explore issues of identity, belonging, and cultural displacement while incorporating aspects of Indian, African, and American cultures. Her poetry is notable for its lyricism, vivid imagery, and experimental approaches. Alexander investigated the psychological effects of displacement and cultural hybridity on individuals and communities, exploring the intricacies of identity formation in a post-colonial context. She examines how personal and collective memories shape the immigrant experience, elucidating the ongoing negotiation between the past and present, home and exile that characterizes these experiences.

Aravind Adiga, born in Chennai pursued studies across multiple countries, including India, Australia, the United States, and the United Kingdom. His literary career commenced with "The White Tiger," which earned him the esteemed Booker Prize in 2008. Adiga's literary portfolio includes several short stories and three subsequent novels: "Last Man in

Tower," "Selection Day," and "Amnesty." A hallmark of Adiga's writing is his incisive social critique and examination of class relationships in modern India. His narratives often explore the intricacies of urban existence, economic inequalities, and moral quandaries faced by individuals in rapidly changing societies. Through his books, Adiga challenges conventional viewpoints and presents a multidimensional representation of contemporary India's socioeconomic landscape, which has received widespread critical acclaim and established his status as a significant figure in current Indian literature. His ability to craft engaging narratives while addressing pressing social issues has resonated with readers worldwide, contributing to global discourse on inequality and social mobility.

Adiga's literary works continue to elucidate the complexities of Indian society, encouraging readers to reflect on the intricacies of human nature and societal frameworks that shape our lives. Adiga's literary oeuvre is characterized by vivid depictions of Indian society and culture, exploring themes of class, identity, and social hierarchy. His writing provides a critical lens for examining the impact of globalization on India, incorporating elements of dark humor and satire while developing multifaceted characters with moral complexities. Adiga's unflinching portrayal of modern India has garnered extensive critical acclaim, elucidating the country's intricate social and economic landscape. His work has influenced emerging Indian writers and has contributed to a more nuanced global understanding of India's cultural and societal fabric. Adiga's literary works frequently examine the harsh realities of India's urban landscape, elucidating the repercussions of rapid economic development and its effects on disadvantaged groups. His diverse cast of characters, ranging from aspiring entrepreneurs to struggling laborers, embodies the conflicting desires and contradictions of a nation. Through his incisive and perspicacious writing, Adiga compels readers to confront uncomfortable realities concerning social disparity, corruption, and the human cost of progress in contemporary India. "White Tiger" marked a significant shift in Indian literature written in

English, diverging from traditional themes and stylistic approaches. In contrast to previous Indian authors who received the Booker Prize, this novel eschews sentimentality and refrains from portraying marginalized individuals in a sympathetic light.

"Last Man in Tower" introduced readers to Masterji, a retired educator residing in a Mumbai apartment building scheduled for redevelopment. While his neighbors accept the developer's proposal, Masterji's reluctance stems partly from the memories of his deceased spouse permeating his living space. Despite his efforts to uphold the principles of education, family, and ethics, Masterji ultimately succumbed to external influence. "Selection Day" explores a world distorted by brutality and avarice, focusing on cricket prodigies Radha and Manju. The siblings live under the domination of their unemployed, occasionally abusive, father who treats them as his possessions. Manju, the younger sibling, serves as the protagonist of the novel.

Adiga's most recent novel, "Amnesty," introduces Danny, a protagonist facing challenging circumstances. The narrative commences with Danny, an undocumented Tamil Sri Lankan who fled civil conflict and governmental persecution, employed as a housecleaner in Sydney. Throughout Adiga's oeuvre, the struggles of male characters within late-stage capitalism illuminate the author's exploration of the intersection between masculinity and social hierarchy. This theme is particularly salient in "The White Tiger," where the protagonist, Balram Halwai, navigates a harsh socioeconomic landscape to achieve success. Adiga's portrayal of Balram's transition from poverty to entrepreneurship demonstrates how capitalist structures both challenge and reinforce traditional masculine ideals. Through Balram's narrative, Adiga exposes the moral compromises and ethical dilemmas men encounter when attempting to ascend the social ladder in a profoundly unequal society. "Selection Day" presents a more nuanced depiction of sexuality, with Manju's emerging queer identity subjecting him to homophobic derision while simultaneously providing him with a distinctive perspective. In this work, queerness is portrayed not merely as a matter of

desire but also as a clandestine realm of survival, enabling Manju to develop a sense of self that occasionally transcends the crude material and financial concerns of his milieu. Paradoxically, Manju's rejection of his queer identity results in a life of mediocrity. Adiga's works now exist within a contemporary "cross-media" landscape, characterized by a more intricate interplay between literature and diverse media formats. His novels have been adapted for streaming platforms, with "Selection Day" becoming a Netflix series in 2018 and "The White Tiger" released as a film on the same platform in 2021. Adiga's participation in this sphere signifies a transformation in Indian literary production, wherein the conventional emphasis on printed books is evolving to encompass a broader spectrum of media forms.

Conclusion

Two authors of Indian descent derived inspiration from their cultural heritage. They primarily composed and published works in English, thereby enhancing the global presence of Indian literature. Both writers explored social, cultural, and political themes, frequently offering critiques of Indian society. Adiga and Alexander garnered international recognition for their literary achievements. Their experiences living and working abroad have influenced their perspectives and writing styles, enabling them to engage with diverse cultures and offer unique insights into the complexities of Indian society. Through their narratives, they challenge traditional customs and expose social inequities, providing a voice for marginalized groups. Adiga and Alexander continue to play a significant role in shaping the evolving landscape of Indian literature, inspiring a new generation of writers to explore various themes and expand creative boundaries. While Adiga is primarily renowned for his novels, Alexander has gained recognition for her poetry and autobiographical works. Adiga's writing style is characteristically incisive and satirical, in contrast to Alexander's poetic and introspective approach. Adiga frequently addresses socioeconomic disparities and financial issues, whereas Alexander often explores

themes of personal identity, memory, and cultural displacement. Notably, Adiga tends to maintain a low public profile, unlike Alexander, who is actively engaged in academic and literary circles. Adiga's career was marked by immediate success with his debut novel, while Alexander gradually established her reputation through various forms of writing over an extended period. Both authors have made significant contributions to Indian literature, albeit in different genres and with distinct approaches.

Adiga's work often provides a critical perspective on contemporary Indian society, particularly emphasizing issues of class and economic disparity. Alexander, conversely, drew extensively from her experiences as an immigrant and her multicultural background, incorporating these themes into her poetry and prose. Their contrasting styles and subject matter underscore the diversity and depth of Indian literature in a global context. Unlike many of his contemporaries, Adiga maintained a reserved public presence; however, his influence on Indian English literature is anticipated to grow. Adiga and Alexander represented distinct facets of Indian writing. While Adiga primarily produces novels, Alexander is renowned for her poetry, autobiographical work, and essays. Adiga's literature examines societal inequalities, corruption, globalization, and the urban-rural divide, while Alexander explores themes of selfhood, dislocation, memory, women's rights, and cultural hybridity. Adiga's writing style incorporates satirical elements and direct language, often employing dark humor, whereas Alexander's prose is poetic, introspective, and rich in imagery. Adiga focuses on contemporary India, frequently from the perspective of marginalized groups, while Alexander draws upon her experiences as an immigrant, synthesizing Indian and Western influences. Adiga offers incisive critiques of Indian society and power dynamics, while Alexander explores personal and cultural identities through a more reflective approach.

Both authors predominantly wrote in English, with Adiga incorporating Indian colloquialisms, and

Alexander occasionally utilizing Malayalam words and concepts. Adiga often employs unconventional narrative techniques, while Alexander combines poetry and prose, frequently utilizing nonchronological storytelling. Although both contribute to the diverse landscape of Indian literature, their approaches and focal points differ substantially, highlighting the multifaceted nature of Indian writing in English.

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THE GENDER - BASED APPROACH IN *THE NOVEL THE GATE TO THE WOMEN'S COUNTRY* BY SHERI S. TEPPER

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Abstract

In literature, the gender plays a vital role. It not only talks about the differences in between men and women but also talks about their Roles, Power, Identity, Self- Discovery and So on. When comes to gender, male always play a superior position in name of patriarchy. whereas, Women become second position. This absence of legal and political agency has a direct impact on portrayal of the women in the novel The Gate to the women's country by Sheri. S. Tepper. She was a well-known American author who contributed to the Science Fiction and fantasy genres. This novel shows two isolated cities in which women live separately, with the help of servitors whose gender is male, they together control their cities by providing essential necessities like food, education and medicine. The men in other city, who is above five years old live in garrisons. when the time of carnivals, they come back to their mother's place and play in the feelings of women and their bodies. Finally, they admit by dedicating themselves in wars and fight for honour with no reason. This presentation talks about the gender of how they face the reaction of their own action to sustain the life of separation at critical times.

Keywords: roles, power, identity, inequality, separation.

Society has a significant influence on individual behaviour, ideas, and attitudes. From the minute we are born, we are surrounded by societal norms, beliefs, and expectations that shapes us and how we interact with others and interpret our surroundings. Understanding the complex interplay between society and individual conduct provides critical insights into human nature and the nature of social interaction. Humans have their own division into different roles of male and female has been distinguished by a corresponding division of norms, dress, practices, behaviour, attitude, rights, duties, power, biological changes, and status. The female role leads to a reproductive labour, household duties, and so on. Whereas, male have a work to lead a family as a head in those days.

The evolution of gender roles leads to cultural lag between male and female ideology. During older times female have no recognition in leading an independent life. They always made to depend on

male following the rules, thus family function effortlessly. This routine of life was called as family homeostasis (equilibrium is re-established in the family). They are not allowed to work in different area of job. They are always tamed by other superior sex so called male. At a point where female started to raise their voice to get equal rights and basic respect from male. This made to form a feminist movement that brings changes into the life of women. The old ways of rules started to drop in many families.

In the novel, *The Gate to the Women's Country* by Sheri. S Tepper brings futuristic views of life by portraying the gender in different aspect. The novel, talks about the two distinct societies between women and the men. Where men live in Garrison, always engage in military war and political activities. Whereas women's country is a matriarchal culture (women have an authority to lead a society) and they are known for their intellectual power. Gaining knowledge through studying different field of

science and psychological insights bring them a kind of thought that men warriors are only meant for destructing the natural resource. They only fight brutally to show their honour. Never considered the feelings of women. This novel brings out numerous problems that arises between gender- segregated lifestyle. The story revolves around the main character Stavia and her internal monologue often exposes her doubts and self-reflection about the social norms and practices of women's country. She questions about the separation of genders, the suppression of female emotions, and the gender inequality and so on. This triggers the emotion of women and men to explore their own Self -identity, power, and roles. The narration begins from, the division of the gate in between male and female world from where the gender inequality starts. This gate is meant to separate the genders ideology where female live in the women's country called Martha town have their own rules and norms to follow. When the boy baby is born in the women's country, mother's take care of their baby for few years and then give up their five years old sons to the male country which is outside the walls. Where the boys are raised as a soldier, they dedicate themselves to wage war. Only war makes them honourable among other gender to show their relativity.

Women's country, no women's life was ever in danger. But in garrison, warrior wage war for silly reason. In which many warriors died. Joshua's close mate Cornus was killed in battle that his death weighed upon him the war was about the Abbyville garrison have insulted our town, our garrison, or may be our garrison monument.

"I don't know. There was some talk about some of our men being ambushed and killed, but nothing sure. So far as I could tell, no woman's life was ever in danger. Abby Ville wasn't in danger, and neither was Annville. But we went to war, and a lot of the garrison got killed." (Tepper, 99)

These lines are said by Joshua to Stavia that men always bring destruction where women don't risk their life for no reason. War bring destruction, a lot of garrisons got killed. This shows the destructive

nature of men. The women's country has its history before the period of three hundred years ago, there was a great devastation caused by men. And almost everyone died in the world. Men manufacture every danger equipment's like guns and sword. Men were the diplomats and they themselves made the laws and give speeches on national pride and defence and in the end, they pulled the thread to people. All women and children died only few remained. This urges the women to fight because they taught that the destruction was caused by Men's desire and excitement to fight. Where Morgot and other women ganged together and established a town with a guard outside. They had very few men with no harsh though in which some of the ladies dressed a man and occupied the garrison outside the town for self-protection. 'Woman warriors' had not forgotten their years as warriors "it is a part of our governance to see that they always greatly outnumber the men" Men have predetermined stereotypes about women but Sheri s. Tepper breaks out the societal norm in the climax of the story. After knowing about the women warrior. Stephon make fun of women and servitor as a coward.

"Cowards do many things," (Tepper, 302) said the voice. "Cowards kill their Commanders and make it look like a bandit attack. Cowards plot in secret. Cowards breed insurrection. Cowards plan the abuse of women." (Tepper, 302) These lines are said by Stephon, the Chief-Commander talks about the cowards of servitor to live with women. The word coward brings many denotations of discriminating the gender. This shows they aspect themselves as coward who have secret and mysteries to plot an attack.

It shows their smartness that how to act in the particular situation.

According to the story women plays a superior role after started to build their own empire with no more singing a song like caged birds. They break very single system of men relativity who always considering women as a weaker sex. From the beginning there is always a patriarchal society in every place of whole universe. Men lead the most

important position in every area of political, leadership running a business or family they don't have restriction. From birth boy babies are always as a higher privilege went comparing with girls. But in this novel, Sheri creates a women's country with matriarchal society where women lead a higher position and she made men as a role of servitor, who is assistant to the women. All head council women have a single servitor, who is men to serve women. Sheri S. Tepper turns the ideology where men obey the order of women to bring a different kind of atmosphere from normal and usual plot of the story.

Never a men and woman can have same mind set. They are physically and mentally different from each other but, where the dominance emerges. Who created it. What can stop it.

It can stop by breaking the stereotypes, and societal norms can be changed and that brings changes in the society. what Sheri brings in her novel by creating a woman as a strong, intellectual characters even in today's life women are playing major role in society. Women's, created by Sheri name Stavia and her mother Mogot, have their own organization for supplying food products to other places, they have advanced medical team with learned women doctors. They have council member to manage the women's country in a proper organized way. They also have ordinances to follow. If women don't follow, they are sent out of the country. They have secrets, mysteries and histories from ancient period that makes the women even stronger to lead a life in sensible way. On other side Sheri portrayed men as a senseless creature, who always do two things, one they go for a war, bringing destruction to others. They don't have solid reason to go for a battle but still they have only job to fight or battle and train themselves for it every time. The other thing, is men have no emotion towards their women and children, they use women as an object for their sexual desire. Where a man, have contact with many girls beating them with harsh shovels not having any other knowledge other than battle or fight. But even though they have certain thoughts to

oppress women like wooing the women by using their emotional weakness.

Sheri S. Tepper portrayal of women as strong in physical and intellectual sense but the emotional sense of women is still showed. The women are grieving for their sons every time of carnival. They grieve and heal and again grieve. Men plays with the emotions of the women but at last they become hard with no emotion. Sheri every idea of sending a boy to warrior father in age of five brings the customs of sending a woman to her husband's family this comparison of sending someone, who is beloved to other is a pathetic situation, where the one is going to suffer with new environment, new customs, new action and so on. On either side the family mourns for their absence. Continuously remembering of their loved one and grieve every time of thinking their absence. By this idea very idea brings the suffering of women in real world. Where Sheri makes the concept for better understanding the relativity of societal norms.

In the beginning of the novel, they bring the atmosphere that women have both face of suffering and grieve on other they lead an organization with management skills and having a healthy lifestyle. At last, she gave a twist of bring the role of women warriors who killed the trouble making warriors. And make them to hung of their monument parade ground. Because she wants to show, if the world of upcoming can change any predetermined ideas and have ability to bring new futuristic world. So, this work is about the gender inequality bring out new offsprings of individual. whether men or women always have different thought that makes them unequal in which gender inequality begins. The idea of women becoming a dominant to men gives a world of new set of beliefs. And it also sometimes threatens the patriarchal society. Sheri .S. Tepper supports the women gender and brings the idea of dominant in men's society.

This novel, shows as a world of being separated as men and women. Where women depend on their own in every occupation and not depending on father, husband, or society. They take their own

decision of choosing their field of job according to their interest. And they also choose their own life partner through scientific technology. This brings the sad reality of women, who is finding hard to choose their desire. If they choose on their will the society keeps on accusing her as a bad woman. In the world of social construction, the rules, acts, law are all in favour of men's wishes and desire. If any women try to cross the lines, they are made to tamed and isolated by the society. There are certain women not supporting the women gender because they are living in the power of patriarchal society of being men like. They always carry the attitude, and body language of men to show their confident but not like women. This shows even girls are showing attention towards the male gender. If any women carry herself as been a characteristic of woman, she must face many obstacles and sufferings.

In the work of *professions for women* by Virginia Woolf says that, there was an angle in the house who always advise the women to be soft, sympathetic, flatter, kind, sacrificial creature and more. It's because a woman also been in the position of subordinate. As a writer Woolf faced many problems to write the work. So therefore, she should kill the angle before starts writing. After then she writes with all her own mind without any restriction and distraction. This work shows the struggles of the women to face in the society to express themselves. Women are always instructed to behave like women. How a woman to behave. How a woman should speak. But in the novel, the author breaks the instruction of male society by portraying the gender roles in equal way.

The work is about the shift in responsibility, duty, management, of men to women. The writer brings the novel, in future view by portraying women as stronger gender then men. The gender inequality

brings destructive future generation. So, the gender relativism should be charged by bring new set of rules and belief. This can bring the changes in the behaviour of individual. By teaching the term of equality to the children can able to bring new world of generation with no gender inequality. The novel, also warns the patriarchal society to known the power of women. This work talks about the inequality of education, responsibility of bringing up the child, the violence made by the dominate gender, and not considering the feeling of women. And these factors bring the gender inequality of patriarchal society. The gender perspective of the novel talks about the role of women which breaks the stereotypes of ruling the city with power, developing themselves with education, and also becoming warriors and independent women to make decisions. Whereas men also realizing their dominant nature in various bad situation and becoming a victim in hands of women rule.

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THE ART OF SURVIVAL: ANALYZING JUVENILE ADAPTIVE STRATEGIES IN DEBORAH ELLIS' *THE BREADWINNER*

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Abstract

This paper attempts to explore the adaptive strategies and survival mechanisms, functioning as operational frameworks for sustaining the family. Albert Bandura's Social Learning Theory can be applied to examine the adaptive strategies employed by the protagonist for her survival and her family. Deborah Ellis's The Breadwinner through the lens of Social Learning Theory, where he asserts four modelling processes; attention, retention, reproduction and motivation. The protagonist Parvana who is an eleven-year-old girl disguises herself as a boy in order to support her family. The novel is set in Afghanistan ruled by Taliban where gender-based restrictions prevails. Furthermore, the paper highlights the protagonist's courage and resistance model of prosocial behaviors, encouraging young readers to internalize lessons agency and resilience. Additionally, it examines how the novel reimagines English-language literature as a medium for addressing global issues. In terms of Juvenile studies, the novel reinforces the complexities of childhood in conflict zones offering insights on the development of children and how the challenges faced by children in violent environments can shape their identity, defiance and understanding of the world. The intersection of Social Learning Theory and Juvenile Studies provides a nuanced understanding of Parvana's growth, depicts how the external societal influences, internal motivation, and learned behaviours bestow to her development as a young individual navigating a challenge in colonised environment.

Keywords: social learning theory, juvenile literature, gender inequality, resilience.

Juvenile studies investigate the psychological, social, and cultural dimensions of childhood and adolescence. It probes the influence of literature, language, and societal factors on the development of young individuals and their identities. With the evolving global context, comprehending juvenile experiences is essential for tackling issues related to mental health, education, and social growth. Social Learning Theory, formulated by Albert Bandura, underscores that individuals acquire knowledge through observation, imitation, and modelling. It accentuates the significance of cognitive processes, social interactions, and environmental factors in influencing behaviour. In contrast to behaviourist approaches, it recognizes the influence of internal cognitive processes on learning. This theory is vital

for comprehending human development, education, and socialization.

Deborah Ellis's *The Breadwinner* offers a compelling perspective for investigating these concepts. Situated in the grim context of Taliban-controlled Afghanistan, the narrative illustrates the life of Parvana, an eleven-year-old girl compelled to navigate severe oppression, violence, and grief. Parvana's journey exemplifies the resilience of youth and the manner in which modelled behaviors, environmental pressures, and cultural norms converge to influence a child's identity. As an eleven-year-old girl, she was forced to disguise herself as a boy to support her family after her father's imprisonment. Through interactions with influential figures such as her father, her mother, and Mrs. Weera, along with her exposure to both

oppressive and empowering sociocultural influences, Parvana illustrates the vital relationship between juvenile development and the lessons assimilated through observation.

By employing Social Learning Theory within the framework of *The Breadwinner*, it becomes apparent that how young individuals adjust to challenging situations, find strength from observed resilience, and cultivate moral agency. The novel not only underscores the adversities faced by children in repressive settings but also uncovers the transformative potential of nurturing relationships and symbolic learning, providing profound insights into how children like Parvana discover their voice and agency in the face of hardship. The protagonist says,

“Father’s books! At the bottom of the cupboard was a secret compartment her father had built to hide the few books that had not been destroyed in one of the bombings. Some were English books about history and literature. They were kept hidden because the Taliban burned books they didn’t like.” (Eliis, ch.2, p.24)

In Juvenile studies, the environment serves as a fundamental factor in influencing a child’s psychological and emotional growth. These lines illustrate Parvana’s experiences within a repressive, fear-driven society, where the annihilation of books represents the obliteration of knowledge and cultural identity. These lines generate a context of deprivation both in material and intellectual forms compelling her to regard books and education as precious. The deeds of Parvana’s father to covertly safeguard books cultivate an environment in which she learns to value knowledge and education. This significantly shapes her identity, embedding in her the belief that learning serves as both a means of resistance and a route to empowerment. The process of concealing and preserving books in the face of destruction imparts to Parvana the significance of upholding values, even under oppressive conditions, thereby enhancing her emotional resilience and moral development. Her father preserving of literature exemplifies Bandura’s notion of

observational learning, in which children emulate the behaviors and principles exhibited by trusted adults. This seemingly minor act of rebellion teaches Parvana the significance of remaining steadfast in her convictions. The hidden books represent both intellectual and emotional fortitude, motivating Parvana to persist despite the Taliban’s attempts to dominate and repress. By preserving and maintaining literary works, Parvana and her father participate in a form of cultural defiance, reinforcing the perspective that knowledge and creativity serve as instruments of empowerment, even under oppressive governance. The books reflect a connection to a world beyond the Taliban’s reach a world of ideas, history, and imagination. This connection sustains Parvana’s spirit and reminds her potential for a more liberated existence.

“Most people in Afghanistan could not read or write. Parvana was one of the lucky ones. Both of her parents had been to university, and they believed in education for everyone, even girls.” (Ellis, Ch.1, p.7)

Parvana’s parents serve as educated role models, demonstrating Albert Bandura’s concept of observational learning, wherein children assimilate values and behaviors through modelling. Their commitment to education, even in the midst of the Taliban’s oppressive regime, significantly shapes Parvana’s perspective on learning and resilience. Research on juvenile development highlights the vital importance of supportive environments in forming identity; despite systemic oppression, the values instilled by her parents nurture her intellectual and moral growth. The Taliban’s prohibition of education, particularly for girls, starkly contrasts with this, amplifying the importance of her parents’ resistance and its impacts on Parvana. The conclusion of the novel, characterized by both uncertainty and hope, highlights how the values of education and resistance continue to shape Parvana, illustrating the enduring effect of her upbringing in the face of oppressive rule. Moreover, Parvana says,

“Parvana leapt to her feet. “Stop! Stop it! We’ll go now! We’ll go!” She grabbed the arm of one of her mother’s attackers. He shook her off as if she

were a fly.”pg-32, ch-3, “The worst part of her dream was seeing Mother beaten. It was as if Parvana was watching it happen from far, far away, and couldn't get to her to help her up.” (Ellis, Ch.4, p.35)

When Parvana springs to her feet and attempts to disrupt her mother's assault, she is reflecting the innate human inclination to safeguard those dear to her. Her effort to seize the assailant's arm indicates that, despite the brutality, she is beginning to address injustice in a straightforward, though somewhat inexperienced, way. This can be interpreted as a learned behavior or response shaped by the adversity and oppression she has observed in her surroundings. The aggressive surroundings to which Parvana is subjected fundamentally influence her cognitive growth and emotional well-being. The initial occurrence underscores her instinctual effort to intervene, while the subsequent quotation explores her internal suffering, characterized by her separation from her mother and her sense of helplessness. This reflects the ways in which children in conflict areas or repressive environments formulate survival strategies, which may include a sense of internalized helplessness or constant vigilance.

The inequality illustrated in these lines is grounded in the institutional violence perpetrated against women in Parvana's society. Women, such as her mother, are perceived as subjects of domination and aggression. This situation embodies a societal injustice that significantly influences Parvana's character evolution, as she becomes aware of the brutal truths surrounding the gender-based oppression she is compelled to confront. In *The Breadwinner*, Parvana's distressing experiences are closely aligned with Bandura's social learning theory, which encompasses attention, retention, reproduction, and motivation. Observing the assault on her mother captures Parvana's attention, exposing her to the violence and injustice prevalent in her surroundings. This harrowing incident becomes embedded in her memory, as reflected in her recurring nightmares, emphasizing the retention of despondency and fear. Although she is physically incapable of effectively intervening, her unsuccessful

attempt to thwart the assailants signifies her intention to emulate protective behavior. This ordeal, together with her affection for her family, inspires her to seek alternative methods of resisting oppression, thereby fostering her resilience and ingenuity. These incidents highlight systemic injustices such as gender-based violence, the dehumanization of women and children, and the pervasive normalization of trauma in conflict environments.

“They were going to turn her into a boy.” As a boy, you'll be able to move in and out of the market, buy what we need, and no one will stop you,” Mother said. “It's a perfect solution,” Mrs Weera said. “You'll be our cousin from Jalalabad,” Nooria said, “come to stay with us while our father is away.” (Ellis, Ch.6, p.46)

The novel *The Breadwinner* provides a comprehensive depiction of the status of women under the Taliban regime. After Parvana's family faces food shortages due to her father's imprisonment, Nooria informs the young Parvana that she is the sole member capable of purchasing additional food for the family and all the members of the family haven't had food for days. As there is no option for her with a lot of distress she accepted, they plan to maintain it as a secret to safeguard their lives from the Talibans. During her visit to the market, Parvana is confronted by a Taliban soldier for not wearing a burqa. This illustrates the prohibitions against women and girls leaving their homes without a male escort and the mandatory use of the burqa. Additionally, the Taliban's systematic destruction of schools, colleges, and universities significantly contributed to the decline of the education system in Afghanistan. As a result, the Afghan population experienced heightened illiteracy during Taliban rule, as severe educational restrictions led to the closure of schools and forty six universities, depriving countless children and young adults of educational opportunities and impairing their literacy skills.

Parvana's transformation into a male figure in *The Breadwinner* underscores the fluid nature of identity and the adaptability necessary for survival in

repressive conditions, offering an essential perspective in Juvenile studies. Her readiness to accept this role demonstrates the resilience and practicality of young individuals confronting systematic gender-based disparities, alongside the psychological strain associated with concealing one's authentic self. This moment accentuates that survival in such contexts necessitates the assimilation of societal hierarchies, with Parvana discovering that autonomy and security are intricately linked to male privilege, an awareness that significantly influences her sense of agency and identity.

Being compelled to adopt an alternate identity during childhood may result in enduring psychological difficulties, encompassing uncertainty regarding self-concept and internalized subjugation. For Parvana, this experience signifies both empowerment and the weight of embodying a persona that conflicts with her authentic self.

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EXPLORING SOCIAL COGNITIVE PERSONALITY IN ONE PART WOMAN BY PERUMAL MURUGAN

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Abstract

This paper examines how societal expectations and personal desires influence characters' behaviour and mental states in Perumal Murugan's One Part Woman, using the lens of Cognitive Psychology. It explores how self-perception, belief systems, thoughts, attitudes, and attributions shape behavior and identity. According to Albert Bandura's Social Cognitive Theory of Personality and George Kelly Personal's Construct Theory, this novel illustrates the complexities of anxiety related to cultural practices, resilience, societal oppression, identity, patriarchy, alienation, traditions, and freedom. Research indicates that societal expectations significantly influence an individual's daily life. In fact, as humans, we have to cope with societal expectations all the time. We receive instruction regarding what is considered appropriate across diverse domains, such as our attire, communication styles, behavioural mannerisms, and vocational decisions. This can result in experiences of anxiety, stress, and depression as individuals strive to meet standards that may not correspond with their authentic aspirations or principles. This point is vividly analyzed by the author in his work One Part Woman.

Keywords: social cognitive, personality, patriarchy, societal expectations, identity, resilience.

Cognitive science is an interdisciplinary field that studies the mind and intelligence, integrating insights from philosophy, psychology, artificial intelligence, neuroscience, linguistics, and anthropology. Cognitive psychology investigates the mechanisms by which the mind processes information, thereby enriching our comprehension of how readers interpret written works. It examines key elements such as attention, memory, and perception, which are essential for literary analysis. Theories within cognitive psychology elucidate the ways in which we extract meaning, build narratives, and connect emotionally with literary texts. Furthermore, literary techniques such as metaphor, symbolism, and narrative structure can be scrutinized through the lens of cognitive processes. This interdisciplinary perspective significantly improves our understanding of both the reading experience and the creation of meaning in literature. Researchers in this field employ psychological principles to gain insights into how we interpret experiences and make choices.

Cognitive psychologists endeavour to develop cognitive models that represent the information processing occurring within individuals' minds, encompassing perception, attention, language, memory, thinking, and consciousness.

The emergence of modern psychology was significantly shaped by cognitive theories of personality during the 1960s, particularly through the contributions of Canadian-American Psychologist Albert Bandura, who proposed the Social Learning Theory. By the 1980s, this framework had transformed into what is now recognized as the Social Cognitive Theory. Subsequent theories derived from Bandura's research have since developed, leading to a diverse array of cognitive approaches aimed at elucidating the complexities of personality. Social Cognitive Theory asserts that individuals are not merely influenced by their environment; they are proactive participants within it. Bandura is well-known for his contributions to Social Learning theory, also known as Observational

Learning theory, which is learning through observing others. Social Learning Theory highlights that behavior, personal factors, and environmental factors are all equally important, interconnected influences on one another. Reciprocal determinism a core concept of Social Learning Theory, which posits that our behavior, individual characteristics, and environmental elements mutually affect one another. Based on this idea, Bandura has identified several concepts critical for learning.

Perumal Murugan is an author and educator in Tamil literature affiliated with Government Arts and Science College in the Namakkal district. Murugan firmly opposes caste hierarchies and the origins of casteism. As a modern Tamil writer, he maintains that societal divisions and caste-based disparities persist among individuals. For example, current religious conflicts demonstrate that individuals become increasingly obsessed with their caste and religious beliefs. Murugan raises awareness about caste through his literary works. He is the writer of eleven novels, five anthologies of short stories, poetry, and a memoir, in addition to ten works of nonfiction. He writes primarily in Tamil, and some of his works have been translated into English. His 'One Part Woman' and 'The Story of a Goat' were longlisted for the 'National Book Awards for Translated Literature 2018 and 2020,' respectively. His 'Seasons of the Palm' was shortlisted for the Kiriyama Prize. The International Booker-longlisted author for 'Pyre'.

The novel *One Part Woman* was initially written in Tamil, titled *Madhorubagan*, and subsequently translated into English by Aniruddhan Vasudevan, who received the Sahitya Akademi Translation Prize in 2016 for his work on this text. The novel *One Part Woman* narrative unfolds in a rural village in Tamil Nadu, depicting the poignant story of Kali and Ponna, a married couple grappling with infertility after a decade of marriage. Ponna, a devoted wife, adheres to societal expectations without question, while Kali exhibits profound affection for her. Despite his love, Ponna faces exclusion and ridicule from the community due to her inability to bear

children, and Kali experiences societal pressure to take a second wife. In their quest for a solution, they exhaust all possibilities, visiting both prominent and lesser-known temples to offer their prayers.

According to Bandura "The Social Cognitive Theory emphasizes that observational learning is not a simple imitative process; human beings are the agents or managers of their own behaviors" (Bandura, 2001). The novel can be analyzed through Bandura's theory, particularly in relation to Ponna's experiences. In the narrative, a particular event occurs in which Kali's uncle's son suffers an accident while under Ponna's supervision, despite her diligent care. In response, she reprimands Ponna, asserting, "She would know only if she had a child of her own! She has taken such good care that my boy's head is broken. Would any mother allow that to happen?" (p-61). In her expression of resilience regarding her childlessness, she vehemently questioned, "well, if you know the blessing of having a child, why don't you keep him to yourself? Why send him here?" (p-62).

In our existence, a significant portion of our lives is dedicated to fulfilling societal expectations. The societal view of childlessness as a personal shortcoming, especially for women, is evident in this novel through gossip, social exclusion, and cultural practices that perpetuate these beliefs. In the novel *One Part Woman*, the community upholds a tradition that regards those who bear children as particularly fortunate. The main characters, Kali and Ponna, encounter numerous societal pressures that threaten to alter their identities. For instance, during a puberty ceremony, Kali and Ponna were ridiculed with remarks such as "you stay away" when it comes to participating in rituals. The prevailing belief is that if childless women partake in these rituals, it would bring about misfortune. This situation results in both characters being marginalized from participating in various social events, including cremation.

Ponna, conversely, absorbs the community's strong focus on motherhood, resulting in profound feelings of guilt and despair. According to George Kelley's Social Construct theory, individuals are

explored based on their unique experiences and perspectives of reality, aligning with the phenomenological approach. Ponna's internalized perceptions of motherhood align with Kelly's Personal Construct Theory, which argues that individuals develop mental frameworks based on personal experiences and societal influences. This is evident when her mother-in-law asserted, 'Ponna, this is tradition that has been going on for ages. Don't worry about anything. Just think of God.' (p-136) This could be evidence in the novel when Ponna agrees to attend the eighteenth-day chariot festival. A personality of courage emerges from the societal influence. Her choice to engage in the temple festival illustrates a nuanced relationship between autonomy and oppression: although it may be interpreted as a courageous expression of her desires, it simultaneously serves as a reaction to the unyielding demands imposed by her surroundings. She revels in the night, seemingly liberated from the societal torment imposed upon her. Her decision to engage with an anonymous man during the festival symbolizes both her struggle for autonomy and the societal constraints imposed on her.

According to George Kelly, the concept he termed constructive alternativism. This framework posits that each individual possesses a distinct construction, or interpretation, of reality. Consequently, this process allows individuals to avoid errors and enhances their ability to execute tasks more effectively when they observe others achieving success in those tasks. This is evident when Kali speaks to his Uncle Nallayyan's words, as he asserts, "he needn't care what the village said, that he didn't need a child' (p-105).

In interpersonal relationships, trust plays a crucial role. The relationship loses its significance when the foundational expectations are compromised. Albert Bandura's concept of Reciprocal determinism posits that an individual's beliefs, thoughts, and attitudes significantly shape their personality. This principle is illustrated during the eighteenth day of the chariot festival, where the customary rules are relaxed, permitting any woman

to approach any man. Kali's engagement with Ponna regarding the tradition associated with barrenness leads him to anticipate a different reply. Contrary to his expectations, Ponna in desperation and guilt, asserts, 'if you want me to go for the sake of this wretched child, I will.' The outcome of this situation leads to a transformation in Kali's personality as he starts to question Ponna's fidelity. Consequently, he exerts control over her, restricting her from visiting her parents' home. And he was barely speaking to her. This made her suffer in alienation and a sense of guilt.

The concept of cognitive dissonance was developed by Leon Festinger in 1957. This theory posits that discrepancies among cognitions such as knowledge, beliefs, or opinions regarding the environment, oneself, or one's actions lead to a state of psychological discomfort. Kali experiences cognitive dissonance when confronted with Ponna's decision, as it conflicts with his internalized beliefs about loyalty and masculinity. His struggle to reconcile this contradiction results in alienation and emotional turmoil. This rupture serves as a larger societal shortcomings in recognizing and embracing personal aspirations and deviations from conventional roles. This becomes apparent when he realizes that Ponna attends the chariot festival without his awareness. His lips murmured, 'she has cheated on you, she has cheated you.' ... 'you whore, have you really gone? Have you gone despite my saying no?'(p- 239). This oppressive emotion arises when he contemplates the potential reactions of the villagers upon discovering the situation. In this moment, he reflects on the societal norms and expectations regarding perceptions of impotence.

Perumal Murugan's *One Part Woman* provides significant insights into the cognitive and emotional aspects of human experience. Applying cognitive psychology to the novel provides deeper insights into how characters navigate and respond to societal expectations. The dynamic relationship between perception, emotion, and decision-making in the narratives of Kali and Ponna enhances our understanding of the text while emphasizing the

importance of cognitive psychology in literary analysis. By integrating cognitive psychology and literary analysis, this study highlights the psychological depth of Murugan's novel and its critique of societal norms.

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FROM THE PAGES TO THE POST: CULINARY LITERATURE IN THE DIGITAL AGE

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Abstract

*The history of culinary literature has been told, culture preserved, and individuality expressed. But with the advent of digital technology, food narratives have become algorithm-regulated social media content instead of deeply personal, sensory-driven memoirs. This paper discusses the revolution in food narratology from oral/printed epic memoir to artificially intelligent recipe generation to a social networking-facilitated story narrative based on two important theories- the Postmodern Theory of Narrative and Digital Media. Concentrating specifically on M.F.K. Fisher's *The Gastronomical Me* and Karma Brown's *Recipe for a Perfect Wife*, the paper investigates what impact digitality has brought onto the pages of food literature. It embodies the traditional food writing that's reflective, of personal experience, and cultural memory, while the novel by Brown, with the dual timeline of the story, reflects the paradigm from historical culinary texts to digitally reconstructed narratives. This paper explores how algorithmic curation, participatory culture, and remediation, as described by Manovich, Jenkins, Bolter & Grusin, affect food storytelling while exploring fragmentation, hyperreality, and intertextuality in the contemporary culinary narrative, as proposed by Lyotard, Hutcheon, and Baudrillard. This research also questions whether digital food narratives make stories more accessible and inclusive or compromise literary depth and authenticity by putting engagement metrics above personal storytelling. Against this backdrop of an increasingly changing medium, this paper examines whether food writing has ceased to be a private act of storytelling or remains a hyperreal simulation of yesteryears.*

Keywords: *culinary literature, digital storytelling, postmodern narrative theory, social media and ai, algorithmic curation & hyperreality.*

Introduction

Culinary literature simply means the literary manifestation of food culture, which contains historical narratives, personal stories, cultural customs, even philosophical thoughts regarding food and eating. By writing how food was prepared, consumed, and symbolically represented through generations, it significantly adds to the process of cultural memory (Fischler, 1988). People and societies have used food narratives to tell who they are, relating to cultural customs while also considering their own feelings, memories, and experiences (Tucker, 2000).

Culinary literature has evolved over time, reflecting broader changes in communication, technology, and consumption in society. This is from highly sensory, intimate food memoir writing to the

latest spread of social media content with a food theme. Developments such as the expansion of social media networks, recipes that are generated using artificial intelligence, and the rise of digital storytelling have reshaped food writing's function within the past years, which further pushes its functions beyond conventional print media to reach digital spaces. These changes come from more general developments in communication theory, especially in the fields of digital media theory and postmodern narrative theory. According to postmodern narrative theory, the fragmentation, intertextuality, and non-linearity of contemporary storytelling (Lyotard, 1984) have turned conventional literary genres upside down, including culinary memoirs. In comparison, digital media theory explores how digital technologies, such as

social media and artificial intelligence algorithms, shape narrative structures and cultural consumption (Manovich, 2001; Jenkins, 2006).

Food narratives are being shaped today by audience involvement rather than authorial purpose, opening up new ways of experiencing and understanding food culture. This is because digital media promotes user interaction and algorithmic curation. The main aim of this paper is: How has the shift from conventional food memoirs to narratives powered by social media and AI changed how we engage, perceive, and understand food literature? This question will investigate how culinary storytelling is changing and whether food tales are becoming more hyperreal because of digital platforms and AI-generated material or if they still have the ability to maintain cultural and personal identity.

Theoretical Framework

Using two complimentary theoretical frameworks, postmodern narrative theory and digital media theory, this study analyzes how culinary writing is evolving, particularly with regard to a transition from conventional food memoirs toward digital and AI-driven narratives.

Traditional food writing commonly uses linear plot structures with definable beginnings, middles, and ends and thus creates a linear sense of experience and identity, as Lyotard (1984) proposed. Postmodern text, on the other hand, stresses meaning created out of fragmented or disjointed sources, in the case of digital food writings. For example, Instagram and TikTok are highly representative of short, disjointed food stories celebrating disorder and redefining traditional stories (Hutcheon, 1989). Intertextuality and metafiction also create historical and contemporary interlacing within culinary writing. For example, Karma Brown's *Recipe for a Perfect Wife* used a dual timeline that creates an interlocking dialogue between the past food culture and present food culture that brings up the issue of authenticity and reality, according to Hutcheon (1989). Additionally, in digital food content,

Baudrillard's (1981) idea of hyperreality is realized with AI-generated recipes and social media that depict food culture as an idealized and curated presentation that creates a "hyperreal" experience, not just above real but also more authentic than rawness. This has been the change from an authentic culinary experience to a hyperreal simulation of food culture through digitalization.

Algorithmic curation on social media, such as Instagram and TikTok, has dramatically altered the way food stories are consumed, promoting a culture of participation in which content is created to fulfill specific tastes or preferences of particular audiences (Jenkins, 2006). This algorithmic curation individualizes the digital experience for users, creating a narrative of food wherein individualized stories are shaped by viral trends, rather than intimate, introspective storytelling common in traditional food memoirs, as observed by Manovich (2001). Moreover, Bolter and Grusin (2000) introduce the term "remediation," which refers to how digital media re-fashions and reconfigures older forms of media, such as cookbooks and memoirs, into bite-sized, easily consumable content that is suitable for digital platforms. This transformation, particularly in social media, shifts food narratives from linear, print-based formats to interactive, multimedia experiences that encourage faster consumption and a more dialogic engagement with food stories. This reframing enables culinary narratives to be consumed in diverse formats, from elaborate recipe posts to short-form videos, fundamentally changing the nature of food writing.

The Evolution of Culinary Narratives: From Print to Digital

Culinary memoirs, as before, are deeply personal and reflective writings that intertwine sensory feeling, personal memory, and cultural identity. The print culture of food writing allowed authors to chronicle their relationship with food, often merging cultural history with autobiography. For example, a quintessential product of this type is M.F.K. Fisher's *The Gastronomical Me* (1943), which gives readers a

close look at the writer's culinary life, reflecting on both her individual identity and the more general cultural food background. As Fisher (1943, p. 4) wrote, "In every meal there is a story," such food narratives in this regard were founded not on the aesthetic or the social, but actually on the psychological and sensory reasons for eating, by giving the food to the minds of the readers emotionally and personally.

The conventions of print culture, where stories were organized in coherent, linear patterns, influenced these classic culinary memoirs. Culinary stories were largely transmitted through the printed word, establishing a strong connection between the writer and the reader based on this shared appreciation for the cultural value of food. Because print food narratives circulated more slowly, they could be reread later for a more elaborate understanding and permitted more intimate and personal expressions.

The advent of digital technologies has changed food writing, from intimate, long-form print culture to short, visually-driven content that caters to fast consumption (Jenkins, 2006). Platforms like Instagram and TikTok foster participatory culture, where users interact with food narratives through images and short videos, prioritizing immediacy over depth. In parallel, AI-generated content, through algorithms on platforms like YouTube cooking channels, shifts culinary storytelling toward entertainment rather than cultural reflection. Bolter and Grusin (2000) highlight how digital media remediates traditional formats, producing hyperrealized, idealized versions of food, focusing on visual appeal rather than authentic experiences.

Food blogging, YouTube channels devoted to cooking, and the so-called influencer on Instagram form a trend highly important in this transformation, for these creators compose stories very easily accessible and frequently around engagement, trendiness, or aesthetics. Because of emphasis placed on being largely culture-wide appeal and possible virality than in personal experience, this latest literary genre on cooking tends increasingly to

become governed by people who participate, including through crowdsourcing algorithmic proposals.

The Gastronomical Me – Culinary Memoirs as Personal and Cultural Identity

Best expressions of traditional, very personal food writing can be seen in M.F.K. Fisher's *The Gastronomical Me* from 1943, blending sensory details with observations on cultural memory. Fisher claimed, "In every meal there is a story" (Fisher, 1943, p. 4). For Fisher, food serves as a medium for both cultural and personal expression. While the story of Fisher is authentic, in terms of its physical and emotional elements, internet culinary material is often characterized by the absence of direct human experience. Sites like Instagram and TikTok offer hyperreal culinary experiences, with an emphasis on visual appeal and interaction over nuance and interpersonal relationships. By repurposing culinary narratives through brief, broken segments, these platforms practice intertextuality and turn the personal act of storytelling into a performance for an audience (Hutcheon, 1989).

Recipe for a Perfect Wife – Hybrid Storytelling in the Digital Age

The 2019 film Karma Brown's *Recipe for a Perfect Wife*, which represents the shift from traditional food memoirs to AI-driven content, weaves together digitally recreated narratives with archive culinary writings. This trend is underscored by the novel's parallel chronology, demonstrating how modern food culture reinterprets historical culinary customs. Because they challenge traditional gender and feminine stereotypes in food literature, food blogs and AI-based recipes are pertinent elements of metafictional storytelling (Hutcheon, 1989). Culinary content is algorithmically curated, as Jenkins (2006) finds, allowing virality at the expense of authenticity.

Social Media, AI's Rise, and Future Narratives of Food

AI-powered food content, like chatbots and recipe generators, challenges the established themes of

authorship and creativity in traditional culinary narrative. Algorithmic curation changes food narratives by decentering authenticity sometimes at the expense of efficiency, as argued by Bolter and Grusin (2000). Sites such as YouTube, Instagram, and TikTok that determine taste and curate trends define culinary culture, according to Jenkins (2006). But with the commercialization and performativity of digital food tales, its literary merit, however, suffers to be turned from contemplative cultural storytelling into mass-consumed material.

Conclusion

Food writing has evolved over time—from private, print-based memoirs to AI-generated material at social media sites such as Instagram and TikTok, the manner in which digital food narratives are affected by algorithms that always yield exaggerated images rather than human tastes, the traditional forms of food tales, according to Fisher (1943) reflect sensory recall and authenticity, as read in Jenkins, 2006. Conflicts between authenticity and hyperreality and human authorship against artificiality therefore emerge in culinary writing from tradition towards innovation. The study has looked at these developments, considering how algorithmic curation is changing the way people tell and consume food stories and if this alteration undermines the literary and cultural significance of food writing. A crucial concern that arises as food storytelling develops further with digital technology is whether it maintains its original literary and cultural significance or if it is gradually turning into a replica of earlier narratives (Baudrillard, 1981). Future

research might look at how new technology, like augmented reality, impacts food narrative or how food influencers influence how the common population views the authenticity of culinary writing. A closer look at these changes will provide information on how food literature is still adjusting to digital innovation.

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OVERSTEPPING THE FEMINISTIC SOCIETAL NORMS IN LOUISA MAY ALCOTT'S *LITTLE WOMEN*

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Abstract

This paper analyses how gender and feministic roles are portrayed in Louisa May Alcott's Little Women. In the novel, Alcott presents her life and tomboyish attitude via the character of Jo, the protagonist, the family's second oldest daughter. Jo confronts society's constraints on women and pursues women's emancipation throughout the story, owing to her powerful and assertive attitude. Jo attempts to challenge the established rules imposed by society that damage women. The work bears numerous similarities to an author's life. Alcott also encountered discrimination in real life. In the early nineteenth century, men saw women as inferior to them, and women were born to obey males. In such circumstance it was difficult for women to become writers, and their works were often condemned. Alcott imparted it to society via her works and served as a role model. That century witnessed the unequal treatment that women endured all around the world. Alcott's Little Women was one such remedy for the sickness of prejudice against women. Thus, Alcott works hard to remodel society's existing gender norms by allowing women to break free from those unseen barriers.

Keywords: gender, society, feminine, discrimination, life, attitude

Overstepping the Feministic Societal Norms in Louisa May Alcott's *Little Women*

Louisa May Alcott is an early nineteenth century American Writer. Her novels explore the theme based on women and their boundaries within the society. As an abolitionist and feminist Louisa's main motive is to emancipate women from the discriminations which the society has given to women in the name of a good moral conduct. Her novels visualize the gender discriminations and inequalities faced by early 19th century American women. It also reveals the struggle and oppression which women have faced in the world. Her choice to remain as a free spinster and her life made of her a true feminist. As working hard to attain a long-desired contentment and luxury for her and her family, she proves to be capital for the emergence of true American women fiction. She is commemorated for her microscopic portrayal of the domestic life of a budding young country, for her detailed analyses of

juvenile psychology and more importantly for her ingenuity to allure the new young readers. With her creative writing she proves herself as an ideal novelist, acquiring her canonical stature in literary history.

Alcott fights most of the same battles connecting to gender bias and social expectations and neither is afraid to stand up for social transformations by inculcating social issues in her writings all while providing her readers with notions as to how society should and could be transformed for the convalescing. *Little Women* portrays the life of women in the domestic environment and the negative role played by society in a women's life through the female characters. The March sisters namely, Meg, Jo, Beth, and Amy in the novel represent Women and their sufferings of different age groups. With reference to Susan Cheever's work *Louisa May Alcott: A Personal Biography*, it has been mentioned

that the March sisters are the replica of Alcott and her real sisters. Susan Cheever work says:

Louisa represented herself as Jo, the second daughter of the March family who was boyish and outspoken. Anna, the oldest in the Alcott family is portrayed as Meg. Lizzie is the quiet and perfect Beth, while the youngest of the Alcott sisterhood May, is the dandy Amy. With a little amount of exaggeration and cleaning up of the rough edges, Alcott had finally settled the cast of the characters for her novel.(480)

Little Women is a fictionalized biography of the Alcotts. Even though she said only Jo's mistakes are reflected after her, and none of her good qualities, it is evident that Jo is Alcott. Women share the same struggle to fit into the roles that are imposed on them. While Jo finally found a way to match those roles, Alcott continues to confront them. For Alcott, it means that she could make life simpler for her family, specifically her mother. Her father is a misstep at providing for his family. Women are confined to certain occupations and Alcott explores a great many of them. . This chapter explores the different ways that Alcott works to afford her family monetarily. She is a seamstress, a teacher, an actress, a nurse, a governess, and eventually a writer.

Little Women is unquestionably a domestic novel, as almost all of the action occurs in and around the March family. The conservative patriarchal legacy engenders domesticity and relegates the March girls - Meg, Jo, Beth, Amy, and Marmee - to the domestic relationships, paradoxically, the little women control their world and the novel mutually entrusting the male characters to the margins unless and until they can adapt to the women's world. Alcott lives this paradox. The matriarchy of the March and Alcott families do not change the patriarchy of nineteenth-century American culture and the women.

Alcott begins *Little Women*, with an obstinate and temperamental Jo who never intends to grow up, and who defy the proper behaviour for young women her age. At one point, her sister Meg is blaming her for behaving so boyish and chides that she has to

grow up. Jo refuses to quit her mischievous habits like slang and whistling just because she is of a certain age. While Jo finally does grow out of these mischievous habits, her obstinacy and a few her boyish traits remain. This is emulative of Alcott's life. By her own acceptance says she never fit in as girl due to her boyish nature. This too continues with Jo when she states, "I'm the man of the family now papa is away, and I shall provide the slippers, for he told me to take special care of mother while he is gone" (75). Jo dreams that she is charge and considers herself as man of the family because she has no brothers to take the role while her father is in military.

Also, Marmee, for entire novel is running the household by herself, and taking her husband's role while he is aside. At the opening of the novel, Mr. March writes to his family to behave themselves well and to do their work conscientiously, challenge their enemies gallantly, and conquer themselves so elegantly, "that when I come back to them I may be fonder and prouder than ever of my little women" (17). Mr. March prefers his children to overcome their mistakes, and become an exemplary young lady. Jo vows that she will attempt and be what he loves to hail her, 'a little woman,' and not be coarse and untamed; but do her responsibility here instead of wanting to be somewhere else, says Jo, believing that keeping her temper at home is a much tougher task. It is also a tough task for Alcott to keep control of her temperament like Jo.

Alcott grows up in a restrictive home. Her father Bronson supports the New England Woman's Suffrage Movement along with other social reform movements. With a tainted reputation, he continues his educational experiments with his own daughters. Sarcastically, Alcott becomes the one primarily accountable for affording for the Alcott family and ultimately rescues them from financial encumbrances. Alcott strongly points out the rights denied by the society through the novel. By analysing the characters in *Little Women*, the character Josephine March is the one who was resistant to traditional gender roles that was assigned

to women by the society. Alcott constructed a character Jo as a tom boy and short tempered girl. Jo's family members criticize her looks and attitude. Jo differs from an ordinary girl but by her thoughts also. Alcott gave an illustration to Jo as a young male horse, her looks and mannerism fit for a boy because of her rebellious and independent nature. And the society blames her that she is unfit for being a girl. This is the condition that if a girl tries to break those boundaries is considered as unfit. It reveals that women are forced to follow the norms framed by the patriarchal society. Jo says, "I hate my name, too- so sentimental! I wish everyone would say Jo, instead of Josephine" (33). She wants to go and fight in the military like her father. She questioned that why girls are not allowed to enrol their jobs in military like boys. Girls and women too have patriotic feelings. Also, they have strength and courage to fight in the war like men.

Another character Margaret called as Meg, eldest sister in the March family. Her life reflects all the married women in the society and it shows how marriage affects her personal growth and wellbeing. Being the eldest sister in the family Meg was so gentle, humble, and polite with her family members and leads her life in a very simple manner in order to be a good example for her sisters. Meg longs for luxury but she hides her wishes and finds fulfilment in marriage life and in motherhood to secure good name in the society. Also Beth the third March sister find difficulties in doing household works. She describes that cleaning and washing caused her hands rigidity and worst work in the world. Though Beth loves to play piano but she ought to do household works.

'It's naughty to fret; but

I do think washing dishes and keeping things tidy is the worst work in the world.

It makes me cross; and my hands get so stiff'

I can't practice well at all,' and

Beth looked at her rough hands with a sigh that anyone could hear that time.(2)

Also Amy the youngest of all the March daughters was taught to obey the regulation framed by the society within the family. Aunt March, the sister of Mr. March has no child. The old lady desires to adopt one of the March sisters. She rejected Jo for her attitude and takes Amy to Europe. This visualizes the discriminations which Jo faced by her own paternal aunt. Amy too feels difficult to live with Aunt March because she gave her too many household works. Amy feels so hard to do such great household works. This incident visibly points out the inequalities faced by Women.

The society expects that the foremost duty of a woman is to obey men. Women are to perform their duties with sincerity. There is no restrictions are placed on men. Women lacks freedom but men enjoy complete freedom. Only responsibility of men is to earn for their family. The society taught that household duties are only meant for women and men does not take part in it; even they did not help women in their home. But the society expects that a girl should be obedient, polite, disciplined and should be sub-ordinate to men in her family and in the society where she lives. Here Alcott points out the struggles which women are facing. In contrast with the above lines, the March daughters earn for their family while their father and only men in the family is far away from them. Jo earns by her writings and supports the family, it has been mentioned in Katherine Gerould Fullerton's work: "Owing to her possession of a skill associated with manly genius, she is becoming a major contributor to the family income - i.e., she is already a kind of father for the March family" (9).

Alcott addresses the female subjugation by male dominant society was the first thing to change in society. The gender stereotypes are created by the society, so it has the power to change the norms that would affect women's life. A woman lacks not only freedom and equality, but also moral support from their partners. Men should act as a moral support for women. Instead they became a barrier that restricts women from being grown. According to Alcott's point of view a woman should be independent, bold

and courageous. She expects from the society that it should allow women to do hard jobs like men and appreciate women for her dedication. Alcott enforces gender equality and its necessity for making women empowered. Men should acknowledge the fact that woman is not a subordinate being. The society should understand the feelings of a woman and helps her to lead the life with morality but it should not curtail their freedom in the name of morality.

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COGNITIVE DEVELOPMENT IS THE REASON FOR JUVENILE DELINQUENCY THROUGH THE NOVEL *ONE OF US IS LYING* BY KAREN MCMANUS

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Abstract

Cognitive developmental study is the branch of Psychology which deals with the human brain and the behaviour of a person from birth to the old age. Cognitive development is a long process it is the development of a person's ability to think, to reasoning, and to understand our surroundings, environment and the people around us. It encompasses the growth of fundamental operations like insight and language, in addition cognitive functions like ratiocination and drafting especially in children. Cognitive development is swayed by twain hereditary and educational element. There are several stages in child growth from infant to adolescents. This cognitive development plays a major role in children's mental and physical growth. If a child has made a great achievement in the academics or in sports the child's cognitive development is the best reason for such an outcome. As well as if the child is involved in any minor crimes and known for its rude or dump behaviour it is also because of the influence of the cognitive development that leads to juvenile delinquency. This paper portrays about the issues related to juvenile delinquency that it is caused by cognitive development through the teenage students and characters presented in the novel *One of Us Is Lying* (2017) by Karen M. McManus an American author of young adult fiction.

Keywords: juvenile delinquency, ratiocination, drafting and growth.

This paper mainly focuses on the unique issues in cognitive development process like disabilities, trauma, mental health disorders, substance abuse etc...because during the teenage or adolescents' period human brain under goes many changes both mentally and physically. The changes will buttress adolescents' capacity to create and also accomplish to make a conclusion that will assist, flourish hardly ever. In this process risk taking is one of the important changes that it is called as provocation. Comparing to adulthood teen age people take more risks than adult's so it is also a part of the cognitive development.

During adolescence, the prefrontal cortex, accountable for administrative duty like judgement and self-control, is still evolving, which can give on to obsessive attention-seeking behaviours. It is called

as attention-seeking deficiency which is a psychological problem. Similarly in this novel *One of Us Is Lying* there is a seventeen year's old boy named as Simon Kelleher who has the symptoms of attention seeking deficiency. The reason for this circumstance is Simon was involved in the Bayview high school student's life by writing gossips about the students secret and their crimes in his application which was created by him to seek the people's attention and it is called as 'About That'.

Simon didn't care about the student's feelings or about their life because of his low self esteem and desire for social validation and anti-social behaviour his classmates started to avoid him in parties and social gathering. His name was black listed in the parties of his classmates this led him to fall into depression. Later he started to corner some students

who he thinks that they are acting against him and this leads to his own death which is suspected as a murder. This novel is mainly about five teenage students who are involved in some minor crimes and school offence.

The novel begins at the school in Mr. Avery's staff room that the five students are sent to the detention for breaking the school rules. They are Bronwyn Rojas, Nate Macauley, Copper Clay and Addy Prentiss. Bronwyn is a topper student who is called as 'brain' by the school students, Copper is known as 'jock' and Addy is known as 'home coming princess'. Except Nate all other students have a clean record, because Nate is known for drug dealing 'substance abuse'. All together Simon was already in the detention so now the other four students are sent to the detention because Mr. Avery found cell phones in their bags which is not allowed inside the classroom. But the students said that the cell phones were not theirs and it was planted by somebody and they suspect it to be Simon who might have done this. Moreover, Simon was teasing Nate that he is the one who planted the cell phones because he knows that Nate had decoy phones used for of drug dealing.

The primary goal of Juveniles justice is skill development, habitation, rehabilitation, addressing treatment needs, and successful reintegration of youth into the community. Habitation is an exercise that assist disabled people to enhance their expertise and work in day-to-day life. Rehabilitation is an act of bringing someone from unhealthy to healthy or normal life with the help of instruction and counselling after confinement, addiction or, ailing.

Giving health care amenity to satisfy a sufferer's requirement, medical needs, social needs, and emotional needs is called as Addressing treatment needs. Reintegration is a psychiatry process of returning the mind to an integrated state after it has been affected by psychosis. This process gives a second chance for the students who committed minor crimes to change their behaviour and attitude as well as to cure from their childhood trauma's. Because of

unfinished developmental stage of cognitive or brain development it is possible to make some mistakes which is only caused by cognitive development, so adults can't put the full blame on the children.

Cognitive development theory has been increasingly offered as an explanation for lawbreaking. The theory suggests that lawbreaking results from individuals not having sufficiently developed reasoning ability to resolve moral dilemmas, specifically those involving in illegal activities.

Substance abuse, school violence, and lawbreaking are not only the issues in adolescence but ignoring the moral of one's own is also a unique issue in teen's life. The two girl characters in the novel named as Bronwyn and Addy are the examples for the ignorance of moral conducts. Because Bronwyn is known for her academic studies who always came first in her exam got a social name as 'brain' but in the classroom while the teacher was distracted by a car crash sound from outside the school, she steals her cell phone back without the teacher's knowledge. After the death of Simon his application is retrieved by the police and they started to investigate the people whose names are in the unpublished content. Except Simon the other four student's names are there in the app with a gossip. It shows that Bronwyn had cheated on her chemistry test, Nate is selling drugs, Copper is taking steroids, and Addy was unfaithful towards her boyfriend.

Teens may have difficulties in spur management and may be more likely to make decisions based on emotions than on logic. Therefore, an adolescent's ratiocination and decision -making exercise may differ frequently. Likewise, when Addy started dating Jake both confirms their relationship as boyfriend and girlfriend but due to some emotional situation she cheated on her boyfriend with his friend TJ. Later when she realised her mistakes she decided to hide the fact and move on with Jake. But unfortunately, in the police investigation Addy's secret is revealed through Simon's application which was the unpublished content. Police started to

suspect her for this reason then she told the truth to Jake but not the reason for cheating because of that Jake broke up with her and started to avoid her.

In fact, adolescents can even match adult's abilities in assessing risk, but adolescents do not always make the healthiest decisions because factors other than risk assessment, such as their emotions or the social rewards, come into play. So, in order to become popular among the school students Addy dates Jake to get a social reward which is popularity.

During the adolescent growth back brain develop more, comparing to the front part which is a part of brain responsible for handle rewards from powerful link before the part manage spur control. This gap denotes that even if adolescents aware of the risks of their future, they still value the short-term rewards. At the age of adolescent, they know the risk of drinking but still they like to attend parties with friends, they have the knowledge of underage or binge drinking but they value the reward of social acceptance.

Cognitive development not only the responsibility of the children at the same time it is the responsibility of the parents too. Parenting is a thing that helps to develop the young brains because the children start to learn from their parents and if the parent's behaviour is irresponsible then the child's growth will be affected. The children's irresponsibility and their crimes may relate to their parents. From the reference to the novel the teens parent's roles are like a drug addict mother left the child with a bipolar disorder like the mother Nate become a drug dealer at the teen age and a drunkard father which make himself isolate from the other students.

Then Addy who had grown up with the divorced mother who is currently living with her new boyfriend. She always advises her to please Jake and be a dependent with men. But Addy didn't like such advise that it makes her inferior to others. Due to such environment Addy cheated on her boyfriend. Even though she tries to tell the truth to her boyfriend but she can't be able to do that because her

sister Ashton was cheated by her husband and they were divorced. Now Ashton is alone in her house Addy can't imagen such a situation in her life.

In Bronwyn's family her father was very strict in her academics and her younger sister Maeve had recover from Leukemia two years ago, because of that family's responsibility and her father's expectation has made her pressurised about the academics so, in order to get the first place in the exam she cheated in the test. Jake was influenced by Simon because he gives reason for him to take revenge on Addy. Jake hate has been cheated in a love relationship, the reason for this circumstance is that his father had cheated on his mother, when this matter is known by Simon, he used him for his own revenge.

So, during the adolescent period they need more support from the adult's and their parent's. The parents should try to understand them and should remember that the teen brain is not fully developed. Here it is concluded that cognitive development is the reason for juvenile delinquency.

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GLOBALIZATION, INDIAN FICTION IN ENGLISH AND REGIONAL LITERATURES

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Abstract

Although charged with being symptomatic of a deep-seated cultural crisis Indian Fiction in English (IFE) shared the zeal for social reform opposition to neo-colonial domination, commitment to the cause of common man and demonstrated ready receptivity to ideologies promoting internationalism and working class solidarity. It thus came to be increasingly accepted as an Indian literature in its own right, the language being only incidentally English. While one section of IFE writers has continued with the well established tradition beyond the 1990s, others who are partially lured by globalization and its potential charted for themselves new ways and started exploring new avenues encompassing globalization of IFE.

Keywords: indian fiction in english, globalisation of IFE

Now globalization is a hidden and elusive enemy as far as the so-called Third World nations are concerned and it is difficult to identify and confront it. But given the economic downturn and the protective measures initiated by governments across the world, does globalization still matter? Has it been already pronounced dead? Certainly not. Globalization started with the colonial expansion, gathered its momentum with the Industrial Revolution and the improvement in means of transport and culminated in the Communications Revolution. While agenda of colonialism was very clear and frank-economic exploitation of the colonized people, popularization of Western culture, languages and religion, the agenda of globalization is subtle and imperceptible but enormously powerful and all encompassing. Whatever its agenda, colonialism affected only the economic and political life of India; it had no significant impact on the cultural and spiritual life of the vast majority of Indians. But globalization has deeper tentacles; it destroys the lives of people without their being aware of it. It is an ugly offshoot of colonialism and a hideous form of neo-colonialism. An important item on its agenda is the turning of the world into a cultural monolith where there is no room for variety and diversity, and that would mean the systematic dismantling of all the non-Western cultural forms.

It has been suggested already the IFE writers of the globalization era have to be divided into two separate groups. While Shashi Deshpande, Arundhati Roy, Upamanyu Chatterjee, Manju Kapur, Aravind Adiga, Chetan Bhagat and diasporic writers such as Rohinton Mistry and Amitav Ghosh fall into the first category, the others who include the later Anita Desai, Gita Mehta and Bharati Mukherjee and a few-belong to the second category. This second category of writers have the unmistakable attributes of those seeking to commodify Indian culture. Their fiction is consumed in the West and so the West has the power to dictate how it should be tailor-made to answer its specifications. The West encourages this mode of cultural production because it replicates the traditional stereotypes about India. The globalized IFE lends itself as a tool to demystify India and erase the aura surrounding it by playing itself into the hands of the neo-colonialist forces who like to see the Indians themselves writing about their country in uncomplimentary terms in a Western language, namely, English, and prove to the world that what the West has traditionally held about India is after all true since this time round it is the Indians themselves who are saying it.

The newfound love for IFE in the West should be thus viewed in the context of the pursuit of the larger economic and political objectives central to

globalization. The protagonists of globalisation tend to think that the Western interpretation of reality alone is universally valid. They on the cultural front, produce a brand of literature which denigrates, eroticizes and generally depicts India in a poor light and reproduces the West's habits of thought and thus furthers the ideological objectives of globalization. The regional writers resist this tendency almost by default and often enough fiercely contest the claims of cultural superiority and so they are defined by their potential for subversion of the aims of globalization. But the proponents of globalization should not be saying this on their own. Rushdie's pronouncements stirred up, as expected, a bitter but much needed debate on the rival legitimacy and the authenticity of IFE and the regional language literatures. IFE has been freshly subjected to a closer critical scrutiny and its unequal power relations with the regional literatures have been problematized for the first time.

Of all Indian literatures it is only IFE which is by and large free from narrow nationalistic attitudes and thick emotionalism, the only literature with a pan Indian sweep constantly reminding us that we are Indians first and foremost, one which, above everything else, serves as a window on the country even if it often presents a skewed picture of India, and finally one which has withstood the onslaught of the satellite TV with ever expanding readership, its legitimacy and authenticity are now freshly questioned on different, and more serious, grounds. While the regional fictions invariably evidence a keen awareness of the predicament of the women, dalits and other subalterns whom globalization has rendered more vulnerable than ever before, the globalized IFE conveniently ignores this newly emerging discourse. Regional language writers almost involuntarily oppose globalization because they perceive it as an assault on their honour and dignity. They are not easily taken in by the rhetoric of the neo-imperialists about human rights, democracy, and so on but understand that imperialism has merely changed form - the aim still being the economic exploitation of the Third World

nations, specially the weaker sections. The sincerity of their perception need not be questioned because, unlike the globalized IFE writers, they have nothing to gain from globalisation and so can be frank about its adverse effects.

Salman Rushdie's unwelcome comparison of the regional language literatures with IFE jolted the Indian critics, writers and intellectuals from their complacency. They sprang to the defence of these literatures by rehistoricizing them and by putting their past failings, current strengths and future prospects into perspective. Owing to the experience of hundreds of years of foreign rule and having been forced to learn hegemonic languages such as Persian and English, Indians had grown to look down upon their own languages and literatures although they are rich and vibrant and have a history of about a 1,000 years each. Still it has to be conceded that Indian literatures have modernized themselves by putting behind them the classical traditions that exercised a stranglehold on them for hundreds of years and enriched themselves in terms of new genres, stylistic features and expressive power only after they came into contact with English literature, and now they benefit, to an extent, from the IFE.

Given the large number of languages spoken in India, patronizing them would in some way run counter to the national interests, would contribute to the disintegration and fragmentation of the country by giving rise to secessionist and fissiparous tendencies. These languages are certainly not rich in technical terminology and consequently do not serve the needs of modern life to the fullest satisfaction, but for literary purposes for the portrayal of emotional, social, cultural and spiritual life of the people who speak them-they are more than a match to English. In fact, very often they succeed where English fails.

While the production of the globalized IFE is most certainly dictated by the market forces and is oriented towards refashioning Indian culture to meet the requirements of globalization, the regional literatures show a marked tendency to preserve the regional/national character and codify the cultural

specificities that lend meaning to the life of people. This very strength of the regional literatures was for a long time viewed as their embeddedness in exploitative structures. C.N. Ramachandran points out in an essay:

"These literatures were supposed to carry very heavy... religious and socio-cultural baggage of inferiorization and exploitation heavy emphasis on these literatures, by implication, revives ancient inequalities on the basis of caste". He elaborates how too much of emphasis on, among other things, the regional literatures was viewed as threatening "the very ideological base of modern India-secularism, democracy and the rule of law, with a possibility of feudalistic revivalism".

The fact of the matter however is that the regional novelists are almost invariably true to life, and to themselves, and if that necessitates foregrounding the cultural and social particularities of the regions they hail from they cannot be faulted.

However, the IFE and the regional literatures need not, as Rushdie concedes, be in an adversarial relationship. They could emulate each other, learn much from each other and be of help to each other. It is felt among the regional literature circles that the recent IFE boom has most definitely generated interest all over the world in the Indian language literatures as well and that has in turn led to a degree of momentum in translation activity.

For their part the globalized IFE writers should stop pandering to the Western tastes, by projecting a false image of India, irrespective of the reality prevailing there, and begin to portray authentic Indian experience which they surely are capable of. Now, the diasporic Indian writers take undue mileage by harking back to their origins and using it as a marketing strategy. They should refuse to be a part of the culture of consumption and an ethnic flavour in globalization's dish if lasting literary fame is one of their concerns. For Indian English authors to retain their place on the global literary firmament, they have to endure, leave behind their legacy of words, they have to endow their books with more meat than pandering to the current Western infatuation for

Indian locales, customs and culture. The situation should not be allowed to lead to "the fall of Indian Writing in English and the rise of Indian Writer in English" (Sharma 15)-a situation in which the writer is financially successful, and enjoys celebrity status rivaling that of film stars, beauty queens, and cricketers, but the writing itself is not of enduring quality, nor authentically Indian.

As the first step to forge common bonds with the regional literatures, the IFE writers, given their command of the English language and connections with international publishing houses, can fruitfully intervene in the regional literatures by seizing the space yielded by translation. Such an endeavour has proven highly rewarding in case of U.R. Anantha Murthy's Kannada novel *Samskara* which was translated into English by A.K. Ramanujan. Indeed, translation of regional language novels seems to be an excellent way of delivering them from their current state of obscurity. The Russian fiction in the past and Latin American fiction recently attained international recognition because of their efficient translation, especially into English.

Another important step forward is the integration of regional fictions into the post-colonial discourse. Harish Trivedi points out: "So long as postcolonial discourse continues to ignore, by and large, all the writers in all the Indian languages, it is a very serious distortion."

Current post-colonial discourse expediently ignores vast areas of Indian experience-tradition and culture-contained in regional fictions. This again is linked to translation: unless the regional literatures are translated into English they will continue to be excluded from the postcolonial discourse because English give access to these literatures. The regional writers should universalize their vision even as they continue to be firmly rooted in their culture and society.

The Sahitya Akademi (India's national academy of letters) recognizes 22 literatures and regularly publishes them in English translation in its bi-monthly Indian Literature. The Constitution of India, however, recognizes only 18 languages. When

Salman Rushdie wrote his controversial Introduction to the Vintage Book the number of official languages recognized by the Indian Constitution was sixteen.

The obscurity of the regional writers is ensured by such subtle devices as excluding them altogether from the Booker Prize, Commonwealth Writers Prize, etc. It should however be noted that Mulk Raj Anand's *The Road* (1961), Rohinton Mistry's *A Fine Balance* (1995), and Arundhati Roy's *The God of Small Things* (1997) authentically represented dalit social life without sentimentalizing or projecting false heroism for ideological reasons.

There seems to take place a crucial transformation, before long, in the diasporic writer's conception of India. He tends to exoticise and essentialize India to please his Western readers, while the regional novelists do just the opposite by merely depicting the ground realities and lived experience. It is said, "The essentialist, often Orientalist, conception of India derived from colonial-Indological and nationalist discourses is beginning to give way to a more federal democratic perspective of a polyphonic India, a mosaic of cultures, languages and literatures and worldviews. But the critical discourse on the diaspora still seems to swear by that exotic, eternal India which is also at times woven into the diasporic writer's own perception of the country, while several Indian writers writing in the languages today are engaged in projecting different imagined communities, alternative nationhoods" (K. Satchidanandan, "The Third Space: Interrogating the Diasporic Paradigm," *Indian Literature* 203 (May-June 2001): 8).

Thanks to the sustained translation of their works into English and other Indian language

writers, who have enormously contributed to wards globalizaing Indian Fiction in English.

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SANGAM SEASCAPES: A GLIMPSE INTO THE LIVES OF SANGAM COASTAL DWELLERS FROM THE TRANSLATION *THE AKAM FOUR HUNDRED* BY DHAKSHINAMURTHY

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Abstract

The study examines the lives of people in coastal regions, living amidst powerful tides and the ever-present sea. The sea is central to their existence, shaping both their livelihood and culture. Despite the challenges posed by dangerous animals and fierce tides, the people uphold strong cultural traditions. Life is particularly tough, with the men venturing out to sea for night time fishing. They return at dawn, bringing back fish with pride and joy. The fisher folk trade their catch and salt for rice and other essentials. Merchants travel in groups to sell salt to those living in distant areas such as mountains and forests. The paper also highlights how women actively participate in selling salt to townspeople while also caring for their families. Despite the threats of robbery and street dogs, the women remain fearless, standing strong and resolute. This study provides a detailed exploration of the lives and culture of coastal people, closely intertwined with the sea and its creatures. By analysing the lives of people in a coastal land, this study investigates their culture and lifestyle, shaped by their existence amidst the sea.

Keywords: *neytal thinai, culture, high traits, bartering, nature*

Introduction

The Sangam classical work *Akananuru* contains 400 love poems and one invocatory song on Lord Shiva. The anthology is divided into three books. The first book is named *Kaliruyanainirai (The Parading Tuskers)*, and it comprises the first 120 songs. The second book is titled *The Manimitai Pavalam (The Garland of Gem and Coral)*, which contains poems from 121 to 300. The third book is *Nittilakkovai (The String of Pearls)* which contains songs 301 to 400. *Akananuru* poems are distinguished by several numbers. Numbers ending with 0 like 10, 20, 30 will come under the Neytal division. Neytal division contain 40 poems.

Material & Methods

In Sangam written works the ancient settlements were referred as “thinai”. Based on the geographical

settings the land were divided as Kurinji thinai, Mullai thinai, Marutham thinai, Neytal thinai and Pallai thinai. The paper discuss about the Neytal land people, who reside in the coastal region. It talks about the fisher folks and their major occupation. The coastal land primarily engage in fishing and selling salt. This landscape plays a pivotal role in shaping the culture of the Sangam Tamil people, showing their interconnectedness with their surroundings in an ecological manner.

Findings & Results

In this paper, the findings explore a deep exploration of the unique way of life of the people of Neytal Thinai, whose livelihoods are deeply intertwined with the sea. Their entire existence revolves around the ocean and its resources, shaping their way of living, working, and earning. Unlike people from

other landscapes who may engage in farming or other occupations, those in the coastal region are solely focused on fishing. Fishing is in their blood, and they cannot imagine leaving their homeland. The coastal people have their own distinct culture, lifestyle, and seasonal rhythms, all of which set them apart from those in other regions. Their methods of worship, celebration of festivals, and rituals are unique to them, with gratitude directed towards the sea for providing them with a fulfilling life.

The results of the analysis highlight Analysis shows that the Sangam people of the coastal region possess strong character traits, preferring to stay in their homeland rather than seek a better life elsewhere. They take pride in their lives, boldly facing the tides and returning to shore with joy. The sea not only sustains them economically, but also supports their cultural traditions, including their warm hospitality in greeting guests and offering food. The lives of these people are deeply connected to the natural world, including the flora and fauna around them. They have developed an understanding of the rhythms of nature, learning the good and bad through the changing seasons. Their bond with the environment is so strong that they communicate with birds and animals, seeing their emotions as intertwined with those of the creatures they coexist with.

Interpretation & Discussions

The Neytal landscape is indeed associated with coastal regions and areas near the sea. The Primary aspect of this landscape is kaar, koothir, munpani, pinpani and ilavenil are the climates of Coastal regions. The time associated with the coastal region is Yerpaadu, which refers to the period around sunset, typically between 2.00 pm to 6.00 pm. The Nuclear aspect of the Neytal thinai involves the people who lived in the seashore areas, known as Serpan and Meenavar. These people worship God Varuna. The villages in this region are known as Pattinam and Paakam. The musical instrument used by seashore people is Yazh. It is a stringed instrument known for its rich and resonant sound. In

terms of the Human aspect, poets often discuss the theme of the hero delaying his marriage to the heroine and refusing to meet her.

The settlement on the seashore, where the huts are woven with grass, always smells of stinky fish. The streets are filled with bright sand, resembling the moon in the sky. Their town is surrounded by water on all sides. In the front yard of the house, there will be Palmyra tree, commonly seen in the Neytal land, where the strokes live and eat the fish (360). In the evening time the crabs reach their holes, and the sound of the waves fall silent. The fishing boats lie idle.

The fisherman go for fishing during night time with the boats lit up with bright lamps (100). They join together with their companions and use tightly woven nets to catch abundant fish (30). They attack the huge fish by throwing sharp metal barbs that tears the flesh and blood oozes from the fish, changing the colour of the ocean (210). Men who catch shoals of fish adorn themselves with Neytal flowers which resembles lily flowers which also boosts their confidence (270). When they reach the seashore, the youngsters and the elders join together to pull the heavy nets with cheer uproar and chorus. On seeing the plenty of fish caught, the salt merchants yoke the bulls to their wagons to get ready to sell the fish. The poet Mutankikkittanta Netunceralatan says that,

Gather together like strong and yoked bulls
That pull the salt-laden carts
Of the salt-vendors, through the ghats
Well-nigh impassable,
So shout that it drowns the oceanic roar. (30)

The fisherman reach the shore with a sense of pride. The fisherman fill the bowls of fish vendors, and they divide the rest of the fish into sections according to their size and weight and call out their prices to sell (30). They retrieve valuable pearls from the ocean and share them on the seashore (280). The hero, who is considered to be a common man is eager to marry the daughter of such a man and work alongside him to impress him.

On the other side, women spread the fish under the sunlight to dry, ensuring that it remains preserved for months. This allows them to enjoy fish as food even during the rainy season and spawning period. During night men gather with their companions to showcase the abundant fish they have caught and feel pride among themselves (240). After the fish is sold, the fisherman have a deep sleep on the shore (30). This shows their contentment with their work.

In addition to fish and salt, they sell these items in exchange of purchasing other foods. To sell their salt in different places, the merchants form groups (390). The salt merchants traverse the mountain region in their bullock carts where the ground is cracked by the heat of the sun. These vendors are happy to travel in groups to other regions to sell salt, and they enjoy their way of life. They sell salt that is produced in the nearby salt pans, located close to the fisherman's settlements near the seashore. This shows that these people are entirely dependent on seafood for their economic livelihood. They obtain sandal paste from people in north (340) and sandal wood from those in the western regions. In the poem of Ammuvanar, the hero speaks to himself that,

The salt-vendors go to distant lands by dusty routes,

Bartering on their way the salt of the sea;

They travel in large groups in the long extending paths

With sticks in their hands whose tips had been smashed.

Life associated with the salt-vendor group looks joyous indeed! (390)

The poet says that, the women who sell salt walk through settlements in other regions, swaying their hands adorned with bangles, while shouting, "We barter the white crystals of salt for paddy, the measure of exchange being the same" (140). When she shouts, the dog near the settlements barks, while her eyes betray a hint of fear that she never reveals (140). Women also engage in bartering, exchanging the abundant salt from the coastal areas for rice. It highlights that even in ancient time women also

played a crucial role in supporting the family by selling salt.

Women mix the rice with Ayirai fish, which is cooked with Tamarind sauce, and give it to the men who work on the tide of the ocean (60). This was their daily food, which not only tasted good but also provided strength to the working man. The guests or strangers who shelter there feel joyous, and they forget to continue their journey to home the next day (200). The villagers welcome their guests and serve them gruel made of curd and mixed with white rice (340). They kindly invite the guests to stay with them for the night as it was dark and dangerous to travel at night. This can be seen in the poem of Uloccanar, portrays the friend of the heroine as saying to the hero,

The sun has set and the tides are high;

The fords have swelled up;

The danger of the sharks too is there:

Darkness has come to stay:

O high-born gentleman! Think not of going back to native place now:

Your stay here will make us happy. (300)

The young children create nets to catch fishes and herons, finding joy in playing with them (290). They gather Neytal flowers to adorn their leaf garments for festivals (70). Whereas the young women play, adorning themselves with garlands and engage with the waves. They also play cooking food with their companions (110). After getting tired from playing with the waves, women climb onto the salt piles and count the returning boats as they approach the shore (190).

Women of coastal region play with sand dolls along with their friends (330). They engage in building sand houses, and during this time, the hero approaches them, admires the decorated small houses, and then departs (250). This is the time when the hero typically admires and falls in love with a woman. The horses of the hero's chariot run swiftly. The wheels cut through flowers that resemble the heads of snakes (160). The hero swiftly arrives in his chariot, places a flower on the heroine's braid, and leaves the place (180).

The Sangam age tradition dictates that men must provide a bride price to marry a woman. However, in the town of Niyamam, even if he offers the bride price, the women's parents do not accept it (90). Vetriselvi, an Assistant Archaeologist discusses in her paper 'Early Historic Settlements of Coastal Tamil Nadu-Cleaned From Sangam Literatures', "They had a royal inheritance and entitled as "Athiaarasar". For instance, the sangam literature *Agananuru* mentions about Mandhi a person chief of the parathavars in the Chola territory. He was head of the place where the river Kaveri confluence into Sea" (4). The poet Elu Panri Nakan Kumaranar says that women worship their God by pressing their palms together and praising him on the seashore. The lady says to her friend that,

My father would return home tonight.
My mother will worship with folded hands
And observe a ritual with her friends
In honour of the deity
That abides at the ford. (240)

The poet Mocikkaraiyanar states that during evening the storks reunite with their mates, reaching the Palmyra tree where the nearby water lilies close their fragrant petals (260). In this time, women long for the presence of the hero, but he might not come. Women share their sad situations with a crab, asking it to carry the news to their hero. They feel sorrowful when they see seagulls with their loving mates (170). This clearly shows that the feelings and emotions of the Sangam age people were deeply connected to the natural surroundings. They associated their joys and sorrows with the animals and birds around them.

Uma Ramamoorthy, an Assistant Professor discusses in her paper, 'Eco-Sensibilities in the

Akam Poems of Sangam Literature' says, "The Sangam poets have not only painted landscapes as scenic backgrounds for the play of human love, but have also depicted their heroes and heroines as projecting their own personal feelings into Nature and discovering there, sometimes a sympathetic response to their emotions" (97).

Conclusion

Thus, Neytal thinai portrays the lives of people living in the coastal areas and their neighbouring regions. It vividly illustrates their occupations, lifestyle and the rich culture they adhere to, including their traditions. These people exhibit admirable qualities during festivals, wedding and rituals. It provides insights into the time and seasons that are commonly observed in the coastal regions, which are closely associated with their way of life. During the evening, people typically retreat to their houses as darkness falls quickly in the coastal region.

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AN INTERSECTION OF PERSONAL TRANSFORMATION AND ENVIRONMENTAL CRISIS IN BARBARA KINGSOLVER'S *FLIGHT BEHAVIOUR*

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Abstract

This paper examines Barbara Kingsolver's Flight Behaviour through the lens of Eco criticism by exploring the intersection of personal transformation and environmental crisis. The novel centres on Dellarobia Turnbow, a young mother who encounters a migration of monarch butterflies disrupted by climate change. The novel celebrates the remarkable beauty of the monarch butterfly species and conveys a deep admiration for the extraordinary intricacy and sophistication of the innate instincts that allow these butterflies to undertake their awe-inspiring migration each year, covering thousands of miles between Mexico and Canada, a phenomenon that has been especially evident in the small Mexican town of Anganguero. Where the butterflies arrival and behaviour have long captured the fascination of both local communities and scientific observers alike. Kingsolver uses this ecological event as a metaphor for the broader environmental disruptions caused by human activity, illustrating the impact of global warming on both the natural world and individual lives. Through Dellarobia's awakening, the novel analyses the disconnection between human communities and environmental responsibilities. This novel also delves into the complexities of environmental degradation, emphasizing how local, personal experiences are inseparably linked to larger ecological and global issues.

Keywords: ecocriticism, climate change, ecology, environment, nature

Barbara Kingsolver, an acclaimed American author, environmentalist, and social activist, is celebrated for her compelling storytelling and thought-provoking exploration of pressing social and ecological issues. Born in 1955 in Kentucky, Kingsolver's writing is deeply rooted in her passion for nature and her commitment to raising awareness about humanity's impact on the environment. Her novels often weave together science, history, and intricate human relationships, earning her numerous accolades, including the Orange Prize for Fiction and the National Humanities Medal.

In *Flight Behaviour*, Kingsolver masterfully blends science and creativity to confront the devastating consequences of climate change, offering a poignant call for harmony between the human and non-human worlds. Through her work, she continues

to inspire readers to engage with critical global challenges and embrace their role as stewards of the planet. It is one of the most important subjects in the contemporary times, especially as climate change which make an impact on ecosystems around the world. In the novel, the protagonist, Dellarobia Turnbow is a young housewife who feels dissatisfied and trapped in her marriage. Her life seems mundane and unfulfilled until she encounters a remarkable and mysterious natural event, millions of monarch butterflies that have inexplicably migrated to her rural Appalachian town. This extraordinary phenomenon becomes a catalyst for her personal transformation, as she begins to confront her dissatisfaction with her life, questions her marriage, and considers her future. The novel intertwines Dellarobia's personal growth with the larger, pressing

issue of environmental change, highlighting the ways in which global crises can intersect with individual lives. Through Dellarobia's journey the novel explores the complexity of relationships in a rapidly changing world.

Flight Behaviour relates the story of a woman named Dellarobia who is trapped in an unfulfilling marriage as she lives on the property of her parents-in-law. The story begins when Dellarobia is on her way to meet her potential lover: Jimmy. Dellarobia is determined to commit adultery as she has lost interest in her life with her husband and the rendezvous with Jimmy is to take place in the woods near her house. While walking, Dellarobia notices the strange landscape around her, indeed, she notices what she first believes to be a forest fire. However, the fire does not make any sound and the temperature remains normal. This event serves as a wakeup call for Dellarobia: she realises that she cannot commit adultery and therefore decides to leave.

Dellarobia decides to not divulge this event because she cannot seem to understand what exactly she witnessed. Moreover, admitting what she saw would entail admitting that she had planned to commit adultery. During a conversation with her husband, Dellarobia discovers that her father-in-law desires to sign a contract that would allow a logging company to deforest their land for money, and this would include the place where she saw the fire. Dellarobia then realises that she cannot let this happen and that it is necessary for Cub, her husband, to see what she saw earlier. Therefore, she reminds him that they ought to know what they have before signing the contract. This prompts Cub to go on a journey in the woods with his father and a neighbour, from which they come back astonished. Then, they decide that they should all go once more so that the women can see what is up there as well, which leads Dellarobia to realise that what she saw were, in fact, butterflies.

During the next Sunday Mass, Cub claims to the churchgoers that Dellarobia had foreseen the event. The story of the miracle spreads rapidly, which attracts a lot of people who want to see it with their own eyes. Hesther, the mother-in-law of Dellarobia,

wants to take advantage of this situation and charge the people that desire to see the butterflies, but Dellarobia disagrees. Afterwards, Dellarobia meets a Mexican family, the daughter of the family is in the same class as Preston, Dellarobia's son. She discovers that this family is familiar with the butterflies as they used to migrate to their hometown in Mexico.

Consequently, the Mexican family would like to visit them but Dellarobia says that it is not possible now. However, she promises that she will accompany them later. Dellarobia also meets a scientist named Ovid Byron. At first, she does not know that he is a scientist as she believes that he is simply there to see the butterflies like many others before him. However, his field of study is related to butterflies and he came to Feathertown to study the phenomena that is unfolding on Dellarobia's property. Thus, Ovid Byron and his students begin to live in a camper van on Dellarobia's property to start their research work. Moreover, they pay her an allowance of 200 dollars each month to live in her garden.

Then, Ovid and the students invite Dellarobia to spend the day with them at the butterfly site, which leads to Dellarobia learning about the work of an entomologist. They discuss the migration habits of monarch butterflies and climate change, which upsets Dellarobia. The team is then leaving for the holidays and only Ovid and a student are set to return afterwards. Dellarobia goes Christmas shopping with Cub and an argument arises as Dellarobia feels resentful regarding the logging situation. She then notifies him that his mother is against the logging contract as well and Dellarobia hopes that this will prompt Cub to start asserting himself more.

Before their departure, Dellarobia invites the scientists for a Christmas party and during this celebration; they all dance and decorate the Christmas tree with dollars. Then on New Year's Day, Dellarobia reports to Dovey, her best friend, that the scientists will need extra help when they return. Even though she is not confident in her qualifications, Dellarobia wishes to apply for the

assistant's job as she is genuinely interested in it. Moreover, the salary is quite decent as it is more than what her husband currently earns.

The next day, two journalists come to Dellarobia's house and ask for an interview with her. Dellarobia is somewhat reluctant at first but eventually accepts the offer. Then, they choose the butterfly site as the place for the interview and Dellarobia discusses some personal matters: for example, what she felt when she first saw the butterflies, for example. At some point, Dovey calls Dellarobia to tell her to watch CNN. CNN is broadcasting the interview, however Dellarobia realises that the journalists have edited the footage: the new interview portrays Dellarobia as a suicidal young woman who ultimately decided to remain alive thanks to the sight of the butterflies. This shocks Dellarobia and she hopes that her family will not see it.

Despite Dellarobia's lack of scientific credentials, Ovid still decides to hire her as his assistant. Dellarobia oversees making analyses in the laboratory and helping them in their everyday tasks. Then, she organises a meeting between the class of Preston and Dr Byron so that he can educate the children on the topic of the butterflies. Indeed, Ovid shows them the butterflies and he answers their questions as well. Dellarobia is also in charge of explaining some notions to the children. Then, the two journalists return to Feathertown for an "after six weeks" segment. Since the first interview had gone poorly, Dellarobia does not desire to talk to them. Thus, she first tries to hide, but when she fails to do so she concludes that introducing them to Dr Byron is the best solution as he is more qualified than her to discuss the butterflies.

However, the interview with Ovid Byron does not go well either as neither seem to see eye to eye. Then, the town organises an event for the poor so that people can donate goods that they do not use anymore, such as clothes for example. That day, Dellarobia broaches the topic of their marriage with Cub and he confesses that he knows that she is in love with Ovid Byron. During their conversation,

they realise that their marriage is not working, which then leads to a separation. While at church, Bear finally renounces to the logging contract, thus saving the trees on their property from deforestation.

In the last chapter, the butterflies awaken as winter is now over. Dellarobia has a conversation with her son and reports to him that she and Cub shall divorce. She declares that they will live with Dovey and that she will also start a university curriculum in the fall. Finally, Dellarobia admits to Preston that he has a brother who has died before he was born. The novel ends with the butterflies departing after the winter spent on the Turnbow's property.

Dellarobia acts as a bridge between the world of science and her community, starting out sceptical and uninformed but gradually learning about the butterfly's plight and its scientific meaning. Her journey shows how gaining knowledge can lead to personal growth and inspire change, as well as how deeply human life and nature are connected. As an ordinary woman, Dellarobia struggles with both personal and environmental challenges that mirror each other. At the beginning of the story, she struggles with her roles as a wife and mother. She feels trapped in her life. The unexpected sight of the disrupted butterfly migration gives her a new perspective, helping her realize that the world she thought stable and unchanging is delicate and needs care. Dellarobia's life can no longer be unchanged. She begins to question the choices she has made, the role of her community in contributing to environmental damage, and her potential to break free from her self-imposed limitations.

The migration of monarch butterflies to Tennessee is due to the destruction of their habitat and climate change which signifies that not only the butterflies but also the planet are in trouble. Dr. Ovid Byron, a lepidopterist, has already predicted the future of this species. His frustration with the community's lack of concern reflects the larger struggle scientists face in getting people to care about environmental problems.

Through the monarch butterfly migration, *Flight Behaviour* explores the ripple effects of environmental change, not just on the natural world but also on human lives. Just as the butterflies' disrupted journey symbolizes the breakdown of natural systems, the ripple effects of climate change in Dellarobia's life force her to confront uncomfortable truths. She begins to recognize that her personal struggles are not isolated; they are interconnected with the larger global struggles facing society. Her growing awareness of the environmental crisis parallels her journey of self-discovery, as she starts to act in ways that reflect her newfound understanding of both the world and herself.

Dr. Byron explains the unusual phenomenon of the butterflies wintering in Tennessee instead of their usual location in Mexico. Dellarobia wants to learn about the butterflies' plight from scientists like Dr. Ovid Byron her understanding of the natural world deepens. She begins to see the connections between human actions, environmental changes, and the fragility of ecosystems. Dellarobia's exposure to scientific research helps her grow intellectually and emotionally. She becomes more curious and empowered realizing that the issues facing her local environment are part of a global crisis. Dr. Byron represents the growing body of research that is documenting the effects of global warming on species and ecosystems. He becomes a guide for Dellarobia, helping her understand that the altered migration patterns are a symptom of a much larger crisis. She learns about the consequences of climate change Dellarobia begins to feel a sense of responsibility for the environment. Her evolving perspective also deepens her empathy for the farmers who feel powerless to change.

The density of the butterflies in the air now gave her a sense of being underwater, plunged into a deep pond among bright fishes. They filled the sky. Out across the valley, the air itself glowed golden. Every tree on the far mountainside was covered with trembling flame, and that, of course, was butterflies. She had carried the vision inside herself for so many days in ignorance, like an unacknowledged pregnancy. The fire was alive, and incomprehensibly

immense, as unbounded, uncountable congregation of flame-coloured insects. (72)

The novel thus shows Dellarobia's environmental awareness and her personal growth towards her transformation into a strong, independent individual. She decides to part from her husband and lives with her two children. She also applies for college and gets the help of Dr. Byron in getting a job in lab. The displaced migration of monarch butterflies as a symbol of ecological imbalance caused by climate change. This disruption mirrors the broader environmental upheaval where species struggle to adapt to rapidly changing conditions due to human activities like deforestation and global warming.

The migration of the monarch of butterfly has been disrupted by rising global temperatures, deforestation, and habitat destruction all consequences of human activity. As Dellarobia invents her a new life leaving her unhappy marriage and going to university and the butterflies are flying off to find new grounds geographical as well as socio cultural borders are crossed and new habitats created. *Flight Behaviour* emphasizes the urgent need for awareness regarding the preservation of the natural world, blending science and creativity to highlight how human actions contribute to their own destruction by continuously threatening the environment, while also advocating for the restoration of harmony between the human and non-human worlds to bring balance back to Earth. Through the realistic portrayal of the natural world and the characters responses to it, the novel reflects the urgent need for ecological awareness and change in the face of environmental uncertainty.

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SUBALTERN VOICES: A SIGNICANT CRITICAL ANALYSIS IN THE WORKS OF AMITHAV GHOSH AND GAYATHRI SPIVAK

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Abstract

*This paper presents a critical analysis of the representation of subaltern voices in the works of renowned author Amitav Ghosh and postcolonial theorist Gayatri Chakravorty Spivak. Both Ghosh and Spivak are deeply concerned with the marginalization and silencing of subaltern groups, particularly in the context of colonial and postcolonial power dynamics. In his literary works, such as *The Hungry Tide* and *Sea of Poppies*, Amitav Ghosh explores the intersection of colonialism, race, and subaltern identities, particularly focusing on the lives of marginalized communities in the Indian subcontinent. His characters, often positioned at the periphery of history, reflect the complex realities of those silenced by dominant historical narratives. Ghosh's writing addresses the subaltern's struggle for voice and agency, showing how these voices both resist and adapt to the forces of colonialism and globalization. On the other hand, Gayatri Spivak's theoretical contributions, particularly in her influential essay "Can the Subaltern Speak?" critique the silencing of subaltern voices in colonial discourse and the limitations of Western intellectuals in authentically representing them. Spivak argues that the subaltern, particularly subaltern women, are doubly marginalized in both colonial and postcolonial contexts, and thus, they face a unique form of silencing that prevents them from speaking for themselves in dominant discourses. By analyzing Ghosh's fictional portrayal of subaltern identities alongside Spivak's theoretical framework, this paper aims to explore how both authors engage with the theme of subalternity. The paper will examine the ways in which Ghosh gives voice to the historically oppressed while considering the critical lens Spivak provides on the limitations of representation. Together, these works offer a nuanced understanding of the complexities of subaltern voices, their silencing, and their attempts at reclaiming agency within oppressive systems. The concept of "subaltern voices" refers to the experiences, perspectives, and narratives of marginalized or oppressed groups that are often excluded from mainstream historical, social, or cultural discourses. This idea is particularly significant in postcolonial studies, where it has been explored through the works of scholars like Gayatri Spivak and Amitav Ghosh. A critical analysis of subaltern voices in their works highlights how power dynamics, historical legacies, and cultural hierarchies shape the ways in which these voices are either silenced or represented.*

Keywords: *subaltern, colonial, post colonial, subaltern women, race, and so on.*

Gayatri Spivak and Subaltern Studies

Gayatri Spivak is best known for her influential essay "Can the Subaltern Speak?" in which she addresses the challenges of representing subaltern voices in academic and intellectual discourse. Spivak argues that the subaltern, the socially, politically, and economically marginalized often cannot speak within the structures of power that dominate their lives. She critiques Western intellectual traditions for attempting to speak for the subaltern, rather than

allowing them to express themselves. Spivak's work has been pivotal in postcolonial theory, and her ideas have sparked a debate on how marginalized groups can find agency in a world that often denies them voice.

In "Can the Subaltern Speak?" Spivak is skeptical about the ability of subalterns to be heard in a world shaped by colonial histories and structures of power. She suggests that even within the efforts to articulate subaltern struggles, such voices are often

co-opted or erased by dominant narratives. The idea of subalternity in Spivak's work thus reveals a profound critique of representation, language, and the limitations of Western epistemologies.

Amitav Ghosh and the Subaltern in Literature

Amitav Ghosh, an Indian novelist, weaves themes of subalternity throughout his novels, reflecting on historical colonialism, displacement, and the often overlooked voices of those who have been marginalized. In novels like *The Shadow Lines*, *Sea of Poppies*, and *The Glass Palace*, explores the lives of ordinary people caught in the turbulence of colonial and postcolonial history. His characters often represent subaltern voices that grapple with issues such as identity, migration, and survival in a rapidly changing world.

For example, *Sea of Poppies* (2008), set against the backdrop of the Opium Wars, presents the lives of a diverse set of characters, many of whom come from lower social and economic backgrounds. These characters like Deeti, a woman from a rural village are pushed to the margins of society, but Ghosh gives them a narrative presence, allowing their experiences to shape the broader historical and political context. Ghosh's portrayal of subaltern characters offers a powerful counter-narrative to dominant histories, highlighting the importance of understanding marginalized perspectives within colonial and postcolonial frameworks.

A Comparative Critical Analysis

In Spivak's theoretical work, subaltern voices are often seen as not just unheard but structurally silenced. The subaltern cannot speak because the systems of power (whether colonial, patriarchal, or capitalist) have pre-emptively closed off channels for self-expression. Spivak's work is concerned with the epistemological and ethical challenges of representing subaltern voices in academic spaces. In contrast, Amitav Ghosh, as a novelist, actively gives voice to subaltern figures in his works. His narratives allow these characters to articulate their own experiences, struggles, and desires within the

historical context of colonialism and its aftermath. Ghosh thus provides a literary space where subaltern voices can be heard and understood, though they are still constrained by larger socio-political structures. Spivak's work emphasizes the difficulty of achieving true agency for the subaltern under hegemonic systems. Even when subalterns speak, their voices are often co-opted or distorted by the dominant discourses. Ghosh's literary works, while often centered on the marginalized, do show moments of agency and empowerment. His characters may not always be able to transcend their social positions completely, but they are afforded the space to act, resist, and challenge the forces that oppress them. This depiction of agency allows Ghosh's works to function as a counterpoint to Spivak's more pessimistic view of subaltern representation. Spivak's work is deeply concerned with the historical legacies of colonialism, especially in terms of how knowledge and power structures have been formed. For Spivak, colonialism is not only a political and economic phenomenon but also a deeply epistemic one, shaping how histories are told and whose voices are included in those histories. Ghosh's novels similarly engage with colonial histories, but they do so through the lens of individuals who lived through them. The colonial period, as depicted in Ghosh's work, is not merely a backdrop but an active force that shapes the lives of his characters. By focusing on personal stories, Ghosh complicates the historical narrative, showing how colonialism affects people at the level of everyday life.

Conclusion

The exploration of subaltern voices through the works of Gayatri Spivak and Amitav Ghosh offers a rich field of critical inquiry. Spivak's theoretical contributions highlight the limits of representation and the challenges in allowing subalterns to truly speak. Ghosh's novels, by contrast, create spaces where these voices can be heard, even as they remain bound by larger socio-historical structures. Together, their works offer a complex understanding of the

subaltern, where the act of speaking or being heard is not straightforward but fraught with obstacles, negotiations, and resistances.

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NARRATIVIZING VISUAL IMPAIRED CRICKETERS: STRUGGLEFUL JOURNEY TO AN INSPIRING FIGURE IN MAHANTESH G KIVADASANNAVAR AND SATISH VISWANATHAN'S 'EYE OPENER'

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Abstract

*Cricket, revered as one of the world's most beloved sports, reigns supreme in the hearts of millions, especially in cricket-crazed nations like India. Yet, until the close of the 19th century, cricket remained predominantly the domain of the able-bodied. However, in the early 20th century, a new chapter unfolded with the emergence of visually impaired cricket, a testament to the inclusive spirit of sports. Despite its inherent challenges, visually impaired cricket represents a powerful convergence of disability and sport. It serves as a unifying force, bridging the gap between individuals with and without disabilities, fostering camaraderie, and promoting empowerment. Through participation in sports, individuals with disabilities are empowered to unlock their full potential, advocating for societal change while honing vital life skills such as teamwork, communication, and resilience. In India, the journey of visually impaired cricketers is one marked by determination and perseverance. Faced with personal and logistical hurdles, these athletes are driven by a singular desire to showcase their talent and prowess on the cricketing stage. . The seminal work of Mahantesh G. Kivadasannavar and Satish Viswanathan, *Eye Opener: Autobiography of a Visually Challenged Man With Extraordinary Vision* (2020) critically examines the evolution of visually impaired cricket in India, tracing its history and development. Despite garnering recognition from the Board of Control for Cricket in India (BCCI), visually impaired cricketers grapple with financial constraints and sponsorship woes. Yet, against all odds, they have achieved remarkable milestones, surpassing even their able-bodied counterparts. Their resilience and tenacity serve as a beacon of inspiration, challenging societal stereotypes and paving the way for a more inclusive future in the realm of sports.*

Keywords: *disability & sport, financial struggle, logistical & personal challenges, inspiring figure*

Introduction

Visually impaired cricket, also known as the blind cricket, is a specific game of cricket played all across the globe. Born in the 20th century, this remarkable sport has transcended from being a mere pastime, transforming into a beacon of hope and inclusivity. In the realm of blind cricket players shatter stereotypes with every stroke of the bat and every release of the ball. Here, the blind, often marginalized and misunderstood, find not only acceptance but also adoration. It is a testament to the human spirit, where adversity is met head-on with unwavering courage. Blind cricket is more than just a game it is a community bound by passion and shared experiences. Each match is a celebration of diversity,

where players showcase their skills amidst thunderous applause and unwavering support. It is a reminder that greatness knows no boundaries, and every individual has the potential to shine brightly. In India, where the challenges of blindness are compounded by socio-economic disparities, blind cricket stands as a symbol of hope. Despite facing hurdles at every turn, these athletes defy the odds with sheer determination. Yet, the road to recognition is not without obstacles, as the lack of support from authorities adds another layer of complexity to their journey. But, amidst the struggles, there are glimmers of progress. Cricket boards across the globe acknowledge the talent and dedication of blind cricketers, offering them the

recognition they rightfully deserve. From Pakistan to England, from South Africa to Bangladesh, these athletes are celebrated for their prowess on the field and their resilience off it. As we witness the triumphs of blind cricket, we are reminded that true greatness lies not in what we see, but in what we do. It is a reminder that no obstacle is insurmountable, and no dream is too big to chase. Blind cricket isn't just a game it is a testament to the indomitable spirit of the human race, where barriers are shattered, and possibilities are endless.

Introduction to Visually Impaired Cricket

Blind cricket, born in Australia in the 1920s, began with blind factory workers using makeshift equipment. The first inter-state match in 1928 helped establish the sport, which gained momentum in workshops. The Australian Blind Cricket Council, formed in 1953, legitimized the game. In the UK, Sir Ludwig Guttmann introduced blind cricket in the 1940s, promoting sports for disabled individuals.

India embraced blind cricket in the late 1990s, with the World Blind Cricket Council and the first World Cup in 1998. The Cricket Association for the Blind in India, founded in 2010, led the national team to multiple triumphs, including T20 and ODI World Cups. Recent successes, like silver at the 2023 International Blind Sports Federation World Games and victory in the Samarathanam Championship, highlight the sport's growth. Blind cricket exemplifies resilience, inclusion, and the power of sports to overcome adversity.

Necessary Rules & Regulations for the Visually Impaired Cricket

There should be eleven players on a team. Players are divided into three categories, B1, B2 and B3 based on their degree of vision. The B1 category consists of players who are totally blind. There will be four such players in a team. B2 players are partially blind and can see up to two metres. There will be three such players in a team. B3 players have partial sight and can see up to six metres. Four such players will be there in a team, including the wicket

keeper who will always be a player belonging to the B3 category. Blind cricket is an adaptive and inclusive sport with unique rules that highlight the exceptional skills and challenges of its players. Key aspects include under-arm bowling, ensuring fairness and safety, with each ball requiring specific bounces and landing spots for legality. Communication is vital, with the bowler signaling "ready" and the batter responding "yes" to confirm readiness, emphasizing mutual respect and adherence to protocol. B1 players, who are completely blind, play a critical role. Their contributions are valued doubly, reflecting their resilience, and they receive special allowances, such as the use of a runner and immunity from hit-wicket dismissals. The batting order is strategically structured based on player classifications, ensuring a balanced mix of skills and promoting fairness. Blind cricket exemplifies inclusivity, diversity, and camaraderie, with rules designed to empower players and celebrate unity, resilience, and excellence.

Material and Methods

This project utilizes the method of textual analysis to analyse the primary text *Eye Opener* to understand the history, development, and evolution of blind cricket in India, and the plight blind cricketers pass through, in an attempt to bring the difficulties faced by disabled individuals to the forefront through Indian English newspapers. Theories and notions from Disability Studies are employed in the analysis.

Objectives

1. To understand the history of blind cricket in India as portrayed in the text *Eye Opener* by Mahantesh G. Kivadasannavar and Satish Viswanathan
2. To highlight visually impaired players' journey and struggles to demand recognition and financial support from the BCCI
3. To understand how they have overcome their struggles and become beacons of inspiration

Interpretation and Discussion

In the analysis part the research paper will critically examine the personal, financial Challenges of the blind cricketers. Further, this paper will also show their struggleful which became inspiring for many youths. To have a good understanding about these cricketers I have taken Indian English newspapers as my reference. Such prominent newspapers are The Hindu. The Indian Express, The Times of India, The Hindustan times, the economic times.

Eye Opener is an autobiography written by Kivadasannavar and Satish Viswanathan, wherein the protagonist Kivadasannavar discusses the remarkable journey of blind cricket in India. According to him, blind cricket is a sport that embodies resilience, determination, perseverance and inclusivity. The game reached India in the 1990s inspired by its success in Australia and the UK. However, unlike in other nations, blind cricket faced numerous challenges in India in establishing itself at the national level. In the late 1990s, Mahantesh G Kivadasannavar, along with his close friend Nagesh, embarked on a mission to provide a platform for visually impaired individuals to participate in cricket. They registered Samarathanam, an organization aimed at promoting blind cricket on 27 February 1997, marking the beginning of a transformative journey for the sport in India (Kivadasannavar & Viswanathan 39). In the same year, they established ACBI (Association for Cricket for the Blind in India), a sporting body for blind people. George Abraham became the president of the institution. The establishment of WBCC (World Blind Cricket Council) in the same year itself laid the foundation for the evolution and development of blind cricket in India. Abraham himself became the founding chairman to promote and facilitate blind cricket globally.

Thirst for Recognition & Financial Struggle

The Indian blind cricket team achieved extraordinary success from 2012 to 2022, including three T20 World Cups, two ODI World Cups, and two Asia T20 Cups. Despite these accomplishments, they

remain unrecognized by the BCCI and the Government of India and face significant financial hardships. Many players come from poor families, lack stable jobs, and struggle to afford essential equipment. Captains Ajay Kumar Reddy and Shekhar Naik, along with others, have appealed for recognition, job security, and financial support, emphasizing that these are crucial for their development and performance.

While some players have received awards like the Padma Shri and Arjuna Award, tangible aid such as government jobs, central contracts, and infrastructure remains insufficient. The lack of proper facilities and consistent tournaments further hampers their growth, leaving players reliant on NGOs or temporary arrangements. This disparity in treatment compared to able-bodied cricketers and players from other nations highlights the need for sustained recognition and support to ensure their stability and growth.

A Struggleful Story to an Inspiring Figure

The blind cricket team has endured a lot of pain and suffering in their glorious journey. They never gave up or broke down despite not getting any recognition, support, or financial aid from the Govt. and the BCCI. The more they were neglected by the BCCI the more determined they became. Their journey was filled with thorns and obstacles but they surmounted all hurdles because they were spurred on by their patriotic feeling, and by their passion for the game. It was their passion that helped them achieve such brilliant accomplishments for the nation. I have taken popular captains Ajaya Kumar Reddy & Shekhar Naik as my reference mainly to discuss their hardship, dedication and commitment which brought laurels to the nation.

Ajaya Kumar Reddy

Ajaya Kumar Reddy, a determined cricketer from Guntur, Andhra Pradesh, overcame a childhood accident that caused him to lose vision in his left eye. Despite this, he pursued his dream of serving the nation, initially wanting to join the Indian Army but

unable to due to his blindness. Undeterred, he turned to blind cricket, starting at age six. He debuted for India in 2010 and earned two man of the match awards against England. Ajaya played a key role in India's first-ever ODI World Cup victory in South Africa, scoring 74 runs. As captain of the Indian blind cricket team, he led the team to victory in the 2016 T20 Asia Cup and the 2017 T20 World Cup, becoming the leading wicket-taker in the latter. Under his leadership, India also won the 2018 ODI World Cup, defeating Pakistan. Ajaya advocated for recognition and financial support for blind cricketers, emphasizing that players are motivated by pride for the country, not money. Despite being a B2 category player initially, his deteriorating vision led him to the B1 category. His hard work and persistence earned him the Arjuna Award in January 2024, a recognition for his contribution to blind cricket.

Shekhar Naik

Shekhar Naik, a blind cricketer from Shimoga, Karnataka, overcame poverty, illiteracy, and hereditary blindness to achieve remarkable success. Inspired by his mother's encouragement to do something significant for the nation, Shekhar joined the Blind Cricket Academy in 2002. He became the Indian blind cricket team captain in 2010 and brought immense glory to the nation. Under his leadership, India won the T20 World Cup in 2012 and its first-ever ODI World Cup in 2014. A B2 category player, Shekhar credits cricket for giving him recognition, friendships, and purpose, allowing him to rise above his disability. In recognition of his contributions, he was honored with the Padma Shri in 2017. Shekhar Naik's journey from adversity to leading India to two World Cup victories exemplifies his resilience and makes him a true inspiration in world cricket.

Conclusion

The autobiography *Eye Opener* by Mahantesh G. Kivadasannavar and Satish Viswanathan explores the evolution of blind cricket in India, focusing on its challenges, achievements, and the resilience of its

players. It highlights the physical and mental demands of the sport while addressing the struggles blind cricketers face due to societal biases, lack of recognition, and limited financial and infrastructural support. Despite international success, blind cricketers often remain overshadowed by mainstream cricket, facing financial hardships, inadequate media coverage, and minimal corporate sponsorship.

Efforts by CABI and its players have driven progress, including support from SBI and government initiatives, but consistent backing is essential for the sport's growth. The book advocates for inclusivity, awareness, grassroots programs, and media attention to ensure blind cricket's sustainability and accessibility. Ultimately, *Eye Opener* is a tribute to the perseverance and achievements of blind cricketers, urging greater recognition of their contributions to the sport and society.

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FOIL AND THE STRIP: SPORTS ELEMENTS IN *BLACK BROTHER, BLACK BROTHER*

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Abstract

The purpose of this research is to describe how the sport of fencing is used as a backdrop to propel the story in the novel Black Brother, Black Brother by Jewell Parker Rhodes and its impact on the main character, Donte Ellison, who used the sport to encounter his racist adversary. It also highlights sports elements like the underdog narrative archetype, the significance of mentorship, and the big game as a test of resolve, as represented in the novel. This essay explores the significant role of sports elements in the novel. Through the experiences of the main characters, Donte, the novel effectively portrays how engagement in sports, particularly fencing, becomes a means of empowerment, resilience, and defiance against societal expectations. The conclusion shows that sports elements not only shape the characters but also drive the narrative of the story, highlighting the transformative power of sports in building self-confidence, fostering discipline, and challenging stereotypes.

Method

Qualitative research method is applied because the study examines the protagonist's experiences, the author's viewpoints, and the societal and personal contexts that are depicted in the literary work. To understand the sports features and how a character managed a sport to exact revenge on his hector, the researcher reads the novel, peruses associated data, conducts research, and reviews related studies.

Keywords: *black brother, sports elements, fencing and racial prejudice*

Introduction

Sports are often regarded as a significant aspect of society, influencing individuals' physical and mental well-being and promoting social interactions (Alasinrin and Ajeigbe). In the novel *Black Brother, Black Brother*, written by Jewell Parker Rhodes, sports elements are present and play a crucial role in shaping the characters and driving the narrative of the story (Shingjergji). The novel *Black Brother Black Brother* is a captivating work that delves deep into the themes of racial inequality, personal identity, and the power of sports. This essay explores the various sports elements present in this compelling narrative. At the heart of the story lies the protagonist, Donte, a young Black student who is unfairly targeted and stereotyped by his peers, "Girls laugh and point at me. 'Why can't you be like your brother?' 'Can your brother find you in the dark?'" I breathe. "It hurts. All of it." (Rhodes 6-7) and teachers "Mrs. Kay stands. Her eyes are kind. I think she might comfort me. The headmaster waves her

away, then sighs. "Why can't you be more like your brother?" (Rhodes 8) due to his skin color. He becomes depressed as whole school mocks at him for his color, "Black brother. Black brother." My new nickname. The whole school seemed to whisper it." (Rhodes 13) Seeking a means to assert his identity and find a sense of belonging, Donte turns to the world of fencing, "I'll learn fencing." (Rhodes 41) a sport that is traditionally associated with the upper echelons of society, "Fencing has aristocratic roots. But you belong here. We all do...In this arena, fencing seems like a white sport." (Rhodes 160-161) The author's masterful incorporation of fencing into the narrative serves as a powerful metaphor for the challenges and struggles faced by Donte and other marginalized individuals in navigating a society that often favors the privileged and the powerful. Through Donte's journey, the reader is immersed in the intricate dynamics of the fencing community, where the discipline, strategy, and physical agility required to excel in the sport become a catalyst for

personal growth, a means of empowerment, and a pathway to self-discovery.

Sports Fiction and Sports Elements

Sports fiction is a story where a sport influences the storyline or the main character. The narrative may center on a coach who faces challenges in life but finds solace and serenity in being with the team and the game. Alternatively, the narrative can center on a poor adolescent whose aptitude for a particular sport enables them to overcome personal challenges or deters them from using drugs. Oriard (p-6, 1982) defined a sports novel “simply as one in which sport plays a dominant role or in which the sport milieu is the dominant setting.”

Setting

Sports fiction is usually set in the real world, usually in the present, though it can also take place in the past. In keeping with this tradition, *Black Brother Black Brother* is situated in modern-day America. The story unfolds in a contemporary setting - 2020, likely at the private school - Middlefield Prep. This environment, predominantly white and unfamiliar with Donte's background, “Though sometimes I feel like I’m swimming in whiteness. Most of the students at Middlefield Prep don’t look like me. They don’t like me either.” (Rhodes 3–4) fuels the racial prejudice he encounters. Fencing, a sport often associated with the elite, sets the stage for the story. The plot moves on because of the intriguing tension created by the conflict between the harsh reality of social bigotry and the ideals of sportsmanship.

Plot

The novel's plot revolves around Donte's struggle against racial prejudice. Framed by Alan, “But it's Alan who punishes, who makes me being darker than my brother a crime.” (Rhodes 44) he finds himself ostracized and suspended. In this moment of despair, fencing emerges as an outlet and a path to vindication, “I’ll defend myself against Alan” (Rhodes 79). Donte throws himself into training, aiming to excel in a sport traditionally associated with privilege and strategy. This personal conflict,

fuelled by the desire to prove himself, pushes the narrative forward and aligns with the core themes of overcoming adversity often found in sports fiction. Through his participation in fencing, the narrative gains depth and complexity, moving the plot forward while emphasizing the role of sports in growth and social equity. Donte's journey, from a victim of racial prejudice to a resilient and empowered individual, is a testament to the transformative power of sports.

Characters

In tales set within the realm of sports, one often encounters team members, individuals uncovering abilities, or student-athletes. *Black Brother, Black Brother* showcases an ensemble centered around Donte - student athlete as he uncovers his talent and enthusiasm for fencing. Key figures include his encouraging brother Trey, his mentor -Arden Jones, “Arden Jones is who I need. He’s going to teach. Help me make the Middlefield Prep fencing team.” (Rhodes 51) who is on the field, and fellow teammates Zarra and Zion. These characters play roles in Donte’s evolution, each contributing to his maturation and understanding of himself and the world. Their interactions mirror both unity and tension commonly found in sporting environments, enriching the authenticity of the narrative. The mentorship provided by his coach, a former Olympic fencer, adds another layer, highlighting the importance of guidance and support in athletic pursuits. With his experience and wisdom, he becomes a crucial figure in Donte's journey.

Themes

Works of sports fiction frequently explore themes such as resilience, collaboration, fair play, and personal progression—themes vividly depicted in *Black Brother, Black Brother*. Donte’s determination in the face of challenges, his commitment to excelling in fencing, and his personal journey toward self-acceptance and empowerment play a role in the narrative. The book also highlights the significance of teamwork “...I get an inkling of why Trey likes sport. Team. Teamwork. A different kind of family.”

(Rhodes 98) and guidance, illustrating how encouragement from coaches "... watching your focus, your joy, I knew you were born to fence." (Rhodes 173) and peers can influence an individual's achievements. It delves into sportsmanship through the values of respect and discipline in fencing while showcasing Donte's evolution from a marginalized student to an athlete as a broader theme of personal growth.

Fencing to Face Racial Prejudice

Like many sports, fencing offers a platform for individuals to showcase their skills and abilities regardless of their background or physical appearance. For someone like Donte Ellison, who faced prejudice due to racism, "You can't tell who's who. Who's white. Who's black. Just two fencers trying to score." (Rhodes 213) excelling in fencing can serve as a form of empowerment and a means to challenge stereotypes. He chooses fencing as Alan is good at it, "Then I'll learn fencing." (Rhodes 41) and decides to prove his ability, "I'll defend myself against Alan." (Rhodes 79) Here is how Donte uses fencing positively:

From Rage to Respect: Channelling Frustration into Focus

In fencing, success is primarily determined by skill, strategy, and dedication, "Tactics. Fencing isn't just slapping foils; it's lightning speed decisions." (Rhodes 120) rather than physical appearance, "You can't tell who's who. Who's white. Who's black. Just two fencers trying to score." (Rhodes 213) and "Skill makes the man." (Rhodes 221) Donte can use his talents and abilities in the sport to gain recognition and respect, regardless of any prejudices he may face. Donte's initial motivation for learning fencing is undeniably linked to a desire to defeat Alan. The constant microaggressions and the traumatic experience of being arrested due to Alan's actions leave Donte simmering with anger. However, as he trains under the tutelage of Mr. Jones, fencing evolves beyond a tool for revenge. The sport offers a constructive outlet for his frustration. The

regimented structure of practice sessions, the physical demands of lunges and parries, and the mental focus required for strategy become an empowering channel for Donte's emotions. As he masters various techniques and develops his skills, he gains a sense of accomplishment that transcends the desire to humiliate Alan.

Building a Support System: Finding Belonging Beyond Racial Divisions

The world of fencing provides Donte with a sense of belonging that is often absent in his daily life. Unlike the predominantly white spaces where Donte feels like an outsider due to his race, the fencing club fosters camaraderie and acceptance. He finds a supportive network within the fencing community, where his talents are valued and respected, regardless of his background. He connects with fellow fencers Zion and Zarra, forging friendships built on shared passion and mutual respect. Through these relationships and his interactions with the wise and encouraging Mr. Jones, Donte confronts issues of race and identity in a safe and supportive environment. He begins to see himself not just as the target of prejudice but as an individual with potential and talent, "I know who I am - Donte Ellison, son of William and Denise Ellison, brother of Trey Ellison. Arden Jones's student; Zion and Zarra's teammate. Me. Everyone in the arena sees me. Fencing champion." (Rhodes 228) This shift in perspective allows him to move beyond the initial rage towards Alan and view him with a newfound understanding, perhaps even a hint of empathy.

Conclusion

Black Brother, Black Brother transcends a single genre, offering a compelling sports narrative intertwined with a poignant social message. Through the portrayal of the participation of Donte in sports, especially fencing, the novel shows how a sport can be a source of empowerment, resiliency, and defiance of social norms. Fencing serves as both a setting and a metaphor for Donte's struggle for justice and equality in the book. It is a captivating

sports narrative interwoven with a powerful social message. It serves as a powerful vehicle for addressing and challenging the issues of racism, discrimination, and societal expectations by incorporating sports elements. This unique blend makes it a story that resonates on multiple levels. It is a powerful example of how sports fiction can be a platform for social commentary.

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DIVERGENT PATHS OF NAGA WOMEN AND POLITICAL REALITY IN TRIBAL COMMUNITY IN EASTERINE KIRE'S *A TERRIBLE MATRIARCHY*

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Abstract

This paper examines the divergent paths of naga women and political reality in tribal community in Easterine Kire's A Terrible Matriarchy. The novel highlights the experience of Indigenous naga women and challenges the intergenerational patriarchal system. It analyzes story of young protagonist Dielieno became narrator of her own experience. The object of suppression undergoes her grandmother Vibano. The grandmother believe male are only heir of family. She gives more importance to male heir. Kire explores the impact of alcoholism on the men in angami tribe of Nagaland, India. The novel gives an insight of political issue are faced by naga people. Major reason naga women faced great depression and anxiety cause domestic violence. Dielieno's journey unfolds during a time when the importance of education for angami girls is debated and not prioritized. The multifaceted element captures the essence of a society grappling with tradition, political turmoil, the universal challenge of growing up and aging. The culture and beliefs and customs associated with it that has made people. A Terrible Matriarchy not only talks about Dielieno's hardships but also the problems that her mother and grandmother faced while growing up. Kire sums up the suppression that the faced in the male-dominated society during the colonial and post-colonial eras.

Keywords: patriarchal, women, oppression, alcoholism, violence

Easterine Kire is a poet, short story writer and novelist, born in Kohima, Nagaland, Northeast India. She writes from 'the frontline of contemporary indigenous literature'. Nagaland, a northeast state of India is known for its various tribes and languages. It is also considered as one among the Seven Sisters of India that is known for the rich culture and diversity. The Angami Nagas are one of the ethnic groups in the Northeastern state of Nagaland in India. They generally settle in the districts of Kohima, Chumoukedima and are also scattered to few other districts as well. The tribe has four regions namely Northern Angami, Southern Angami, Western Angami and ChakhroAngami. The common language spoken by the AngamiNagas is Tenyidie. Dance and folk songs are considered as essential part of the tribe. The tribe has been following a patrilineal

system in the past but this is debatable now as the system is not strictly followed as women gradually became educated and literate.

In the past, on the basis of the nature of authority, The Angami society is patriarchal, patrilineal in the sense that the descent is traced through the male line and patrilocal in residence as in sons continue to stay in their father's house even after getting married. Due to the societal structure that has been followed from generations to generations, birth of male child is warmly welcomed with fun and laughter. Although people talks lots about gender equality, many family wants a son. One of the rationales behind favoring the male child could be that women are considered as goods or someone else's property after marriage, and it is the man who will continue the family lineage and take care of the family and clan property. It is a

known fact that the status of women in the society is only confined to the four walls of the house doing everything and anything. Their voice in decision making is truncated because of the standards of the society.

The novel *A Terrible Matriarchy* is based on Angami Naga Tribe where the male lines are traced through father and property are expected to pass down to the male heirs of the family. The roles and responsibility of gender are also expected according to the norms of the society. People learn gender roles right from the birth from society and parents. From birth, in the course of gender socialization, children learn gender stereotypes and roles from their parents and environment. Traditionally, boys learn to manipulate their physical and social environment through physical strength or dexterity, while girls learn to present themselves as objects to be viewed.

The novel to adhere Angami Naga women and depicts their experience growing up in traditional patriarchal society. It explores the social norms regarding women's roles and education as well as the tension between tradition and modernity. Krie draws from her own experience to realistically portray village life and culture practice. Naga women have alternative mentality. They are all variable thought and ideas of society. Dielieno's grandmother was the first generation woman. Vibano sticks to tradition. She thought women do not need education. Grandmother rules the family by iron hand. She refers Dielieno as errant girl. The majority of hereditary title can only be passed down to a male heir. "My grandmother didn't like me. I knew this when I was about four and a half" (1). The novel begins with a sentence spoken by Dielieno. The protagonist Dielieno narrates her childhood experience and how she overcomes her struggle against her grandmother and tribal community. The cultural background of Naga society to admit patriarchal form of society inheritance follows the main line. Son inherits property from the father and not daughter. Girl children are never considered real family members because they get married, they take the name of husband and his family. The

mission of women's life to get married, have children, take care of the family. All domestic works are done by women. Society thought women are feeble. Likewise, Dielieno's grandmother and mother are suffering with society and family. They both experience is taught by their childhood. So, they should follow it and called it is heritage. Grandmother wants her granddaughter should be good Naga wife.

Dielieno is quick-witted and intelligent girl. She has curiosity and thirst for knowledge even better than her brothers. She was forced to live with her grandmother. She hates her grandmother because her grandmother told the girl must work at home and avoid outside playing. Grandmother always called her girl. She asked her mother about grandmother mentioning me a girl, not my name. Mother told "you are special and only girl child". Dielieno lives with her grandmother and doing household duties, fetching water, helping in kitchen with bano, and finishing the task given by her grandmother. Dielieno was grown and ready to study. She wants to go to school but grandmother opposed. Grandmother taught she make any problem to the family. "I could not fall asleep for long time. I thought about school and how nice it would be to learn to write and sing and draw as my brothers (22)" Grandmother said she must be good housewife for her family. She learns only household works. Dielieno starts her rebel against her grandmother and went to school. But her grandmother demanded her before school she must complete her household tasks.

In contrast of two generations of women negotiating social discrimination and intergenerational patriarchy. Dielieno hates her grandmother and discrimination she shows her elder brothers but the journey is continuous and Dielieno grows up, she realizes the true motives of her grandmother. She is not only suppressed by the patriarchal society and her grandmother Vibano's biased behavior. This institutionalized patriarchy makes women the victim of their own exploitation. Grandmother told the male children is heir of property takes care of the old age. This was reason

grandmother adore the male children, hoping they would take care of the old age. "The household that did not have a male heir was considered barren" (37). She tried to please the male children by giving them the best part of cooking meat, talking to them and pay attention and giving them money to spend not scold them, not correct them. She considered girl should right in their family.

Women oppression can also be seen in the form of socio-economic status of women. The male only heir system bars the women from inheriting land or money. "In our day," Grandmother began, "girls did not go to school. We stayed at home and learned the housework. Then we went to the field and the fieldwork as well. That way one never has a problem with girl children" (22).

Grandmother lived in a society where lots of restrictions were laid on girl child. Grandmother saw how the women in the society without the male child. The society looked down on them and considered them low and mocked them. She went through she made up her mind into believing how the male child played very important role in family. Grandmother follows legacy of naga society and have the power of whole family. One of her greatest fear is that the family name would be disgrace if the females in family were not kept in check. She is afraid of accepting modernism, which is the reason why she discouraged girl education and girl doing jobs. Grandmother should have matriarchal authority and influence in family is a terrible matriarchy. Everything and every occasion is family affair grandmother is the strongest defender of tradition. Grandmother is seen a cruel character but the end is pitiable when we are known that she was doing as best to preserve the tradition and culture.

In her novel *Kire* has showed political reality and issues in Nagaland. History of Nagaland had sort of pessimistic experience and battle of Kohima. The Japanese march into India and it the first victory of British. "They were magical and unreal because I had never been a part of them. She described a Kohima I had never known, trees and houses

bombed out till only black ruins and stumps were all that left" (170).

Dielieno's mother had many stories about war in Kohima. She explains about culture of Nagaland there exist the unpleasant realities of naga life and it complex around the colonial atrocities and discrimination. The battle of Kohima as the forgotten battle and veterans are called the forgotten heroes. The naga people became refugees in their homeland; families are separates forever; women were ravaged and left to die; many starved to death; but these are not given substantial space in the Indian history.

Terrified of the Japanese, the local people fled to the fields and field huts. When they stole back to their house by night to salvage grain, they found that it was impossible because their house were occupied by Japanese soldiers. (172)

Second half of twentieth century, Dielieno's mother was young girl then; the Japanese soldiers were taken over the southern village of Nagaland. More and more British soldiers were sent to tackle them. The situation is no different. During 1940s the naga people suffered in the hands of foreign armed forces, and they deal with the Indian forces as well as some of home-grown factional groups and military oppression. Area of male concern, the indo naga conflict has rein forced the non-status of women in society, such unresolved political conflicts put the naga women in doubles crisis they had suffer in the hands of their male counterparts had to suffer in the hand to bear the brunt of the armed forces well.

Dielieno's explain of grief her family faced some bad incident happen. Her brother pete died, many things changed at home. Dielieno was exhausted by her misery and grief her mother would deeply devastate and heart broke if her son died so experience intense grief and grows absent minded and weak. Vini, another brother takes to alcoholism and get violent against an isolated life with no opportunity. The sensitive topic of teenage alcoholism is tackled through vini's addiction. The drinking house by one side of the village road because almost a terrifying metaphor for the young girl and married women who have to face the large

consequence of the excess of their male. Alcoholism is a major problem in Nagaland as more and more youth try hard to rebel against their social condition feeling crippled by Indian states. Apart from to present social and political condition, there is emphasis on folklore, spirit and general customs in the narrative that present angami community's way of life.

I knew you were a bright girl, I always knew. Now you just keep studying hard this year too and when you have been to school for ten years then you can be a teacher and you will get lot of money and you can build your own house. (94)

Dielieno throughout her life seen hard times, but it did not stop her dreams of becoming someone in life. Dielieno mother mention mentioned in the end to her that, she is very much amazed at her strength. She started to pity to her grandmother for the treatment that she received. She forgives her grandmother for how she treated her. The end of the novel Dielieno gets job and being proposed by a man who likes her very much. The family agrees to their marriage and finally after six months of the marriage proposal they are married. Dielieno was suppressed and discouraged in every way but she did not give up pursuing her dreams. The novel has so beautifully expressed about the struggle faced by the protagonist and how despite of it all she rose up triumphantly. We can learn from Dielieno reformer of tribal community and change her life better. She wisely select her weapon against the society is education. This is the new age of women educated, self- made women, and complete in herself. Easterine Kire's

various character in the novel *A Terrible Matriarchy* like the grandmother Vibano, Dielieno, Nino, Nissano, Bano taught us that woman should not feel inferior whatever the circumstances, they should have patience and perseverance to attain what they dream of without affecting the other party.

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BEYOND THE BATTLEGROUND: THE LINGERING SHADOWS OF WAR IN KURT VONNEGUT'S *SLAUGHTERHOUSE-FIVE*

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Abstract

Slaughterhouse-Five is a novel written by Kurt Vonnegut, an American writer noted for his wryly satirical works. He frequently employed postmodern techniques as well as elements of fantasy and science fiction to highlight the horrors and ironies of 20th-century civilization. Much of Vonnegut's work is marked by a fundamentally fatalistic worldview that nonetheless embraces modern humanist beliefs. *Slaughterhouse-Five* (1969) cemented his reputation as a prominent author. Explicitly drawing on his experience during the Dresden bombing, Vonnegut crafted an absurdist, nonlinear narrative in which the bombing raid serves as a symbol of the cruelty and destructiveness of war throughout the centuries. This research analyses the protagonist, Billy Pilgrim, from the second to the ninth chapter, as well as the unnamed narrator in the first and last chapters, to identify symptoms of PTSD and explore the causes of their trauma. The main data source is the novel *Slaughterhouse-Five* by Kurt Vonnegut, while supporting data sources include previous research, theses, online journals, and websites that reinforce the analysis. The results indicate that both Billy Pilgrim and the unnamed narrator exhibit three symptoms of trauma. The analysis reveals that their past trauma creates a need for connection, highlighting the importance of finding people, such as friends, to share their stories and problems with, rather than avoiding them.

Keyword: traumatic experience, hyperarousal, intrusion and constriction.

Introduction

Trauma is a pervasive problem. It results from exposure to an incident or series of events that are emotionally disturbing or life-threatening with lasting adverse effects on the individual's functioning and mental, physical, social, emotional, and/or spiritual well-being. Trauma has no boundaries regarding age, gender, socioeconomic status, race, ethnicity, or sexual orientation. Post-traumatic stress disorder (PTSD) develops when a person has experienced or witnessed a scary, shocking, terrifying, or dangerous event. The people with PTSD may feel anxious or stressed even when they are not in present danger. PTSD can occur after living through or seeing a traumatic event, such as war, a natural disaster, sexual assault, physical abuse, or a bad accident.

Exploring PTSD in Billy Pilgrim and Unnamed Narrator

Post-Traumatic Stress Disorder (PTSD) is a major theme in Kurt Vonnegut's *Slaughterhouse-Five*. The protagonist, Billy Pilgrim, from the second chapter to the ninth chapter and the unnamed narrator in the first and last chapter exhibits the symptoms of PTSD as a result of their experiences in World War II. In the book *Trauma and Recovery*, Herman states the three main symptoms of post-traumatic stress disorder. They are "hyperarousal", "intrusion" and "constriction". Hyperarousal is the persistent expectation of danger. The human system of self-preservation seems to go onto permanent alert after the experience. The person startles easily, reacts irritably, sleeps poorly and has a lack of concentration.

The unnamed narrator of *Slaughterhouse-Five* struggles with insomnia and tries to find comfort in alcohol and late-night phone calls. He often calls Bell Telephone Company operators, hoping to reconnect with people from his past, especially his old war friend, Bernard V. O'Hare. Both men share a dark history. They were captured during World War II, imprisoned in Dresden, and survived the city's brutal bombing, which killed countless innocent people. Nearly twenty years later, the narrator is still haunted by these memories and feels a deep need to expose the truth about the horrors of war. He decides to write a book about their experiences and meets Bernard to remember their shared past. The narrator knows something is wrong with him, but it is not a physical illness. It is the lingering trauma of war. Even after all these years, the memories of war remain fresh and painful, constantly haunting him. To calm his restless mind, he turns to drinking and making late-night phone calls. But these don't help. He is trapped in a loop of trying to numb his pain while still being haunted by his past. This heightened state of psychological arousal, common among individuals who have experienced trauma, keeps the nervous system in a constant state of alertness, as if anticipating danger. This constant state of alert makes it hard for them to concentrate on tasks or make sense of their experiences in an organized way.

In the first chapter, the narrator shows signs of hyperarousal, especially through the way he tells his story. His thoughts jump around in a disorganized way, almost like he is "unstuck in time." He talks about events from twenty years after World War II, like his marriage, work, writing, reconnecting with a friend, and visiting Dresden again. But his story doesn't follow a clear timeline, jumping between different moments in his life. This reflects how his trauma has affected his mind. Similarly, Billy Pilgrim, the main character, also has trouble sleeping, which is a common symptom of trauma. Like the narrator, Billy experiences disjointed time, shifting between past, present, and future moments. These time jumps may represent nightmares or flashbacks, underscoring the connection between

Billy's sleep disturbances and the trauma he endured during the war. Billy's dual existence highlights his inner turmoil. Outwardly, he appears as a successful optometrist with a stable family life, but inwardly, he remains haunted by the memories of war. This duality reveals a sharp contrast between his public persona and private struggles. Despite his outward success, Billy's emotional scars remain largely hidden, with only his doctor privy to his grief and pain. His lack of control over time travel, as described in the opening of Chapter Two, further emphasizes his fragmented mental state. The chapter begins with Billy's brief biography up to 1967, portraying him as a widower who has publicly shared his experiences on Tralfamadore. However, the narrative quickly shifts to disjointed time-travel episodes triggered by an argument with his daughter, reflecting Billy's fractured consciousness and ongoing struggle with trauma.

Intrusion is the ineradicable imprint of the traumatic moment. During the intrusion stage, the traumatic event is encoded in an abnormal form of memory, breaking impulsively into consciousness with the vividness and emotional intensity of the original event. Even small occurrences in a safe environment can rekindle these memories and emotions for the traumatized individual. They relive the event as though it is happening in the present through flashbacks during waking hours or as nightmares during sleep. The unnamed narrator of *Slaughterhouse-Five* describes one of his story outlines drawn with crayons on wallpaper, in which the destruction of Dresden is symbolized by a vertical orange band. "I used my daughter's crayons, a different colour for each main character. The destruction of Dresden was represented by a vertical band of orange cross-hatching, and all the lines that were still alive passed through it, came out the other side" (Vonnegut 5). Here, the narrative tense shifts dramatically, collapsing the distance between fiction and reality as the fictional story's ending becomes indistinguishable from the narrator's lived experience of the war's conclusion twenty years earlier. For several paragraphs, the narrator immerses

himself in the present tense, reliving the final moments of the war and his release from captivity. This blurring of lines between storytelling and reality reflects the enduring impact of trauma, leaving the narrator haunted by his memories and trapped in the past.

Billy Pilgrim's story mirrors this intrusion of traumatic memory, as flashbacks to his experiences during World War II repeatedly disrupt his present. Billy, as a chaplain's assistant, went through many traumatic experiences during the war. He was injured in an attack, captured by the Germans, and witnessed the horrific bombing of Dresden. These memories haunt him throughout the novel, appearing as flashbacks when he is awake and as nightmares when he sleeps. In Chapters Two, Three, and Eight, it happens three times each, while in Chapters Six and Seven, it occurs twice. Chapter Five has the most, with Billy reliving moments from 1944 and 1945 five times. These flashbacks often mix past and present, triggered by sights and sounds around him. In Chapters Two, Three, and Eight, they happen three times each, while in Chapters Six and Seven, they occur twice. Chapter Five has the most, with Billy reliving moments from 1944 and 1945 five times. These flashbacks often mix past and present, triggered by sights and sounds around him. For example, while lying in bed crying, he remembers crippled men at his door, which takes him back to the sight of American prisoners being marched by the Germans. This memory also brings back the image of Ronald Weary's painful, clunky clogs. Likewise During his wedding anniversary in 1964, Billy becomes uneasy when a barbershop quartet sings "That Old Gang of Mine." The song brings back painful memories of the destruction of Dresden and the people who died. Even though he is in the comfort of his luxurious home, he feels isolated and disconnected from those around him. Unable to find peace amidst the memories, Billy retreats to his electronic mattress in search of solace. These moments highlight the intrusive nature of trauma, illustrating how specific triggers disrupt Billy's

present and underscore the novel's exploration of time, memory, and psychological scars.

Constriction is defined as the numbing response of surrender, a stage where the system of self-defence shuts down entirely. Traumatized individuals may attempt to induce numbing effects through alcohol or narcotics. According to the *Diagnostic and Statistical Manual of Mental Disorders*, "a person suffering from PTSD should have three or more of the following characteristics: avoid thought, feeling about the incident; avoid activities, people and places; inability to recall; lack of interest in significant activities; and finally, detachment" (APA 468). The narrator of *Slaughterhouse-Five* exemplifies this numbing response of surrender in his struggle to write about his war experiences, particularly the destruction of Dresden. While initially determined to create a masterpiece based on his memories, he finds himself unable to recall the events fully. Frustrated by his memory's limitations, the narrator seeks out his old war buddy, O'Hare, hoping their shared experiences will aid in recollection. However, O'Hare also struggles with memory loss and prefers not to revisit the past. Ultimately, the two men abandon their efforts to recount their war experiences and instead converse about unrelated topics. The narrator also highlights his frequent use of alcohol as a coping mechanism for his insomnia and emotional turmoil. His reliance on alcohol mirrors Grinker and Spiegel's assertion that, "uncontrolled drinking increased to the combat group's losses; their use of alcohol was an attempt to obliterate their growing sense of helplessness and terror" (44). This detachment and surrender underscore the numbing effects of trauma, both in the narrator's actions and in his inability to process his wartime experiences fully.

Billy Pilgrim's experiences in the war further exemplify the numbing effects of trauma. As a chaplain's assistant, Billy was powerless to harm the enemy or aid his friends during the Battle of the Bulge, where his regiment was annihilated by a massive German attack. Lacking proper gear, weapons, and even boots, Billy wandered with three

other survivors, entirely unprepared for the brutality of war. On the third day, while his companions sought shelter from gunfire, Billy stood exposed, unreactive, as though welcoming death. His detachment is illustrated by his inability to distinguish between wakefulness and sleep, or even between walking and standing still. His companion, Ronald Weary, repeatedly criticized, cursed, and physically forced Billy to move, emphasizing his helplessness. Billy's response to the horrors of war was one of surrender and numbness, detaching him from his surroundings and ultimately triggering his first-time travel experience. After the war, Billy built a new life, marrying the daughter of a wealthy optometrist and starting his own business. However, his detachment persisted, as seen during the Vietnam War. Billy remained indifferent to discussions about the atrocities, showing no reaction to others' outrage: "Billy was silent. Billy was not moved to protest the bombing of North Vietnam, did not shudder about the hideous thing he himself had seen bombing do" (Vonnegut 50). This detachment reflects his inability to re-engage with life meaningfully after the trauma he endured. Unlike the narrator, who frequently turned to alcohol, Billy drank sparingly, using his ruined stomach as an excuse to avoid it. He was only notably drunk on two occasions: once at a New Year's Eve party in 1961 and another time at his daughter's wedding. These moments, along with his broader detachment, demonstrate the lasting effects of trauma on his psyche.

Conclusion

The research focuses on the traumatic impact caused by war. The brutality of World War II subjected both

the protagonist, Billy, and the unnamed narrator to trauma. The fragmented and non-linear narration in the novel, as well as Billy's experiences with time travel, serves as evidence of this trauma. PTSD symptoms affect the characters' daily functioning, including their relationships, work, and emotional well-being. The novel critiques the glorification of war in American culture, presenting it instead as a senseless and destructive endeavour. Moreover, the novel explores the loss of innocence experienced by soldiers thrust into the brutality of war. The further research can be carried on in the following topics. Postmodernism and metafiction, philosophical and existential themes, including free will, determinism, mortality, and the nature of existence, literary influences and intertextual references.

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FRAGMENTED FUTURES: EXPLORING IDENTITY, MORALITY AND TECHNOLOGY IN POST-APOCALYPTIC SCIENCE FICTION

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Abstract

*This paper engages with the depiction of post-apocalyptic worlds in science fiction, drawing upon Ridley Scott's *Blade Runner* (1982) and the Netflix adaptation of Richard Morgan's *Altered Carbon* (2018) to illustrate two of these narratives that both imagine technologically advanced dystopian societies in which the breakdown of old systems has created new ways of living, existence, and morality. *Blade Runner* presents a decaying urban landscape where bioengineered replicants challenge the existence of humanity, raising deep questions about identity, empathy, and moral implications of artificial life. *Altered Carbon* traces a dystopian society dominated by the digitization of human consciousness, enabling the possibility of physical immortality but exacerbating inequality, ethical corruption, and existential alienation. This paper will investigate the thematic overlaps of these works: the dehumanizing impact of too much reliance on technology, the commodification of life and the ethical crisis of survival in a fractured world. It is within these carefully constructed dystopian landscapes that *Blade Runner* and *Altered Carbon* stand as warnings, insofar as they represent anxieties over the consequences of unchecked technological advancement and the loss of human values to progress. In that sense, analyzing these stories tries to make people understand how science fiction as a post-apocalyptic genre continues to question the modernization process and still today, is making imaginative visions for possible futures of humankind.*

Keywords: *post-apocalyptic worlds, science fiction, artificial life, digitization of consciousness, immortality, existential alienation, moral implications*

Introduction

The traditional societal structure has been collapsed in post-apocalyptic science fiction, which makes the world morally fragmented making humanity's survival a question. These worlds usually show high adaptation in technological advancement, as such, I have taken two worlds in this genre which are Ridley Scott's *Blade Runner* (1982) and the Netflix adaptation of Richard Morgan's *Altered Carbon* (2018). These works depicts exploration of identity, humanity and morality in the face of technological dominance. These works portrays future Earth where artificial intelligence and digitized consciousness

were immensely advanced, raising questions about ethics, power and essence of humanity.

The movie adaptation of *Blade Runner* is based on Philip K. Dick's *Do Android Dream of Electric Sheep?* This work portrays dystopian world where the resources are exploited to the point of ecological collapse. The bioengineered robots known as 'replicants' are produced for the purpose of labor and entertainment for humanity, these replicants turns to be a threat for humans with the awaken of their own emotional depth and existential desires. Similarly, *Altered Carbon* shoes immense technological advanced society where humans overcome death with the help of technology. The technology is well

developed to the point of preserving consciousness in digital realm and be able to transfer them to new bodies called 'sleeves', reaching physical immortality. This process is exploited by the rich to live forever and the poor are unable to afford such comfort, creating class inequality to widen than ever.

This paper discusses how these technological advancements in these narratives address identity, humanity and moral dilemmas creating societal anxieties beyond humanity's control resulting in ethical erosion which serves as a cautionary tale for the future.

Identity and Humanity in Post-apocalyptic worlds

In *Blade Runner* and *Altered Carbon*, both of these narratives discuss the survival of humanity in the post-apocalyptic world that redefines their identity and existence. In *Blade Runner* the replicants are artificial beings created for the purpose of serving humans. They have the ability to mimic emotions, form relationships and think of existential questions. These qualities in a robot do not make humans feel safe and proving the point, the robots start to rebel against their creators. The protagonist of the film, Rick Deckard 'retires' these rogue replicants who rebelled against humanity. While carrying out his job as hit man, his encounter with a special replicant Rachel makes him question his moral integrity. Rachel always believed herself to be a human. This makes the protagonist change his mind, combining certain factors to his identity as the plot deepens, revealing his mysterious identity.

In *Altered Carbon*, the concept of abandoning a body to transfer their own consciousness to a new one questions the contemporary perspective of core of humanity. The act of digitization of consciousness to avoid death makes one lose their sense of belonging to their physical self. The protagonist Takeshi Kovacs is a mercenary who transfers his consciousness to many sleeves throughout the series. This makes him deal with the loss of stable sense of self and cause psychological discomfort. The transfer of bodies and extraction of consciousness questions about the meaning of being a human. Are individuals

defined by their memories, bodies or actions? This series portrays how this convenience of transferring bodies breaks one-self to the point of psychological fragmentation and makes the individual lose a sense of stability and accountability.

These works discuss the impact of technology on identity where *Blade Runner* implies that empathy and emotional depth are essence of humanity, while *Altered Carbon* contradicts the idea by portraying a world where identity becomes transient and commodified construct. These two narratives question the audience and urge them to reflect on their own meaning to the essence of humanity in rapidly advanced technological world.

Moral and Ethical Dilemmas of Technological Overreach

One of the core themes of *Blade Runner* and *Altered Carbon* are moral consequences of rapid technological development. The narratives portray dystopian societies where ethical considerations are almost neglected in the process of technological advancement which leads to moral dilemmas. In *Blade Runner*, The Tyrell Corporation produces replicants to the masses who can afford them. These replicants are produced with the purpose of serving humans. By time, since they have the ability to think for themselves, they are produced with limited lifespan which is said to be cruelest act mankind can do. Limiting a lifespan of a being due to fear of overtaken by them raises question to countless ethical dilemmas, since the replicants are produced for their service, they are overexploited by humans and they started rebelling for freedom and rights. One such replicant is Roy Batty, who says in his final moment that "All those moments will be cost in time, like tears in Rain", these words directly indicate the ethical failure of a society which ignored the rights of a sentient being capable of emotions and desires.

Altered Carbon portrays a critique through its concept of digital consciousness and immortality. The advancement in technology defies death, but also creates extreme social inequality because the

wealthy elite or 'Meths', exploit the system to maintain their power indefinitely. The poor who cannot afford such luxuries of changing sleeves are exploited further which makes the elite lead a life of moral decadence in the series. The lack of morality, losing value over life and ethical accountability creates serious consequences and sufferings in the novel. Not just the poor class, a Meth who wakes up the protagonist in the novel named Laurens Bancroft who is rich and influential beyond anyone suffers at psychological level due to living a very long time, detach himself from humanity.

These narratives, warns audience against the unchecked technological pursuit without thinking about the consequence of morality. In *Blade Runner*, humanity's greed in creating replicants and exploiting them creates a rebellion as a result of moral decadence. In *Altered Carbon*, the extreme social inequality due to technological advancement gave advantage to wealthy elite which is the result of lack of prioritization of human dignity over technology. The narratives serve as a cautionary tale to remind humanity that the progress without morality leads to dystopian disasters.

Reflections of Contemporary Social Anxieties

Dystopian societies tend to create social anxieties easily with the readers and with the visual effects it is even tend to do more of that anxiety than the novel. *Blade Runner* and *Altered Carbon* both these narratives resonate with contemporary fears about technology, inequality and environmental collapse. In *Blade Runner*, the ecological decline caused by decaying urban landscape, polluted environment and lack of rain created by greed and unchecked technological environment serves as a warning against prioritizing profits over sustainability. The people who raises animals are considered someone with the status in society as they can only afford to buy and raise them. The society where a status of the family is determined by the animal they raise is said to be utopia for ecological concerns of contemporary world. But here, it is too late since these animals are in rarity with the collapse of ecological system, so

the animals they raise can be rarest, thus determining one's social status. Funny, how the same action leads to different ideas with just single external factor of perspective. The replicants in the novel shares similar perspective with the contemporary world Artificial Intelligence, as there are concerns over ethical treatment and dehumanization of labors in AI. AI started to reshape some of our most significant industries.

Altered Carbon shares these concerns in the form of wealth inequality. The monopoly game of elites' immortality technology symbolizes growing gap between poor and rich in contemporary world. Organ trading, surrogacy and exploitation of marginalized population draw parallels to the series' commodification of life. The series also addresses the psychological concern over living in a technologically advanced world coincides with modern concerns about alienation, mental health and loss of human connections to digital world. In the series, people are mismatched with their sleeves as they are stored in 'stacks'. When they come back to life in new sleeve, they get what sleeve is available for them. Meanwhile, Bancroft gives one of the best sleeve to Takeshi Kovacs, a mercenary and war criminal, because he has to work for Bancroft. The inequality here relates many things to the contemporary world.

Thus both of the works reflects societal tendencies to devalue marginalized groups by perpetuating systematic injustice due to technological power in the hands of elite. The dystopian futures constructed by contemporary issues addresses the audience to reflect on ethical implications of technological advancement.

Technological Immortality and the Psychological Consequences

The psychological and existential consequences of technological advancements are clearly explained in *Blade Runner* and *Altered Carbon*. The psychological impact with the collapse of death and life linked to societal advantage creates a unique perspective in understanding human psyche. If

immortality is realized through the concept of technology, the fragmentation of identity and the capacity of human's psyche is ready to be unveiled with these narratives.

In *Blade Runner*, the replicants are created with the purpose of serving humans, since they have capacity to develop awareness they are created with limited lifespan. Even then they posed dangers with their own developed conscience and awareness of morality in their limited lifespan. Roy Batty, the replicant is nostalgic with its memories at the time of its death. Imagining a future where the artificial beings are not limited to lifespan who can develop consciousness on their own is terrific at the same time questions morality of how much should the human's greed can result in such consequence have the possibility of beings surpassing humanity. The replicants yearn for their lifespan and freedom are retired due to its development of desire ad harming humans. This raises questions such as Does Immortality robs life of its meaning or is it essential for achieving fulfillment? The psychological quality of people in the movie is poor too due to long exposure to harsh environment. Since Immortality and psychological consequences are discussed, if the replicants succeed in attaining immortality, then the position of humans will be wiped out on the face of Earth and in this case Mars too.

In *Altered Carbon*, digitization of human consciousness is achieved with the help of technological immortality, which makes the consciousness transfer to new sleeves. The psychological fragmentation caused by this process leads to detachment of self, memories and identities becomes muddled from frequent transfers. The protagonist in the series experiences immense psychological disturbances when waking up in a new body because of his last body getting shot. The new sleeve was someone who was imprisoned, the person whose sleeve this belongs to must have been a smoker, because the protagonist adopts the new sleeve's habit of smoking. The Meths, the elite class of society over-exploits this technology to lead a life of immortality resulting in detachment of society,

lack of loss of self and lack of fear of death which makes many of humanity humans. The poor on the other hand gets the sleeve they can afford, for example, a thirteen year old girl gets the body of seventy year old woman. Thus sleeve mismatch happens in the series.

The existential struggle mirrors modern concerns about the impact of technological detachment and loss of personal self from the real world. Both *Blade Runner* and *Altered Carbon* insinuates the importance of psychological concern. It shows that immortality, although attained through technology comes with the cost mental disturbance of detachment alienation and living beyond natural limits.

Conclusion

Blade Runner and *Altered Carbon* remain the most recent examples of post-apocalyptic science fiction that still relate to the discussions about humanity's fears concerning technology, morality, and the collapse of society. Both stories represent worlds significantly changed by technology revolutionary in its nature but continuing with inequality, alienation, and moral decay. It is by way of these themes of identity, immortality, and power dynamics that such works indirectly speak against the human cost of technological advancement and the vulnerability of moral limits to innovation. Both in *Blade Runner* and *Altered Carbon*, there is always the question of what it means to be human. The replicants in *Blade Runner* challenge traditional notions of humanity with the depth of emotion, and individuality, as well as existential struggle of their existence, while the tale speaks to the dangers of life reduced to utility and profit, a contemporary concern about the dehumanization of labor through artificial intelligence. *Altered Carbon* raises questions regarding identity and selfhood in relation to the impact of technology. By transferring consciousness - freeing it, therefore, from its physical host - raises serious questions regarding what identity is conceived to be when based on human form. The psychological disintegration, moral decay, and the

trade in human life result. The other similarity is that both are cautionary tales against power and inequality within the technological community. Both these events-Replicant uprising from *Blade Runner*, social stratification from *Altered Carbon*-highly underscore consequences from a system designed to facilitate access, thus motive technological innovation but not necessarily through ethical governance. Both narratives underscore lessons to the viewer: Unless access to them is equitable and morally justifiable, then technology stands a risk to dig itself even deeper into deeper inequities while digging further into exploitation. In both works, the elites use technology to keep each other on top while relegating marginalized to be tools or commodities. Real life contradicts this by that of disparities in wealth levels and systemic oppressions. The post-apocalyptic settings heighten the critique that can be found in these works, as it describes worlds which have taken in too much input of scientific technology to degrade the environment, decimate societies, and collapse morals. Their visions speak of dystopias regarding today's concerns over climate change and corporate overreach and the ethics of emerging technologies. *Blade Runner* and *Altered Carbon* ask the person to introspect about the values and choices that will make tomorrow world by creating futures

based on the human activity in today. Ultimately, *Blade Runner* and *Altered Carbon* do not only warn against the dangers of a technological overreach but challenge the audience to reconsider the meaning that should be accorded to technology in order to fashion a better future, more equal and humane. Their dystopian despair reminds one of the need to care and answer, to recall ethical reflection. They remind us that though technology is the potential tool to modify society, yet the question of progress or danger remains in the human moral compass.

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FROM KABUL TO THE WORLD: AFGHAN FAMILIAL STRUCTURES IN KHALED HOSSEINI'S *AND THE MOUNTAINS ECHOED*

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Abstract

The Global narrative surrounding Afghanistan is often limited to the depictions of conflict, oppression, poverty, and war overshadowing its rich cultural heritage and resilient societal structures. Khaled Hosseini's And the Mountains Echoed counteract all those conventional depictions by weaving a set of interconnected stories reflecting Afghan family dynamics that resonate globally. This research paper addresses the critical gap in understanding how Hosseini's narrative bridges the local Afghan experience with broader global themes of empathy, sacrifice, love, and cultural identity. The study employs qualitative methodology, examining the novel's characters, their intergenerational relationships, their plight of struggle, and their rise. This study helps in understanding the power of literature as a bridge that transcends global understanding and empathy through the novel of Hosseini connecting local narrative to a global perspective.

Keywords: *afghan family, intergenerational bonds, cross-cultural understanding, global empathy, diaspora, and migration.*

Introduction

Literature has long been hailed as a mirror of life and a repository of generational voices containing works depicting complex human feelings, ideas, surroundings, and social conflicts. From poetry and novels to journals, literature documents the happenings of the environment, capturing moments and converting them into ideas, using imagination, portraying society's successes and failures, and reflecting its trends. At the same time, it also gives writers a creative space to express various perspectives, developing empathy and understanding among readers across cultures.

Themes play a vital role in directing narratives, providing incidents in the form of stories, and provoking thoughts in the readers' minds into various perspectives of life. Contemporary research in English literature has delved into themes like love, identity, self-discovery, social class, inequality, and alienation. While these themes have been a central

focus of literary traditions for centuries, they continue to do so in critical inquiry and academic debate. Yet, the theme of familial relationships, dynamics, and structures has received comparatively less attention in scholarly research, despite its considerably noticeable presence in many works of literature.

Afghan-American novelist Khaled Hosseini is well-known for his tales that highlight the intricacies of family ties. His books, such as *And the Mountains Echoed*, *A Thousand Splendid Suns*, and *The Kite Runner*, explore themes of friendship, love, sacrifice, and resilience in incredible detail. Hosseini gives readers a complex knowledge of Afghan society by delicately illustrating familial ties while examining Afghan customs and bridging them with universal human experiences.

In *And the Mountains Echoed*, Hosseini vividly portrays themes such as interconnectedness, compassion, power, and wealth. Among these, the

theme of family stands out as a central focus. The novel explores the intricate dynamics of familial relationships rooted in love, sacrifice, and resilience through characters navigating emotions such as loyalty, guilt, and compassion. From the intimate sibling bond between Abdullah and Pari to the broader interactions within extended family networks, the story captures the essence of Afghan family life.

Despite Hosseini's works' global recognition, scholarly discussions often overlook the exploration of familial structures as a focal theme. This study seeks to address that gap by analyzing how *And the Mountains Echoed* presents Afghan family dynamics as both culturally specific and universally relatable. By examining the novel through the lens of intergenerational relationships, this research highlights its role in fostering cross-cultural empathy and deepening the understanding of shared human connections.

Storytelling as a Bridge: Hosseini's Exploration of Family and Culture

Afghanistan has a complex history and diverse society. It is a land of culture, heritage, and profound familial values. When looking at Afghanistan's history, the style of living can be divided into two distinct kinds: before and after 1960. "It seems a fairyland which was actually a powerful nation of Pathans" (Gupta, 2022). The life of people in Afghanistan before the 1960s was harmless and simple, with strong community ties and deeply rooted traditions. Agriculture is the predominant occupation, habitats are mostly in rural areas, relying on farming, herding, and small-scale trading. As there was not much development, the people's interaction was enclosed with only that space of people, fostering a sense of collective responsibility and mutual support in society overall.

"Before 1960, a different Afghanistan existed and what we have now is a piece of land with relinquished historical imprints that pierce a human heart to excavate the layers of its region, the invasion

of Soviets, Taliban rule, US invasion in 2001, a country stands for new history" (Gupta, 2022).

Society was going through a constant change economically and politically it was a period of modernization and it did not reach the rural places largely leading to the urban-rural divide. In the later part of the period, a series of events like the Saur Revolution, the soviet invasion, and the capture of the Taliban marked the beginning of decades of conflict, displacing millions of Afghans, affecting the traditional societal structures, and fracturing families.

The country has been the backdrop of Khaled Hosseini's novels. It has a social fabric that is deeply rooted in the culture and gives significance to the central core aspects like family, traditions, and way of living, etc., Hosseini's stories often reflected the lives of people in Afghanistan carefully focused on the greener side of the grass. The author always believed that there were many good things about his homeland and that the world had to know about it, which led to weaving the stories of his people's lives before and after the tragic circumstances.

"If you look up stories about Afghanistan," he said, "it's always about violence, it's about displacement, it's about the drug trade, it's about the Taliban, it's about the U.S. initiatives. There is precious little about the Afghan people themselves." (Hosseini, 2021).

In the novel *And the Mountains Echoed*, themes of family, love, and sacrifice play a major role. The author said in a question-and-answer session that this novel was a result of his visit to Afghanistan with the UN Refugee Agency to visit returning Afghan refugees. "There was an attempt on my part in this book to expand the social, cultural, and geographic milieu of my characters and to add a more global flavor to the story" (Hosseini, n.d.). The author created characters that reflect the Afghan culture that is relatable to readers worldwide by inculcating universal human emotions and struggles in their lives, connecting people through empathy across cultural diversity.

The novel comprises nine chapters, each with distinct narratives and characters intertwined with

one another and spanning multiple generations and continents. These chapters are all centered on the concepts of family, sacrifice, and identity. Afghanistan serves as the backdrop for the novel, while the plot also centers on other countries starting with Afghanistan's Kabul to Paris, Greece, and Northern California.

According to Hosseini, he intended to broaden the characters' horizons in his novel rather than limit to Afghanistan to establish the story's universal relatability. "I wanted to expand the landscape for my characters as well, and partly I wanted to surround myself with a few characters who are nothing like me or the people that I know" (Hosseini, n.d.).

In chapter one, the character Saboor, the father of the main characters, Abdullah and Pari tells a folktale about Baba Ayub and the div that serves as a metaphor for the themes of sacrifice and parental love. The folktale shows the parallel reality in Saboor's life of his decision to give up his daughter. A finger to be cut, to save the hand. (Mountains, 5) Father Saboor, who is in the position to take care of his family during the famine, he has to make a hard decision to protect the rest of the family. The tale shows the art of storytelling in the Afghan culture in their families. Utilizing their folk tale, Hosseini appeals to a wider international readership while highlighting the importance of family in Afghan culture.

In chapter two, the beautiful sibling relationship between Abdullah and Pari is showcased. It exemplifies unconditional love and loyalty, reflecting the themes of familial sacrifice and the psychological impact of separation central to Afghan culture and the world. Abdullah and Pari's separation sets the tone for the novel. Their father, Saboor, decides to give up his daughter due to financial need and a desire to provide her with a better future. This mirrors the harsh realities many Afghan families face.

"A cruel practice executed in Afghan culture: one sells his daughter and the other's adoption for the sake of motherhood causing the contextualization of hybrid cultural practices in the story" (Ali et al. 647).

In Afghanistan, families are often trapped in cycles of economic hardship, face impossible choices, and prioritize collective well-being over individuals. Such decisions are not made lightly but are taken with a heavy heart and the hope of securing a better future for the child. This situation also shows the deep social inequality that prevails in the society. "The sharp difference between the rural and urban areas is represented by the immense wealth of Wahdati family who adopts Pari. Residing in Kabul, the Wahdati represent the rich urban elite" (Hosny, 469).

In chapter three, the relationship between two sisters, Parwana and Masooma, demonstrates the intricacies of sibling relationships. Since they were young, Parwana has been envious of Masooma's unrivaled beauty and her connection with Saboor, a boy she also has feelings for. In one instance, Parwana causes Masooma's accident, which paralyzes her. Parwana decides to care for her sister out of empathy and guilt. It mirrors family dynamics, and Parwana's behavior demonstrates how love and rivalry can coexist in the familial concept that is relevant everywhere.

The novel also delves deeply into aspects like cultural identity, diaspora, and feminism, enriching its narrative with layers of social and emotional complexity. In chapter four, the plastic surgeon Mr. Markos leaves Greece to treat patients in Afghanistan, where he has been for nearly eight years. He is fully committed to his work and does not intend to return. In this setting, Markos develops a life based on empathy and service, creating strong emotional bonds that cut across national and cultural borders. "Dr. Markos lives for a cause in an alien culture and people with whom he sustains an underlying affinity essential to humanity and to an international culture" (Ali et al. 648).

"Markos acts as his mouthpiece who is out in the world to make a difference and offer a helping hand to the ones suffering, sans any vested interest" (Ahmed and, Sharma 227).

In chapter five, the characters Idris and Timur, cousins who returned to Afghanistan after long years to claim their property, meet Amra, a doctor who

works in a hospital surveying a young girl named Roshana. The cousins, both show a sense of need for cultural identity. Their visit highlights the disconnection they felt from their homeland and the tension between their privileged lives abroad and the harsh realities of their homeland, exposing the disconnect that can arise when a person is removed from their cultural roots.

The female characters in the novel, especially, Pari, Nila, Amra, and Roshna each reflect the diverse aspects of resilience, identity, and defiance in such a patriarchal world. Women such as Nila Wahdati live unorthodox lives, defying convention. The fate of women who have endured the most violence and persecution is embodied by characters such as Roshana, whose survival and will to construct their lives demonstrate their courage.

“As feminist fiction, Hosseini’s novels are a great accomplishment of a feminist cause because not only do they display the marginalization, victimization, and subjugation of women but also counteract these suppressing acts by bringing in forward bold characters that go against marginalization and fight for feminism” (Imran et al. 2).

through multidimensional female characters, Hosseini highlights the strength and agency of women, proving that even in such hard situations of oppression, they possess the power to resist, adapt, and thrive.

Conclusion

Khaled Hosseini’s *And the Mountains Echoed* serves as a profound literary and social exploration of Afghan familial structures, intergenerational solidarity, cultural identity, and global empathy. This study illustrates how the novel and its story of Afghan people connect readers around the world with universal experiences, allowing readers to empathize with the people and their lives while highlighting the complexity of migration and

diaspora as well as the lasting effects of familial relationships. This study shows that Khaled Hosseini has tried to represent Afghani life through narratives that possess the power to penetrate readers' hearts and minds, allowing them to instantly connect with the characters' experiences, and their feelings, slowly bridging gaps in global understanding by critically examining multifaceted personalities. and helps the readers to acquire an awareness of the Afghan family and culture.

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RECLAIMING VOICES: GENDERED TRAUMA AND FEMINIST RETELLINGS IN INDIAN MYTHOLOGY

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Abstract

Trauma, derived from the Greek word Traum, which means “wound”, transcends its physical origin and encompasses the psychological scar left by distressing events. Recent findings describe it as “the internal wound that is, a wound on a person’s psyche.” (Kaur 1) Literature views trauma as a lens through which cultural and sociological sufferings disrupt the flow of life are explored. Gendered Trauma illuminates how this experience is unique to different genders, especially women whose suffering is shaped by societal and patriarchal norms. Traditional narratives of Indian mythology, like Mahabharatha and Ramayana, portray female characters like Shurpanakha, Kaikeyi, Amba and Ahalya as villains and transgressors and justify the atrocities imposed on them. These female characters are marginalised because they choose to step out of the norms they are expected to follow. This paper examines retellings of Indian mythology as a form of narrative cure, rooted in the framework of Judith Herman, where storytelling empowers survivors to reclaim their agency, voice and identity. Works by authors like Kavita Kane, Vaishnavi Patel, Koral Dasgupta and Chitra Banerjee Divakaruni reinterpret these characters to allow them to articulate their trauma and transition from powerless victims to empowered survivors.

Keywords: *gendered trauma, feminist retellings, indian mythology, narrative cure, marginalised characters*

Introduction

Myths are symbolic narratives of the culture of the place they originate from. Indian mythology roots back to this culture and stories of Gods, Great kingdoms and wars on which epics such as the Ramayana and Mahabharata were written. These epics are considered the bone of Indian culture and greatly influenced the civilisation and way of life on the continent. These epics not only serve the philosophical aspects but also the norms and values followed in society. These narratives are often presented from an androcentric point of view of the time. Female characters were either portrayed as gracious women or villains.

Female characters like Shurpanakha, Kaikeyi, Amba and Ahalya are marginalised and villainised for stepping out of the societal norms expected of them. These stories are often quoted as examples in a patriarchal framework, reinforcing the gender norms

that silence their voice and agency. The portrayal of these characters in their traditional narratives often obscures the motives behind their action and minimises their role as transgressors, presenting their sufferings as justified or a consequence of defying social norms.

Trauma Studies intends to explore the representation of trauma and its interplay within the literature. Gendered Trauma refers to trauma that is shaped by the expectations society places on a certain gender and the norms they are expected to follow. Patriarchy plays a role in how they experience their trauma due to the systemic silencing and demonisation of female characters, especially in mythical narratives.

Judith Herman’s seminal work *Trauma and Recovery* (1992), which revolved around understanding trauma, emphasises storytelling as an effective method for recovery and focuses on the

importance of victims reclaiming their agency through writing. “The conflict between the will to deny horrible events and the will to proclaim them aloud is the central dialectic of psychological trauma.” (Herman 12) This method of addressing trauma helps individuals to reintegrate their fragmented memories, and regain agency and control of their life. “The first principle of recovery is the empowerment of the survivor. She must be the author and arbiter of her own recovery.” (Herman 149)

The study aims to address these narratives that perpetuate trauma by examining how gendered trauma is addressed in traditional narratives and its feminist retellings. The paper analyses the role of feminist retellings in redefining marginalised characters from these epics. The paper also examines the concept of gendered trauma in these characters in their traditional narratives and feminist retellings.

Materials and Methods

The primary texts include mythical retellings by authors like Kavita Kane, Vaishnavi Patel, Koral Dasgupta and Chitra Banerjee Divakaruni. *Lanka's Princess* by Kavita Kane focuses on Shurpanakha, who has been depicted in traditional narratives as a lustful demoness. Kane reimagines her as a complex and misunderstood woman whose life is filled with rejection, trauma and loss. The story explores her emotional turmoil and the injustice she faces as a victim of patriarchal norms rather than a villain. *Kayikeyi* by Vaishnavi Patel, explores the character of Kayikeyi, portrayed as a cunning queen in the traditional narratives. The story explores the motivation behind her actions, a voice that explores her struggles against societal expectations of a woman and turning her into a symbol of agency. *Ahalya* by Koral Dasgupta brings the silenced character of Ahalya to the forefront, exploring the injustice she faces from her husband and lord Indra. Dasgupta reclaims her voice, portraying her as a woman who processes her trauma. *The Palace of Illusions* by Chitra Banerjee Divakaruni explores *Mahabharatha* from the perspective of Draupadi.

This feminist voice gives agency to other female characters like Amba who are misunderstood throughout history.

This study applies feminist studies and trauma theory to analyse the narratives in Indian Mythology, comparing marginalised characters in traditional stories with their feminist retellings by contemporary authors. Using qualitative methodology the study focuses on textual analysis to explore the themes of trauma and patriarchal suppression. The analysis examines how traditional narratives villainise these characters in contrast to the feminist retelling that gives them space to articulate their trauma and experiences.

Findings and Results

In traditional narratives of Indian Mythology, female characters, who experience trauma are often silenced. They are either glorified for their sacrifices like Sita and Draupadi or they are marginalised and villainised like Shurpanakha and Amba. These stories, recounted through a patriarchal lens portray these transgressive characters as suppressed and portray their sufferings as a moral failing.

In these narratives, Shurpanakha is depicted as a lustful demoness, punished for expressing her desire to Ram and Lakshman, “She wanted them badly, madly. She wondered what it would be like to have them and her body grew hot, moist and yielding at the thought.”(Dirghangi 82). Her punishment, in the form of mutilation, is a justified action. Kayikeyi, painted as manipulative, faces backlash from society for securing the throne for her son while sending Ram into exile. Her motivation is simplified to that of selfishness and ambition and justifies the alienation of women who disrupt the social order. Amba, the princess abducted by Bhishma leading to her humiliation in open court and lack of agency to make her own decisions regarding her life, reincarnates as Shikhandi. This reincarnation is viewed only from the lens of revenge, stripping her character of the complex layers. Ahalya, wife of sage Gautama is punished for a crime beyond her control. Ahalya is turned into a rock and has to pay the price

for her supposed infidelity until Ram's divine touch redeems her.

Modern retellings give these characters their voice and agency back. In *Lanka's Princess* by Kavita Kane, Shurpankha's voice and pain are contextualised, turning her from a demoness into a symbol of resistance. Kaikeyi as presented in the retelling *Kaikeyi* written by Vaishnavi Devi portrays her as a politically astute woman, navigating through the patriarchal constraints kept on her. Amba's portrayal in *The Palace of Illusions* written by Chitra Banerjee portrays her quest for revenge framed as a powerful reclamation of her agency. Ahalya in the retelling of *Ahalya* by Koral Dasgupta focuses on her emotional journey and challenges the social silencing she faces by unjust punishment.

Interpretation and Discussion

Feminist retellings of Indian mythology offer a transformative lens through which the voices of characters traditionally marginalised are reclaimed. These characters are often silenced and villains are given agency to articulate their trauma and the motivation behind their actions that deemed them as transgressors.

Shurpankha's mutilation is portrayed in *Lanka's Princess* as a manifestation of patriarchal oppression rather than a just punishment for transgressing the norms of society, "But have you been grabbed by your arm viciously while you struggled, overcome with fear and uncertainty at what would happen next and lived the terror of being snatched away?" (Kane 69) Kane's portrayal presents a woman wronged by a society that stigmatises female desire and transforms her from a victim to an empowered female.

Kaikeyi as presented by Vaishnavi Patel reframes the character as a politically astute woman whose motivation is justice and equality and not greed for power as portrayed in traditional narratives. "Patel's portrayal of Kaikeyi in *Kaikeyi* offers a nuanced and thought-provoking perspective on a character often overlooked in traditional retellings of the epic." (Priyadarshi 700)

These retellings give these women a voice that has been long denied, allowing readers to empathise. Through exploring their trauma, these narratives resist the traditional patriarchal frameworks that silence female perspectives. Rather than relegating these women to the margins, trauma here acts as a catalyst for resistance and transformation. Herman's theoretical framework of 'Narrative cure' helps these characters to voice their trauma, thereby breaking the silencing that is compelled on them, restricting them from achieving the closure they deserve.

Amba's transformation into Shikandi and the portrayal of this in *The Palace of Illusions* exemplifies this. In traditional narratives, her quest for revenge that stemmed from her humiliation is reduced to a bitter obsession. Her portrayal in the retelling transforms her trauma into her power. The narration of her experiences and struggles for this transformation from a feminist lens provides a narrative cure for the trauma she faces in her life as Amba. Divakaruni's portrayal of Amba investigates her psychological experiences in depth, painting her quest as a reaction to the humiliation and denial of autonomy to make her own choices. Her transformation to Shikandi is seen as an act of empowerment stemming from her psychological experiences rather than just a vindictive obsession. This portrayal of Amba acts as a narrative cure by debunking the myth of women who seek retribution as dangerous to society and its stability.

Traditional portrayal of Ahalya considers her trauma as a divine justice handed out for her perceived infidelity and her redemption is granted only through another male character. "I had long thought of Ahalya as the foremost example of how a man might devastate a woman, but as I saw more of the world, I was realising there were many ways to ruin a person's life." (Patel 171) "Dasgupta's retelling amplifies Ahalya's voice, offering a contemporary perspective on a character traditionally marginalized in epic literature." (Priyadarshi 699)

Ahalya's character turns her trauma into a narrative of resistance and dignity which her traditional portrayal was never provided with.

Conclusion

These feminist retellings serve as a form of narrative cure for marginalised female characters in Indian Mythology. By giving characters like Shurpanakha, Kaiyeyi, Amba and Ahalya a space to articulate their trauma and motivations, these retellings give them a safe space to process their trauma and regain the agency that has been suppressed under patriarchal narratives. Through this, these characters transform from passive victims to empowered survivors, offering a new perspective on trauma and resistance. These retellings not only give voice to marginalised characters but serve as a powerful tool for social critique, showing how literature manifests empathy, challenges societal oppression and inspires transformation in society.

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THE UNRAVELING PSYCHE: EXPLORING ADOLESCENT ALIENATION AND IDENTITY CRISIS IN *THE CATCHER IN THE RYE*

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Abstract

J.D. Salinger's The Catcher in the Rye provides a profound exploration of the adolescent psyche through the character of Holden Caulfield. His internal struggle between childhood innocence and the harshness of adulthood is central to the narrative, embodying the conflicts faced during adolescence. This paper aims to analyse Holden's journey through the lens of psychoanalytic theory, examining how alienation and identity crisis shape his experience and understanding of the world. Utilizing Freud's concepts of the id, ego and superego, the paper delves into the psychological mechanisms driving Holden's rebellion against societal norms and his quest for authenticity in a world he perceives as "phony." Through a close examination of Holden's relationships, thoughts and actions, the paper explores the psychological distress rooted in trauma, grief and his sense of disillusionment with adulthood. Ultimately, this study seeks to illuminate how the unresolved tensions within Holden's psyche contribute to his eventual isolation while offering insight into the broader theme of adolescent identity crisis.

Keywords: adolescent alienation, identity crisis, psychoanalytic theory, psychological analysis, rebellion

Introduction

Juvenile Studies is a critical area of research that examines the experiences, development, and societal roles of young individuals, particularly focusing on adolescence. Defined as an interdisciplinary approach, it incorporates insights from psychology, sociology, and cultural studies to understand how societal constructs shape the identity and behavior of juveniles. In literature, Juvenile Studies holds significant importance as it explores the portrayal of adolescence as a transformative period, often marked by struggles with identity, morality, and social conformity. Through the lens of Juvenile Studies, literary works provide profound insights into the psychological and social dynamics of youth, emphasizing how adolescence serves as a microcosm for larger societal and existential questions. Classics such as J.D. Salinger's *The Catcher in the Rye* foreground these themes, offering a powerful

exploration of alienation and identity crises. Consequently, the field underscores the cultural and literary significance of youth as both a formative and reflective phase of life.

Overview of *Catcher in the Rye*

J.D. Salinger's *The Catcher in the Rye* (1951) holds a pivotal position in juvenile literature for its realistic depiction of adolescent turmoil and existential dissatisfaction. Told through the perspective of Holden Caulfield, a disenchanting teenager, the novel delves into themes of alienation, defiance, and the search for genuineness in a world perceived as insincere. Its candid exploration of mental health, identity struggles, and societal expectations has established it as a cornerstone of Juvenile Studies. From the perspective of adolescent studies, *The Catcher in the Rye* offers valuable psycho-social insights. Holden represents the difficulties of

navigating the liminal space between childhood and adulthood, aligning with Erik Erikson's theory of identity versus role confusion. The novel's enduring themes of self-exploration and defiance of societal norms resonate deeply with readers, making it an essential text for understanding the emotional and psychological intricacies of youth. As both a literary masterpiece and a cultural icon, it continues to inspire young readers and foster academic analysis, blending artistic depth with an exploration of adolescent experiences.

Thesis Statement

The Catcher in the Rye serves as a profound exploration of adolescence, examining the complex interplay of identity crises, trauma, rebellion, and societal expectations. Through Holden Caulfield's journey, the novel delves into the psychological and emotional struggles of youth, illustrating how the search for authenticity in a conformist world fosters feelings of alienation and confusion. Salinger's depiction of these themes reflects the universal challenges faced by adolescents, making the novel a pivotal text in understanding the impact of societal pressures on youth identity.

Psychoanalytic Analysis of Holden's Caulfield

Holden deliberately isolates himself from others, creating a protective barrier to avoid emotional vulnerability. Although he craves connection, such as with Sally Hayes or Jane Gallagher, his fear of rejection or disappointment leads him to undermine these relationships. For instance, he convinces himself that Jane is uninterested in him, despite lacking any real evidence. Holden's aimless wandering through New York City and frequent conversations with strangers reflect his rejection of conventional social circles and underscore his sense of alienation.

This self-imposed isolation protects him from facing his insecurities and unresolved grief but also deepens his feelings of unhappiness and disconnection.

The Conflict Between Id, Ego and Superego

Holden's behavior is heavily influenced by the id, which governs his instinctual desires and operates based on the pleasure principle prioritizing immediate satisfaction without considering the consequences.

Id

Holden's irrational anger, such as when he punches his roommate Stradlater out of jealousy and frustration over Jane Gallagher, showcases his impulsive emotional reactions. His abrupt decision to leave Pencey Prep without any clear plan reflects his tendency to evade accountability and seek immediate escape. Holden's interactions with individuals like the nuns or Sally Hayes reveal his deep need for solace and connection. However, his inability to manage these desires often results in uncomfortable or failed encounters. Underlying these behaviors is Holden's subconscious struggle to avoid confronting the grief caused by his brother Allie's death. This unresolved pain drives his escapist tendencies, rebellious attitude, and resistance to conform to societal expectations.

Ego

The ego, which serves to mediate between Holden's impulsive id and his moralistic superego, frequently falters under the weight of emotional stress. While it enables brief moments of self-reflection, it struggles to maintain balance. Holden occasionally realizes the impact of his actions. For example, after impulsively calling his former teacher, Mr. Antolini, late at night, he recognizes how his behavior reflects his loneliness and desperation. He makes efforts to conform, such as contemplating a return to school or attempting to fit into societal norms. However, his disdain for what he perceives as society's "phoniness" prevents him from fully embracing these pursuits. The ego's inability to effectively mediate between Holden's conflicting desires and moral ideals underscores the challenges of adolescence, a period marked by identity exploration and the struggle to find balance in an often-confusing adult world.

Superego

The superego, embodying Holden's internalized ideals, drives his strict moral judgment and his fixation on preserving innocence. His rigid notions of purity and authenticity contribute to his growing sense of alienation, Holden often judges people, such as Mr. Spencer or Sally Hayes, for their perceived insincerity, and viewing them as representatives of a societal "phoniness" he cannot accept. Reverence for Innocence: He idealizes children, particularly his siblings Phoebe and Allie, whom he sees as symbols of honesty and moral purity. This longing to safeguard innocence is epitomized in his fantasy of being the "catcher in the rye," where he imagines saving children from falling into the corruption of adulthood. Holden's overactive superego hinders his ability to build meaningful relationships. His idealistic expectations cause him to hold others to unattainable standards, while his own shortcomings leave him feeling increasingly isolated and disconnected.

Impact of Society on Holden's Psyche

Holden's contempt for "phonies" reflects his deeper dissatisfaction with societal conformity.

He harbors resentment toward places like Pencey Prep, where he believes success is valued more for wealth and appearances than for genuine character or integrity. Figures like Mr. Spencer and Mr. Antolini represent contradictions for Holden—they offer guidance but fail to earn his trust due to their human flaws and perceived insincerity. Holden's rejection of societal hypocrisy is closely tied to his existential struggle. He wrestles with reconciling his idealized expectations of others with the inherent imperfections of human nature. One of the most poignant aspects of Holden's rebellion is his deep obsession with protecting innocence. Holden's strong bond with his siblings, particularly Allie, stems from his view that they embody the untainted purity he feels he has lost. Allie's death preserves him in an idealized memory, reinforcing Holden's longing to safeguard innocence. Holden equates growing up with losing authenticity and becoming a

"phony." His fantasy of being the "catcher in the rye" symbolizes his desire to halt time, shielding himself and others from the corruption of adulthood. This fixation reflects Holden's struggle to cope with change and his deep fear of losing what he perceives as the last remnants of purity in a flawed world.

A Deeper Understanding: Grief and Trauma

At the core of Holden's struggles lies the unresolved trauma of Allie's death. According to psychoanalytic theory, unprocessed grief can manifest as neurotic behaviors, which is evident in Holden's actions, Holden's channels his longing for Allie onto others, such as his affection for Phoebe or his fixation on Jane Gallagher. Holden avoids confronting his grief directly. His references to Allie are brief and emotionally charged, indicating his reluctance to fully acknowledge the pain. By rejecting societal norms, Holden attempts to construct an alternate world where Allie's values of innocence and authenticity can flourish. This unresolved trauma traps Holden in a liminal space between childhood and adulthood, leaving him unable to fully embrace either stage of life.

Conclusion

The *Catcher in the Rye* continues to be a powerful examination of the emotional and psychological challenges of adolescence, highlighting how identity, trauma and societal pressures shape an individual's worldview. Through the character of Holden Caulfield, J.D. Salinger portrays the universal struggle between youthful idealism and the harsh realities of adulthood.

"The mark of the immature man is that he wants to die nobly for a cause, while the mark of the mature man is that he wants to live humbly for one."

Holden's profound sense of alienation, defiance against societal hypocrisy and strong desire to protect innocence reveal his inner conflict and emotional distress. A psychoanalytic perspective suggests that his unpredictable actions and psychological turmoil stem from unresolved grief, an

overly rigid superego and an ongoing struggle to reconcile his desires with reality. Holden's journey reflects the struggles many adolescents face, making the novel a lasting and relatable work within Juvenile Studies. His resistance to growing up and rejection of societal norms emphasize a common fear of losing one's authenticity in a world that often values conformity. Although his path is characterized by isolation and despair, it also underscores the significance of meaningful human connections, self-acceptance and emotional healing. In the end, *The Catcher in the Rye* serves as a profound psychological and literary exploration of adolescence, shedding light on the intricate challenges of growing up and the enduring impact of grief, identity struggles and societal expectations.

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TRIBAL MOVEMENTS IN INDIA: A CRITICAL ANALYSIS OF S. S. JODHKA'S PERSPECTIVES

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Abstract

This paper explores the dynamics of tribal movements in contemporary India, focusing on the changing nature of tribal resistance as examined through S. S. Jodhka's Tribal Movements in India. It analyzes how modern tribal struggles go beyond historical concerns of land alienation and instead engage with complex issues related to displacement, state policies, capitalist exploitation, and cultural survival. The research delves into the ways contemporary tribal movements assert their political autonomy, identity, and economic justice, often in opposition to state development agendas and corporate interests. Drawing on case studies such as the Bauxite mining resistance in Orissa and the Bodoland movement, this study highlights the evolving role of tribal communities as active participants in India's political landscape. It also examines the influence of identity politics, the significance of tribal culture, and the revival of indigenous practices in these movements. The paper argues that while contemporary tribal resistance remains a response to exploitation, it is increasingly proactive, calling for a more inclusive and sustainable development model. The findings underscore the resilience of tribal communities and the necessity for policies that respect their rights, culture, and autonomy. This paper offers a critical understanding of tribal movements and their importance in shaping India's social and political future.

Keywords: tribal movements, india, s. s. jodhka, social movements, indigenous rights, marginalization, colonialism.

Introduction

India's tribal communities have historically been among the most marginalized groups, facing land alienation, displacement, and cultural erasure. Despite constitutional safeguards, tribals continue to struggle for land rights, self-governance, and recognition of their indigenous identity. Tribal Movements in India by S. S. Jodhka provides a comprehensive analysis of tribal resistance, highlighting how colonial, post-colonial, and neoliberal policies have affected indigenous communities.

The core research problem this paper addresses is the systemic marginalization of tribal communities and their continued subalternity despite legal protections. By applying Subaltern Theory, this paper seeks to answer:

1. How have tribal movements resisted historical and contemporary oppression?

2. Why do legal frameworks fail to protect indigenous rights?
3. How can Subaltern Studies reshape governance models to empower tribals?

By examining historical uprisings, state policies, and contemporary movements, this study argues that tribal struggles should be understood as political assertions of self-determination rather than mere responses to oppression. This research argues that tribal resistance should be viewed not as sporadic protests but as sustained demands for political sovereignty.

Historical Context and State Policies on Tribal Movements

Tribal movements in India have long been the site of contestation between indigenous autonomy and state-driven modernization efforts. These movements, which stretch back to the colonial period, reveal not

only a resistance to foreign domination but also a deeper struggle for political recognition and cultural preservation. In the context of S. S. Jodhka's Tribal Movements in India, the examination of these uprisings provides a broader understanding of how state policies have historically sidelined tribal communities while continuing to engage in exploitative practices. The question of subalternity, explored in-depth in this chapter, offers a critical framework for understanding how tribal movements have been suppressed, misrepresented, or ignored by the colonial and post-colonial state apparatus. The integration of Subaltern Theory into this analysis allows for a deeper investigation into the way tribal struggles are framed, recorded, and, at times, rendered invisible within dominant historical narratives.

The Subaltern Studies framework, as articulated by Ranajit Guha, provides the theoretical backbone for understanding how tribal resistance in India is marginalized. Guha's work on peasant insurgency and tribal movements highlights the ways in which subaltern groups, or those at the margins of the social order, resist not only external rule but also the processes through which their histories are distorted or erased. This theory builds on Antonio Gramsci's concept of hegemony, which explains how the dominant powers maintain their control over subaltern groups by defining the ideological and cultural norms of society. In the case of tribal communities, this hegemony manifests through the imposition of foreign governance systems, legal frameworks, and land policies that have historically displaced and disempowered indigenous people. The application of Subaltern Theory in this context thus calls for a re-examination of how tribal movements are framed, emphasizing their role as both resistance to oppression and assertions of indigenous sovereignty.

State Policies and Tribal Subjugation

One of the key arguments in Jodhka's analysis is that the post-independence state, despite its promises of

inclusion, continued the colonial legacy of tribal subjugation. This occurred through a series of state policies that undermined the autonomy of tribal communities under the guise of development and modernization. For instance, The Forest Rights Act (2006), which was intended to recognize and protect the land rights of tribal communities, remains largely ineffective, with tribals still facing threats of displacement due to urbanization and mining projects. The Panchayats (Extension to Scheduled Areas) Act (PESA), which was meant to empower tribal self-governance, has often been bypassed by state administrations that exert their control over tribal regions. As Jodhka argues, the tribal communities' struggle is not only a fight for land and resources but a deeper, more political demand for autonomy and recognition within the national framework.

Subaltern Studies, particularly as framed by Gayatri Spivak, is crucial in understanding why such policies fail. Spivak's question, "Can the Subaltern Speak?", captures the essence of the dilemma facing tribal communities in India. Despite the legal provisions and constitutional safeguards designed to protect their rights, tribals remain politically voiceless, unable to effectively challenge state-driven policies that lead to their displacement.

Historical Movements: A Subaltern Rejection of Colonial Rule

Tribal resistance movements during the British colonial period serve as an essential backdrop for understanding the present-day struggles of indigenous communities in India. The Santhal Rebellion (1855-56), led by Sidhu and Kanhu, is a key historical example of tribal opposition to colonial rule and exploitation. The Santhals, who lived in the forests of what is now Jharkhand, Bihar, and West Bengal, rebelled against both British land revenue policies and the exploitation of zamindars (landlords) who collected rents from tribal lands. In this context, Guha's Subaltern Studies framework is useful in recognizing the Santhal Rebellion as a political struggle rather than an act of primitive violence. The Santhals' resistance to British rule was

not just an economic struggle but a symbol of tribal sovereignty, where the tribals sought to reclaim their political and cultural rights against a colonial system that had systematically dismantled their social structures.

Similarly, the Munda Rebellion of 1899-1900, led by Birsa Munda, also exemplifies how tribal movements were intertwined with the fight for self-determination. The Munda revolt was not merely a fight against land alienation; it was also a rejection of the colonial state's attempts to impose its legal and religious systems onto tribal communities. Birsa Munda's call for a return to tribal customs and governance is a reflection of subaltern resistance—a refusal to accept the dominance of external structures over indigenous ways of life. Birsa's message resonated with a deep-seated desire among tribals to preserve their culture, traditions, and land in the face of colonization and exploitation.

Both the Santhal and Munda rebellions were responses to colonial subjugation, and their leaders framed the uprisings as efforts to restore indigenous autonomy and governance. The tribes rejected not only economic exploitation but also the ideological imposition of foreign values that threatened their way of life. In this sense, Subaltern Theory helps us see these movements as more than resistances to colonial rule; they were assertions of a different, indigenous form of governance, rooted in tribal identity and social systems. These movements reflect a longstanding challenge to dominant power structures that continue to affect tribal communities in modern India.

Contemporary Tribal Struggles and Resistance

Tribal movements in modern India continue to be a manifestation of the unresolved contradictions between state development agendas and the indigenous ways of life. While historical uprisings were largely focused on resisting external control and land alienation, contemporary tribal resistance also responds to issues of displacement, mining exploitation, deforestation, and cultural marginalization. S. S. Jodhka's *Tribal Movements in*

India provides a critical framework for understanding how tribal communities today face challenges not just from the state, but also from capitalist-driven development and the forces of globalization that increasingly threaten their land, culture, and rights. This chapter delves into the evolution of tribal struggles, specifically the way contemporary movements intersect with state policies, corporate interests, and the modern Indian political landscape.

The Rise of Corporate Capitalism and Its Impact on Tribal Land

In post-independence India, economic liberalization has significantly changed the nature of tribal resistance. The privatization and industrialization of previously untouched tribal lands have exposed indigenous populations to new forms of dispossession. Tribal communities, historically marginalized and economically vulnerable, now find their land targeted for mining operations, dams, and large-scale industrial development projects. These projects, often justified as necessary for national growth, have led to the displacement of millions of tribal people from their ancestral lands, thereby exacerbating their socio-economic marginalization.

Role of the State in Marginalizing Tribal Voice

The Indian state has often framed its policies around the notion of "development," with the presumption that modernization and economic growth are inherently beneficial to all sections of society. However, as Jodhka demonstrates, this approach has failed to account for the unique needs and rights of tribal populations. Despite constitutional protections such as the Fifth Schedule and PESA (Panchayats Extension to Scheduled Areas Act), the state has systematically undermined these safeguards, either by deliberate neglect or by circumventing legal frameworks in the interest of large-scale projects.

The role of the state in marginalizing tribal voices cannot be overstated. Although laws like The Forest Rights Act (2006) were introduced with the intention of safeguarding tribal rights to land and forest resources, these legal instruments often fail to translate into actual empowerment. In practice,

implementation gaps and bureaucratic red tape have prevented these laws from effectively protecting tribal lands. The state's complicity in the exploitation of tribal resources for industrial development is evident in its lack of enforcement of laws that would otherwise prevent displacement and land alienation.

Contemporary Tribal Movements and the Politics of Identity

In addition to economic exploitation and state-led dispossession, tribal movements today are also deeply connected to the politics of identity. Historically, tribals in India have been labeled as “backward” or “primitive” by both colonial and post-colonial governments, which sought to categorize them within a larger national framework that failed to recognize their distinct culture, language, and customs. The politics of identity thus plays a crucial role in contemporary tribal struggles. It is not just about land rights, but about asserting a cultural and political identity that has long been marginalized in Indian society. A notable feature of contemporary tribal movements is the revival of cultural practices and rituals as forms of resistance. By reasserting their cultural practices, tribal communities are not only seeking to preserve their way of life, but they are also resisting the forces of cultural homogenization brought about by globalization. Cultural practices, including music, dance, and traditional storytelling, are employed as forms of social cohesion and resistance against the erosion of tribal identity.

Outcome of Research and Conclusion

Outcome of the Research and Interpretation

The research into tribal movements in contemporary India, as explored through S. S. Jodhka's *Tribal Movements in India*, reveals the complex and evolving nature of tribal resistance in the face of modern socio-political and economic challenges. The primary outcome of this study is the understanding that tribal resistance today is multifaceted, addressing not just the historical injustices of land alienation but also the modern threats posed by state

development policies, industrialization, and global capitalist forces.

Contemporary tribal struggles are fundamentally about asserting tribal identity and autonomy in the face of increasing pressure to conform to mainstream societal structures. Tribals are no longer passive victims but active agents in reshaping their future. As Jodhka emphasizes, these movements are not just defensive, but increasingly proactive in seeking political recognition, cultural autonomy, and economic justice. Through movements like those against mining in Orissa and Bodoland in Assam, tribals are asserting their rights to self-determination, environmental sustainability, and cultural survival.

Conclusion

In conclusion, the contemporary tribal movements in India represent a paradigm shift from traditional resistance to a broader, more inclusive political and cultural agenda. These movements transcend mere economic issues, intertwining with larger themes of identity, self-governance, and cultural preservation. The application of identity-based politics and cultural revitalization within these movements signals a significant change in how tribal communities view their place in India's political landscape. The research underscores that while challenges remain particularly in the areas of state policy implementation and corporate encroachment tribal communities are forging new paths toward a more equitable and inclusive future. The study of these movements highlights the resilience and resourcefulness of tribal populations in the face of modern challenges and stresses the urgent need for inclusive development policies that respect tribal rights and their unique cultural heritage.

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FROM PAGE TO SCREEN: A STUDY OF THE VISUAL ADAPTATION OF ARAVIND ADIGA'S *THE WHITE TIGER*

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Abstract

Adaptations have played a significant role in the proliferation of the cultural industry from time immemorial. Literature has acted as a perfect source for adaptations to the silver screen from the era of silent films itself. This research paper explores the intersections between Aravind Adiga's novel The White Tiger and its film adaptation through a multimodal analysis, highlighting the significant role of literature and media in shaping cultural narratives. This paper undertakes a comparative reading of the literary and cinematic representations of Adiga's 2008 Man Booker Prize-winning novel, adapted for the screen by Ramin Bahrani. Both works are analyzed through the lens of Hutcheon's A Theory of Adaptations. The findings highlight tensions between fidelity and creativity, demonstrating that the novel and film adaptation operate on parallel tracks. This study examines the extent of similarities and distinctiveness between the two mediums, shedding light on the nuances of adaptation and reinterpretation.

Keywords: adaptation, intertextuality, revisitation, subsidiary, literature and media.

The realm of Indian literature penned in English encompasses a vast and rich corpus of works crafted by authors of Indian origin. Its genesis can be traced back to the era of British colonial dominance in India, when the English language was instituted as a primary medium for educational and communicative purposes. In encapsulating the kaleidoscopic cultural, linguistic, and socio-economic tapestry of India, this body of literature offers a distinctive lens through which to discern the complexities and nuances of Indian society, as well as its transformative evolution across the ages.

A plethora of acclaimed Indian authors have made significant contributions to English literature, with notable names including Rabindranath Tagore, R.K. Narayan, Mulk Raj Anand, Salman Rushdie, Arundhati Roy, and Jhumpa Lahiri, to name a few. The genesis of Indian Writing in English can be traced back to the pioneering works of Henry Louis Vivian Derozio and Michael Madhusudan Dutt, who

paved the way for literary luminaries like Rabindranath Tagore and Sri Aurobindo. The 1930s witnessed a surge in popularity of Indian English fiction, thanks to the remarkable contributions of R.K. Narayan, Mulk Raj Anand, Raja Rao, who played a pivotal role in shaping the genre and catapulting it to unprecedented heights.

Arvind Adiga was born on October 23, 1974, in Chennai to Madhava and Usha Adiga. His family's affluent background and connections provided him with a privileged upbringing. Adiga began his career as a correspondent for Time Magazine in South Asia. He later worked independently, during which time he wrote his debut novel *The White Tiger* which earned him the Man Booker Prize in 2008. Adiga became the fourth Indian author to receive this prestigious award. Aravind Adiga's literary works typically revolve around pressing social concerns, including the duplicity of religious practices, the lingering presence of feudalism, the marginalized status of

women, and the crippling effects of poverty, hunger, and exploitation.

Aravind Adiga's debut novel, *The White Tiger* (2008), is a scathing critique of modern India's entrenched corruption and debilitating poverty. Through the retrospective narrative of Balram Halwai, a village boy turned entrepreneur, Adiga lays bare the oppressive realities faced by India's lower classes. With dark humor, the novel exposes the stark contradictions between moral principles and corrupt practices that pervade Indian society, offering a bleak yet thought-provoking commentary on the nation's struggles in a globalized world.

Aravind Adiga's epistolary novel, *The White Tiger*, is a gripping tale of corruption and resilience, narrated by Balram Halwai, a man born into India's darkness. Through a series of letters to Chinese Premier Wen Jiabao, Balram recounts his transformation from a poor rickshaw puller to a successful entrepreneur. Born in the rural village of Laxmangarh, Balram's early life was marked by hardship and sacrifice. Forced to drop out of school to support his family, he eventually broke free from the shackles of poverty and forged a new path. Dubbed the "White Tiger," a symbol of power in East Asian cultures, Balram's journey is a powerful exploration of India's capitalist society and the stark contrasts between light and darkness, freedom and oppression.

This paper undertakes a critical examination of Arvind Adiga's novel *The White Tiger* and its visual adaptation, informed by Hutcheon's Theory of Adaptation. The analysis aims to demonstrate that the adaptation is not merely a reproduction, but rather a thoughtful reimagining that offers new insights and perspectives, thereby extending the novel's themes and essence. The adaptation of literary works into Indian cinema has been a longstanding tradition, with numerous national and global authors' works being transformed for the silver screen. However, condensing a complex novel into a two-to-three hour film is a daunting task, as filmmakers must carefully balance fidelity to the original work with the constraints of time. Despite

these challenges, cinematic adaptations of literary works continue to captivate discerning audiences, offering a unique interpretation of the original material.

The film "The White Tiger" is an adaptation of Aravind Adiga's novel of the same name, retaining the core narrative while introducing subtle variations in dialogue, character development, and select scenes. Following the book's publication, Adiga opted to adapt it into a film in 2010, selling the rights to producer Mukul Deora. However, the project languished for several years before Ramin Bahrani was brought on board to direct, having been familiar with the novel's early drafts even prior to its publication.

According to Linda Hutcheon, adapting a novel into a film doesn't make the adaptation lesser than the original. When a book is turned into a movie, changes are inevitable, but that doesn't mean the film is inferior. Hutcheon's "A Theory of Adaptation" challenges the common debate about whether a book is better than its movie adaptation. This theory explores how adaptations work across different media and genres.

Linda Hutcheon's "A Theory of Adaptation" provides a framework for understanding adaptations as creative and critical works. Hutcheon argues that adaptations are not mere copies, but independent works of art that engage in a transformative dialogue with the source material. She defines adaptation as the creation of a new work that retains a similar plot, character, or theme, while also shedding new light on the original work. Hutcheon's theory highlights the adapter's creative agency and the ways adaptations can function as both homage and critique, addressing shortcomings and highlighting themes. Ultimately, a successful adaptation should justify the original literary work.

The practice of adapting literary works dates back centuries, with examples seen in the Victorian era's dramatizations of literary works. This trend continues today, with numerous novels being adapted into movies. Linda Hutcheon's theory of adaptation underscores the crucial role of the

audience in interpreting adaptations. She asserts that adaptations rely on the audience's familiarity with the original work and their ability to recognize the changes made in the adaptation. Hutcheon also notes that adaptations can introduce the original work to new audiences, fostering a deeper understanding of the source material.

Ultimately, Hutcheon's theory highlights the complex relationship between the original work and its adaptation. Adaptations are not mere reproductions, but rather creative reinterpretations that engage with both the source material and the target medium, offering new insights and perspectives. Adaptations are a form of intertextuality, engaging in a dynamic dialogue with the source material. Rather than isolated creations, adaptations converse with the original text, selectively highlighting certain themes or aspects while downplaying or omitting others.

This intertextual dialogue is a crucial aspect of the adaptation process. Adaptations are not passive imitations; instead, they actively transform the source material to suit the target medium's conventions. This transformation may involve changes to the plot, characters, or setting to better fit the needs of the film, television show, or play. In the preface of "A Theory of Adaptation," Linda Hutcheon notes that "Adaptation has run amok" (Hutcheon xi), highlighting the proliferation of adaptations in various forms. She also quotes Rabindranath Tagore's statement that "Cinema is still playing second fiddle to literature" (Hutcheon 1), which underscores the historical perception of adaptations as secondary to their literary sources.

Film format condenses complex ideas into visual representations and concise dialogue, often omitting scenes or altering character sketches. However, movies can effectively convey the essence of a novel through visual storytelling, even if some scenes or details are lost in the adaptation process. Hutcheon emphasizes the importance of understanding adaptations and their inherent connections to the original work. She notes, "When we call a work an adaptation, we openly announce its overt relationship

to another work or works" (Hutcheon 6). This perspective leads her to conclude that "adaptation studies are so often comparative studies" (Hutcheon 6).

In analyzing adaptations, Hutcheon's approach treats adaptation as a transposition of works, adopting a formulaic entity to understand this creative process. Hutcheon draws a parallel between adaptation and language translation, noting that both can never be entirely literal. Translations, like adaptations, involve relocating the original content into a new context, which inevitably alters its meaning.

According to Walter Benjamin, translation is not about copying or paraphrasing, but rather an interactive process with the original text (Hutcheon 16). Adapting a work is a delicate and challenging process, as the adapter bears the responsibility of reinterpreting the original material in a faithful and meaningful way. Hutcheon's concept of adaptation encompasses both the product and the process, allowing adapters to explore various dimensions of adaptation. Stories can be conveyed through verbal or visual means, and adaptations enable audiences to engage with narratives through multiple modes, including telling, showing, and interacting.

The telling mode, characteristic of narrative literature, engages the audience's imagination, liberating their thoughts as they interpret descriptive words. In contrast, the showing mode, typical of visual media, involves direct perception, allowing audiences to listen and see the work from different perspectives. The performance mode, found in theater and film, combines visual and gestural representations, enabling audiences to understand the narrative through a multisensory experience. Adaptation is essentially a reinterpretation of existing stories in a new medium. Contrary to the notion that adaptations drain the life from their sources, Hutcheon argues that they can actually breathe new life into the original work. As she notes, "An adaptation...may, on the contrary, keep that prior work alive, giving it an afterlife it would never have had otherwise" (Hutcheon 176). By reimagining the original text, adaptations can revitalize its spirit,

rather than destroying it, and ultimately enhance its value and longevity.

The movie "The White Tiger" tells the story of Balram Halwai, who recounts his life journey in a letter to Chinese Premier Wen Jiabao. The film is divided into three parts, exploring Balram's childhood in a rural village, his experiences as a driver for a wealthy family, and his eventual rise as a successful entrepreneur. The protagonist, played by Adarsh Gourav, masterfully conveys the complexities of Balram's character, particularly in scenes where he navigates the moral ambiguities of his situation. A pivotal moment occurs when Pinky Madam, the wife of Balram's employer, accidentally kills a child while driving drunk. Balram's emotional turmoil is palpable as he grapples with the consequences of this event.

Despite its strong performances, the film's faithfulness to the source novel proves to be a limitation. The movie's reverence for the book results in awkward scenes and a failure to develop its own unique voice. A successful adaptation should distill the essence of the original work and create a distinct language, but "The White Tiger" struggles to look beyond its literary counterpart. In Aravind Adiga's novel, the stark contrast between India's wealthy and impoverished populations is highlighted through Balram's observations. He notes that the country's complex caste system has given way to a simpler dichotomy: the "Men with Big Bellies" and the "Men with Small Bellies," with only two possible destinies: to eat or be eaten.

This theme is echoed in a poignant quote: "The poor dream of getting enough to eat and looking like the rich, while the rich dream of losing weight and looking like the poor." This juxtaposition underscores the deep-seated class struggle in India. The film adaptation takes creative liberties with the novel, sometimes to confusing effect. For instance, a line that was initially a private musing of Balram's becomes a spoken conversation between him and Ashok. Additionally, a insightful quote from the book is reassigned to Pinky, Ashok's wife, in the film.

A pivotal plot point in the novel occurs when Balram discovers a bribe intended for a parliament member, revealing corruption. He murders Ashok, steals 4 million rupees, and escapes to Bangalore. Balram starts his own taxi business, bribing officials and eliminating competition to build his empire.

The narrative follows Balram's transformation into a self-proclaimed "self-made entrepreneur." Born to a rickshaw driver, Balram rises through India's social hierarchy to become a chauffeur and eventually a successful businessman. Through a letter to Chinese Premier Wen Jiabao, Balram recounts his life story, aiming to educate the premier about entrepreneurship in India. His journey is marked by both dark humor and a commentary on India's complex social dynamics. The film adaptation of "The White Tiger" remains largely faithful to the original novel, with minimal changes to Balram's storyline. Born into a poor family in Laxmangarh, a rural town in India, Balram is a bright and ambitious young boy. In the novel, he is initially unnamed, referred to simply as "Munna" until a teacher assigns him the name Balram.

Adarsh Gourav brings Balram to life on screen, infusing the character with dark humor, cynicism, and perceptiveness. Balram's narrative voice drives the story, guiding the audience through his transformation from a poor village boy to a successful entrepreneur in Bangalore. His sarcastic humor adds depth to the narrative. Rajkumar Rao plays Ashok, a character who has spent years abroad and rejects the traditional Indian caste system. In an interview, Rao shared his perspective on Ashok, while Adarsh Gourav revealed that Balram idolizes Ashok, admiring his carefree nature. This admiration is rooted in Balram's childhood experiences of struggling to survive, making it natural for him to look up to those from a higher social class. The film adaptation of "The White Tiger" deviates from the novel in its portrayal of the relationship between Balram and Ashok. While the book depicts them as master and servant, the movie shows them as friends, bonding over video games and music. However, their friendship is put to the test when Pinky Madam,

Ashok's wife, kills a child in a drunk-driving accident.

The aftermath of the accident unfolds similarly in both the novel and the film, with Pinky leaving Ashok and Balram taking care of his drunken stupor. However, the film and novel diverge in their depiction of Ashok's subsequent relationships. The movie introduces a heart-to-heart conversation between Ashok and Balram, while the novel explores Ashok's reconnection with a former lover, Ms. Uma.

Despite these differences, the film remains a powerful exploration of India's class divide. As Balram notes, India is comprised of two countries: the "India of Light," representing the affluent coastal cities, and the "India of Darkness," symbolizing the poverty, oppression, and suffering of the underclass. Through his story, Balram seeks to reveal the dark truths of India to Chinese Premier Wen Jiabao, while Indian politicians attempt to conceal them. Analyzing the motivations behind an adaptation can reveal new insights, such as the economic, legal, and personal factors that drive the creative process. In the case of "The White Tiger," both the novel and film adaptation shed light on India's persistent issues with caste and class. The story follows Balram, a poor but intelligent individual, as he navigates the harsh realities of India's social hierarchy.

Through Balram's experiences, the narrative highlights the cruel treatment of low-class individuals by the wealthy elite. Balram's own family is ultimately killed as retribution for his actions, and he is forced to flee and start anew. However, he eventually finds success and establishes his own company, "The White Tiger," where he treats his employees with fairness and respect.

The adaptation process allows the filmmaker, Ramin Bahrani, to bring new attention to these critical issues. By staying true to the original novel, Bahrani ensures that the film remains a powerful commentary on India's social ills. Even small details, such as the laptop used by Balram, are carefully adapted to maintain the integrity of the original story. Ultimately, "The White Tiger" serves as a brave exposé of India's dark underbelly, highlighting the

need for continued social reform. The film adaptation of "The White Tiger" remains largely faithful to the original novel, with some deviations in its portrayal of relationships and plot points. The movie explores India's class divide, highlighting the cruel treatment of low-class individuals by the wealthy elite. Through Balram's experiences, the narrative sheds light on India's persistent issues with caste and class.

Both the novel and film adaptation engage in intertextuality, offering different perspectives on the source material. The movie adds a visual layer to the story, expanding our understanding of the original work. The film's attention to detail and excellent cast make it an impressive piece of adaptation, disseminating Aravind Adiga's perspective to a broader audience. Ultimately, "The White Tiger" serves as a powerful commentary on India's social ills, highlighting the need for continued social reform. The film adaptation is a brave exposé of India's dark underbelly, providing a reciprocal reading of the literary and cinematic versions.

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DEPICTION OF ETHNICITY SPIRITUALITY, DIVERSITY, AND ENLIGHTENMENT IN GITA MEHTA'S *A RIVER SUTRA*

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Abstract

*Gita Mehta's recent passing marks a moment to reflect on her remarkable contributions as a writer and journalist. From her courageous reporting as a war correspondent during the 1971 Bangladesh Liberation War to her profound literary works, Mehta's influence is undeniable. This tribute explores the themes and narratives of her books, highlighting the depth of her writing legacy. Renowned for her documentary films on the formation of Bangladesh, Mehta earned acclaim for her insightful exploration of Indian culture, society, and politics through her writing. Her legacy endures in her impactful works and fearless journalism. *A River Sutra*, a celebrated novel by the renowned Indian author Gita Mehta, was first published in 1993. Set along the banks of the Narmada River, the book weaves together a series of interconnected stories featuring characters drawn to the river. Through these narratives, the central character, a narrator seeking solace after the loss of his wife, gains insight into the complexities of human experiences. The novel delves into themes of spirituality, diversity, and enlightenment, while also showcasing Mehta's ability to make Indian culture and traditions accessible to a global audience.*

Keywords: ethnicity spirituality, diversity and enlightenment

Introduction

Gita Mehta, known for her sophisticated literary style and deep social commentary, examines the intersection of gender, culture, and psychology in her works. She critiques societal norms, addressing themes such as gender inequality, hypocrisy, and the rigid codes of life that restrict individual freedom. Through delicate satire and humor, she contrasts the traditions of the old Indian society with the evolving, more liberated ethos of modern India. Her works delve into the socio-cultural struggles of women, their limited societal roles, and the complexities they face in marriage and family. Mehta's characters are vividly portrayed, offering readers profound insights into their emotions and challenges.

The novel employs a symbolic approach to bridge myth and science, blending poetic expression with rational thought. Mehta uses the Narmada River

as a metaphor for unity and continuity, integrating diverse doctrines into a harmonious flow. The river becomes a powerful symbol of reconciliation, reflecting India's cultural diversity and the interconnectedness of humanity. The narrative's use of similes, metaphors, and vivid imagery evokes both the cosmic and human experience, while highlighting hidden relationships within the cultural tapestry. Feminist themes play a significant role in Mehta's narrative. Women in colonized regions often experience "double colonization," facing oppression from both colonialism and patriarchy. Mehta examines the construction of gender differences in colonial discourse and critiques the representation of women in both Indian and Western contexts. Her work raises questions about the intersection of gender and culture, exploring the political and

methodological challenges in studying gender representation.

The Narmada River, second only to the Ganges in sanctity, runs across India, dividing it into northern and southern regions. Its mythology, steeped in associations with Lord Shiva, presents the river as a creator, preserver, and destroyer—qualities also attributed to women. In myth, Narmada is depicted as a beautiful virgin, embodying desire and fulfillment. Her many moods symbolize the spectrum of a woman's emotions in relationships. Shiva, amused by her playful and seductive nature, named her Narmada, making her a symbol of desire, fulfillment, and the multifaceted nature of women. Gita Mehta's *A River Sutra* masterfully combines myth, culture, and social critique to explore India's rich traditions and complex identity. The river serves as both a literal and symbolic thread, weaving together themes of unity, diversity, and the human quest for meaning. Through her nuanced storytelling, Mehta highlights the enduring relevance of ancient traditions while addressing contemporary societal issues.

The novel weaves together six distinct stories, with the narrator serving as a unifying presence that binds these narratives into a cohesive whole. The setting for all the stories is the banks of the holy Narmada River, a place where individuals from diverse religious and cultural backgrounds seek solace and meaning. Each character finds the peace they yearn for, uniquely reflecting the river's universal appeal. This exploration of cultural ethos showcases the vibrant, dynamic nature of Indian culture, capturing its multifaceted ideologies and traditions. Every character in the novel represents a specific community, reflecting the secular spirit of the Indian subcontinent. The narrative goes beyond merely linking different stories; it delves into the harmonious coexistence of various cultural practices and beliefs. Despite the long shadow of colonialism, the indigenous culture depicted in the novel remains intact, demonstrating its resilience and depth.

Mehta's work celebrates the spirit of secularism and explores the connection between humans and

nature. This relationship is deeply rooted in Indian tradition and forms an essential part of its multicultural ethos. The novel also emphasizes environmental awareness, highlighting how nature is revered and integrated into the spiritual and cultural fabric of Indian society. Through *A River Sutra*, Mehta reveals the interconnectedness of cultural practices, the enduring spirit of secularism, and the profound bond between humanity and nature. The story of Master Mohan and Imrat in *A River Sutra* highlights the revered tradition of the Guru-Shishya Parampara. Through the story of the Jain monk, Mehta presents the principles of Mahavira, the founder of Jainism. Each character in the novel represents a different religious tradition. The narrator embodies Hinduism, Tariq Mia represents Islam, and the Jain monk symbolizes Jainism. Although these religions follow distinct paths, they all share a common goal: the pursuit of enlightenment and the ultimate purpose of human existence. The sacred banks of the Narmada River serve as a unifying space where individuals seek enlightenment and inner peace, symbolizing the shared spiritual quest that binds diverse people and faiths.

Mehta critiques societal norms through the story of the Jain monk's father, who uses his wealth to assert social dominance, even as his son renounces material possessions to embrace asceticism. The monk's story explores the principles of non-violence and the renunciation of worldly pleasures in the pursuit of ultimate peace. The narrative demonstrates how the spiritual and cultural diversity surrounding the Narmada River fosters harmony among religions. This rare portrayal of unity amid diversity is a hallmark of *A River Sutra*. The story of Master Mohan, a music teacher, and Imrat, a blind orphan, exemplifies the deep bond of the Guru-Shishya tradition. Despite opposition from his family and society, Master Mohan dedicates himself to teaching Imrat music. Their relationship is so profound that Master Mohan cannot imagine life without Imrat. When Imrat is murdered by the Great Sahib after captivating him with his songs, Master Mohan is overcome with guilt and grief.

The story of Nitin Bose delves into the Indian psyche and societal norms surrounding morality. As a tea estate manager, Nitin engages in a relationship with a tribal woman but later deems it immoral, fearing societal judgment. Burdened by guilt, he suppresses the memory of his actions, which leads to his mental breakdown. Seeking redemption, Nitin arrives at the Narmada River, where he confesses his misdeeds at a retreat. This act of confession, or *prayaschitta* (atonement), brings him peace and cures his psychological distress. Through these interconnected stories, *A River Sutra* explores themes of love, guilt, redemption, and spiritual harmony. The novel vividly portrays India's rich cultural and spiritual traditions, offering a nuanced depiction of how diverse religions and philosophies coexist and enrich one another in the pursuit of enlightenment.

The narrator, a former bureaucrat, decides to leave his successful career and take a position managing a rest house on the Narmada River. Seeking peace and isolation as he approaches old age, he finds the rest house situated near various religious and cultural landmarks, including the Hindu temple town of Mahadeo, ancient Jain caves, a mosque overseen by his friend Tariq Mia, and the tribal Vano village. At the Jain caves, the narrator meets a monk named Ashok, who shares the story of his renunciation. Once the heir to a wealthy diamond empire, Ashok chose to become a monk, abandoning his opulent lifestyle due to its conflict with the Jain principle of nonviolence (*ahimsa*). Although his father supported his decision, Ashok's departure was marked by a grand farewell ceremony, underscoring the emotional weight of his choice.

When the narrator recounts Ashok's story to Tariq Mia, his friend remarks that the tale is one of love, which leaves the narrator puzzled. To illustrate his point, Tariq Mia shares the story of Master Mohan, a poor music teacher who mentored a gifted blind singer named Imrat. Master Mohan's wife, motivated by greed, coerced Imrat into performing for two men who arranged for him to sing before a wealthy patron. Tragically, the patron killed Imrat during his performance. Overcome with grief, Master

Mohan died by suicide after delivering a recording of Imrat's music to the mosque. The narrator later agrees to host Nitin Bose, the nephew of a former colleague, at the rest house. Nitin arrives with the intent to study tribal customs but soon tries to drown himself in the river and is subsequently arrested. Through Nitin's diary, the narrator learns about his dissatisfaction with his life in Calcutta and his decision to manage a rural tea estate. While there, Nitin had an affair with Rima, an employee, but when he decided to leave, Rima cursed him. Believing he was possessed by a malevolent spirit, Nitin sought help. The narrator arranges for Nitin to undergo a ritual with the Vano tribe, and Nitin feels cured after the ceremony.

The daughter eventually turns up at the rest house and reveals that she married Rahul willingly after they fell in love. When the mother returns, she pretends not to recognize her daughter, declaring instead that her daughter drowned in the Narmada, symbolically allowing the river to wash away her daughter's trauma. The two women leave together but eventually part ways. In another encounter, the narrator meets a musician at a bazaar in Mahadeo. Despite her unattractive appearance, she explains that music has always been her solace, offering her profound spiritual experiences. She shares the story of her broken engagement with another musician, a betrayal that shattered her passion for music. She now seeks the Narmada River in hopes of finding spiritual healing. When the narrator discusses this story with Tariq Mia, he expresses skepticism about the river's power to resolve human struggles, reflecting his growing ambivalence about the spiritual significance of the Narmada.

This intricate narrative showcases the transformative journeys of its characters, using the Narmada River as a symbolic thread that ties their diverse experiences together. Through these stories, **A River Sutra** explores the depth of human emotion and the search for meaning and transcendence. The stream took on the form of a woman—a beautiful virgin innocently tempting even ascetics to pursue her, inflaming their lust by appearing at one moment

as a lightly dancing girl. (1) In *A River Sutra*, Gita Mehta intricately portrays the cultural and spiritual diversity of India through the lens of characters whose lives intertwine along the Narmada River. Tariq Mia, in response to the narrator's doubts, shares the tale of the Naga Baba, an ascetic who had renounced all material comforts, including food and shelter. The Naga Baba lived in solitude, occasionally entering villages to beg for sustenance. On the auspicious night of Shiva, revered by ascetics devoted to the god, the Naga Baba demanded a young girl from a brothel as an offering. Learning that the girl had been sold into prostitution by her own father, he took her to the Narmada River, protected her, and baptized her as Uma. When the narrator expresses a desire to meet the Naga Baba and Uma, Tariq Mia explains that people, like the river's flow, cannot be held or found again.

Soon after, the narrator hosts an archaeological team led by Professor Shankar, who begins excavating near the Narmada. The narrator enjoys the activity brought by the team's presence and asks Shankar to send any minstrels they encounter to the rest house. One day, a young woman arrives and performs a devotional song to the Narmada, and the narrator realizes she is Uma. Later, Professor Shankar reveals that he is the Naga Baba, now returned to worldly life, though he declines to explain his reasons. Frustrated by this revelation, the narrator reflects on the Narmada's mysteries as he meditates, watching clay lamps drift downstream from Mahadeo.

Music serves as a reflection of the culture in which it is created and performed. Indian music, rooted in emotional expression, embodies the cultural tendencies and values of India. Vocal music, dance, and instrumental music are integral to Indian traditions, revealing the richness of its cultural heritage. In *A River Sutra*, Gita Mehta intricately weaves music and its emotional depth into the narrative, making it a central theme. Music in the novel transcends mere storytelling, becoming a vital force that breathes life into the Indian culture and its diverse characters. As Uma Ram aptly notes,

"Becoming a musician was like entering into a pact with Shiva himself." The novel can be seen as a brief treatise on musicology, filled with devotional songs, lyrical expressions, and musical nuances that capture the essence of Indian spirituality and culture.

The concept of *vanaprastha*, or retreat from worldly life, is epitomized by the narrator. He withdraws from active life to seek the deeper meaning of existence, reflecting the Indian tradition of dividing life into four stages, with *vanaprastha* being the third, marked by renunciation and spiritual reflection. The narrator's journey is a deliberate and planned step toward achieving *moksha*, or eternal peace. As he states, "I have no body. My wife is dead. So, I should go into the forest *vanaprasthi*." The plight of women is explored through "The Courtesan's Story," which sheds light on societal neglect and exploitation. Courtesans are portrayed as mere entertainers, dehumanized by societal perceptions. Through the courtesan's daughter, Mehta critiques the injustice and victimization of individuals by societal norms. Rahul Singh, forced into becoming a bandit due to societal pressures, and his wife, the courtesan's daughter, who ultimately takes her own life, are tragic victims of societal oppression. This story also touches on Indian beliefs in rebirth and the liberation of the soul.

Materialism and superficiality are critiqued in the musician's story, where his daughter suffers rejection and mental anguish because of her perceived ugliness. The narrative exposes how external beauty often overshadows inner qualities in a materialistic society. The novel also delves into the lives of tribal communities, a vital part of India's cultural fabric. Tribes are depicted as preserving rich cultural values distinct from mainstream religious practices, although these are sometimes misunderstood or distorted by outsiders. In Nitin Bose's story, the tribal women's rituals and beliefs help him find solace and redemption, underscoring the spiritual depth of tribal traditions. Similarly, the *Naga* culture is vividly portrayed in "The Minstrel's Story," which explores the ascetic lifestyle of Naga Baba, representing the spiritual and mystical aspects

of Indian culture. This story also highlights the persistence of superstitions and religious faiths in shaping human behavior.

Conclusion

Gita Mehta's life and work are deeply influenced by India's history and her experiences as a journalist. Reporting on the 1971 Bangladesh War, Mehta witnessed the ethnic and religious tensions that have shaped the Indian subcontinent. Her family also bore the weight of India's colonial past her father, Biju Patnaik, was imprisoned for his nationalist activities shortly after her birth. Though she grew up in post-independence India, her education in Britain and life across three continents Europe, North America, and Asia—helped her explore the intersections of cultures. While her earlier works examined the conflicts and connections between these worlds, *A River Sutra* turns inward, exploring the multifaceted diversity within India itself. To understand the India depicted in *A River Sutra*, one must consider its historical layers. Mehta traces India's cultural divisions back to the Aryan invasion 4,000 years ago, which disrupted tribal societies but failed to erase their stories. Nitin Bose, a character in the novel, immerses himself in the ancient legends of these pre-Aryan tribes through the *Puranas*, a collection of folk tales. The Narmada River, sacred to Hindus as the daughter of Shiva, also holds deep significance for these tribes, who revered it as a divine protector. The tribes believed the river had the power to heal both physical and spiritual wounds. Despite the passage of millennia, the divisions caused by the Aryan invasion remain unresolved. The narrator often describes the tribal communities by the river as "illiterate" and perceives them as racial and cultural outsiders. Yet, Mehta emphasizes the shared cultural threads that connect these groups, showing how their legends and practices have intertwined over time. The novel also bridges the divide between Hindu and Muslim worshippers of the river. The Hindu narrator learns from Tariq Mia, a Muslim mullah, who reminds him of Kabir, a poet whose works united people across religious boundaries. By invoking

Kabir, Mehta suggests that a shared pursuit of love and enlightenment can transcend religious and social divisions. The Narmada River serves as a unifying force in the novel, binding together people of different ethnicities, faiths, and castes. It symbolizes the enduring connections that persist despite India's historical and cultural diversity. Mehta's narrative also highlights the necessity of translation—both literal and metaphorical—in bridging cultural gaps. Characters often rely on translators to understand different languages, traditions, and perspectives. For instance, Nitin Bose, living among Himalayan villagers, requires Mr. Sen's help to interpret their language and songs. Similarly, the mullah Tariq Mia needs the Naga Baba to explain the Sanskrit lyrics of a river song. Even familiar words carry layers of meaning in *A River Sutra*. The narrator is shocked to learn that "Narmada" can be translated as "whore" in Sanskrit. This paradox reflects the complexity of Indian culture, where sacred and profane meanings coexist. The Narmada River, like the word "Om," embodies multiple dimensions. Through the guidance of an ugly musician, the narrator learns that the chant "Om" represents the three worlds, fires, and gods—Brahma, Vishnu, and Shiva. The chant transcends waking consciousness, leading to deeper spiritual awareness, a journey that requires guidance. India's diversity extends to its many religions, including Hinduism, Jainism, Islam, and ancient tribal beliefs. The narrator seeks to understand these faiths but often struggles to grasp their deeper significance. He listens to the Jain monk's story of renunciation and ahimsa (nonviolence) but remains detached from its spiritual essence. Mehta portrays this struggle to illustrate how understanding another's experience is inherently limited. Ultimately, *A River Sutra* reveals the profound connections among India's diverse peoples and traditions, with the Narmada River as the central thread. Mehta invites readers, both Indian and Western, to explore the complexities of Indian culture and spirituality. Through her richly woven narrative, she underscores the importance of love and unity in a land defined by its vast diversity.

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RECOGNITION OF REALITY AND A RESOLUTION OF THE CONFLICT IN ANITA DESAI'S *CLEAR LIGHT OF DAY*

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Abstract

The origins of Indian Writing in English can be traced back to the British colonial period in India. What began as a small initiative has now flourished into a vast and thriving literary tradition, bearing fruits that are appreciated not only by the local audience but also by readers worldwide. This growth and development have been nurtured through consistent effort, refinement, and care. Literary pioneers such as Rabindranath Tagore, Sri Aurobindo, R.K. Clear Light of Day, first published in 1980 by Harper and Row in the USA and Penguin Books in Britain, derives its title from a phrase used in the novel's final section. This phrase encapsulates the protagonist's state of mind. Anita Desai describes the novel as "about time as a destroyer, as a preserver, and about what the bondage of time does to people." The novel intertwines the personal lives of its characters with the historical and political backdrop of India's Partition in 1947, highlighting how historical events influence individual lives. This interplay between personal and historical narratives renders the novel particularly engaging. The novel explores the duality of time as both a destroyer and a preserver. This theme is intricately woven into the lives of the characters and the nation. The dispersion of the Das family parallels the Partition of India, emphasizing the impact of time on both domestic and national spheres. While Tara's childhood ambition of becoming a wife and mother is realized through her marriage to Bakul and the birth of her daughters, Bim and Raja fail to fulfill their dreams of becoming a heroine and a hero, respectively, highlighting how circumstances and time shape destinies.

Keywords: *balance of human mind, reconciliation, acceptance of reality, resolution and conflict*

Anita Desai, one of the eminent figures in Indian Writing in English, has added depth to the exploration of motherhood in her works. Although her tone often incorporates feminist elements, Desai approaches women as individuals and emphasizes the significance of personal relationships, particularly within the framework of marriage, as a means to achieve balance and harmony in life. She explores the concept of motherhood as a nurturing and sustaining force that contributes to the wholeness of being. Her narratives suggest that neither pure imagination and fantasy nor stark reality and reason are sufficient on their own. Instead, a balanced approach that transcends these polarities is necessary to attain a sense of completeness and fulfillment. "ou' re thinking how old spinsters go ga-ga over

their pets because they haven't children. Children are the real thing, you think" (Bim, 6)

Desai advocates for relationships and life experiences free from preconceived notions or biases, arguing that harmony can only be achieved by embracing openness and love. In her novel *Clear Light of Day*, Desai redefines conventional notions of motherhood through the characters of Mrs. Das, Mira Masi, and Bim. She challenges the traditional belief that biological motherhood is inherently fulfilling and creates an unbreakable bond between mother and child. Through Bim's character, Desai portrays an alternative perspective on motherhood that goes beyond biological ties, demonstrating how nurturing and care can also embody maternal qualities. By offering such nuanced and thought-provoking

portrayals, Anita Desai continues to enrich Indian Writing in English, showcasing the complexity and diversity of human relationships and societal norms.

Anita Desai's novels often create a distinct and immersive setting, or "world," that is characteristic of her writing. Most of her works are set in cities, which symbolize an uninspiring, monotonous reality. These urban settings are often juxtaposed with romanticized locations like hill stations or islands, which initially appear idealistic but later reveal themselves to be illusory and unsatisfying. Another recurring theme in her works is an almost Faulknerian obsession with the past. Her characters often view the present as a decayed remnant of a glorious bygone era. Typically, her protagonists belong to upper-class families that were once affluent but have since fallen into decline. This combination of urban realities, romanticized retreats, crumbling ancestral homes, decadent families, and a fixation on the past forms the distinctive framework of a Desai novel.

Structured in four sections, the novel employs a third-person omniscient narrator to weave the story of the Das family. Most of the narrative unfolds in their home and garden in Old Delhi, shifting between past and present as the siblings confront their shared history and trauma, the intersections of family and national identity, and the enduring effects of trauma and memory. Through its exploration of the Das family's fractured relationships, *Clear Light of Day* serves as a metaphor for India's journey through independence and Partition, highlighting both the personal and collective dimensions of these historical events. "But it was all just dust thrown into his eyes, dust" (Tara, 12)

Following the deaths of both parents, Bim also takes on the role of caring for Raja when he contracts tuberculosis. In the meantime, Tara, feeling isolated due to the family's tragedies and Aunt Mira's addiction, spends much of her time with the Misra family, their Hindu neighbors. It is through them that she meets Bakul, whom she later marries. After recovering from his illness, Raja faces suspicion from his Hindu peers at university over his loyalty, prompting him to join Hyder Ali and his family in

Hyderabad, where they have sought refuge amidst rising Hindu-Muslim tensions. The third section delves even deeper into the siblings' childhood, leading up to India's struggle for Independence. During this time, the Das family awaits the birth of Baba. unt Mira, who had suffered harsh treatment as a young widow in her husband's household, finds some relief in her new role, though it comes with its own challenges.

The Das parents, preoccupied with their social lives and card games at the club, remain detached from their children's upbringing. Among the siblings, Bim excels academically, while Tara faces relentless teasing at school and at home, where she is often excluded by her two older siblings, who share a closer bond. Bim and Raja dream of becoming "heroes" when they grow up, mocking Tara for her seemingly mundane aspiration of becoming a mother. Feeling increasingly alienated, Tara seeks companionship with the Misra sisters, who offer her a sense of belonging. Baba's innocent and loving response reminds Bim of her deep affection for her family. She experiences a moment of clarity, realizing the importance of forgiveness and reconciliation. Bim asks Tara to invite Raja back to the family home after the wedding.

The novel portrays motherhood not as a mere biological role but as a state of mind characterized by love, care, and the desire to nurture. Mrs. Das, for instance, is indifferent and lacks maternal instincts, believing her responsibilities as a mother end with giving birth to her children. In contrast, Mira Masi, widowed after an unconsummated marriage, takes on the role of nurturing Tara, Bim, Raja, and Baba, ensuring their physical and emotional well-being. Bim, however, emerges as the true mother figure by providing emotional support to her siblings and becoming the family's backbone. She breaks traditional notions of womanhood and motherhood by choosing to remain single and dedicating herself to her family, becoming a fully realized character.

The novel initially explores themes of anger, bitterness, and ego disrupting familial harmony, but these are eventually resolved through love,

understanding, and forgiveness. It also delves into the concept of time, examining its dual role as both destroyer and preserver, and the impact of time on the characters' lives, as noted by Anita Desai. The narrative traces the physical and emotional growth of the characters, particularly Bim and Raja, who share a close bond in their childhood. Both exhibit boldness and a fiery spirit, contrasting with Baba's intellectual disability and Tara's sensitive nature. The siblings grow apart as they pursue different aspirations, and the childhood intimacy is replaced by a sense of disconnection. However, through shared memories, Tara and Bim eventually rediscover the value of their sibling relationship.

The Das household, marked by neglect and emotional void, becomes a space where the children long for attention and care. Mr. and Mrs. Das, preoccupied with their card games and social lives, fail to fulfill their parental duties. Mrs. Das, in particular, is portrayed as a negligent mother who leaves her children's care to servants and Aunt Mira. This lack of parental involvement forces the children to rely on Aunt Mira for temporary emotional and physical support. The parents' indifference creates emotional turmoil in the children, who neither grieve deeply nor feel significant loss upon their parents' death. Bim, the eldest sibling, emerges as a strong and resilient character. Her name, a short form of Bimla, symbolizes her strong, dominant, and towering personality. Despite the challenges she faces due to her parents' neglect, she remains practical and ambitious. The influence of her mother's illness and her father's detachment shapes her decision to remain unmarried and take responsibility for the family. R.S. Sharma aptly describes Bim as embodying the forces that sustain family life, likening her to an archetypal nurturing mother.

Bim shares similarities with Raja in her boldness and independence, aspiring to be a heroine akin to historical figures like Florence Nightingale and Joan of Arc. She challenges traditional gender roles by entering male-dominated spaces, becoming the sole breadwinner of the family as a lecturer, and rejecting

societal expectations of women. She disapproves of Tara's passive acceptance of her husband's dominance and rejects frivolities associated with conventional femininity, such as jewelry and parties. Her intellectual pursuits and strong-willed nature set her apart, earning her admiration even from men like Bakul. Through Bim, the novel redefines the concept of motherhood and womanhood, presenting an alternative narrative where love, care, and responsibility transcend biological ties and societal norms.

Accepting the pearl necklace gifted by Raja creates a rift in Bim's relationship with him, earning her the reputation of being headstrong and domineering. The year 1947 proves to be a turning point for Bim as she is tested by the weight of immense responsibilities. With three patients to care for, a sister who adds to her concerns by staying out late, and the need to manage her father's business, Bim marries off Tara and tends to the ill, showcasing her resilience and independence. Her strength is further highlighted during a swarm of bees' attack, where she instructs Tara to flee while she faces the danger, symbolizing her readiness to bear life's burdens alone, in contrast to Tara's tendency to avoid challenges.

The cumulative weight of responsibilities ages Bim prematurely, making her appear far older than her years. Although she once contemplates sharing her worries with Dr. Biswas, her inner strength and dislike of exposing vulnerability prevent her from doing so. She is likened to a hedge, concealing her true self much like the hedge hides the house. Sympathizers such as Dr. Biswas and Bakul irritate her, and she dismisses Dr. Biswas's marriage proposal, which he presents as a solution to her struggles. Bim's rejection of his offer causes him to feel insecure and awkward in her presence. Her decision to remain single is further reinforced by Aunt Mira's tragic experience as a widow, which deeply influences Bim and strengthens her resolve to live independently. Though she briefly considers the possibility of happiness with Dr. Biswas due to his kind and gentle nature, the phase

soon passes, and Bim ultimately rejects the idea of marriage. Her close bond with Raja also plays a role in her inability to connect harmoniously with Dr. Biswas. Choosing duty over personal happiness, she declines the proposal, demonstrating her courage and commitment to her responsibilities. Bim prefers the solitary path of a "hunter," refusing to compromise with a relationship that contradicts her values. In Tara's marriage to Bakul, Bim plays the role of a thoughtful and supportive elder. She balances traditional values with modern sensibilities, respecting Tara's autonomy in choosing her partner while ensuring her sister's happiness. Bim's generosity and self-assurance shine through as she supports Tara's departure from their bleak and stifling home environment. She sees Bakul as a suitable match for Tara without any trace of jealousy and facilitates the marriage, embodying both traditional and modern aspects of motherhood.

Desai refers to her work as a "four-dimensional piece," where time is both a reflective and transformative force. Set against the historical backdrop of Partition, the novel portrays the transition from impermanence to permanence in the lives of its characters. The political upheaval of the country mirrors the personal ruptures within the Das family, demonstrating how external changes permeate domestic spaces. The novel's structure, which moves fluidly between past and present, enhances its thematic depth. Childhood experiences intersect with adult reflections, allowing characters to evolve through memory and introspection. For instance, Tara recalls the bee episode in Lodhi Gardens when she abandoned Bim during a bee attack to save herself. This memory evokes guilt and leads Tara to apologize to Bim, showcasing the complexity of their relationship. Such narrative techniques elevate the novel beyond a conventional recounting of memories, revealing Desai's focus on finding patterns and meanings amidst chaos.

The central motif of the novel revolves around the paradox of change and continuity. This is poignantly illustrated in the final scene, where Bim, listening to Mulk Misra and his guru sing, reflects on

the interconnectedness of past and present. She recalls Raja's copy of T.S. Eliot's *Four Quartets* and its line, "Time the destroyer is time the preserver." This realization provides Bim with a sense of solace and clarity, as she recognizes the cyclical nature of time and its role in shaping individual and collective histories. Desai's portrayal of time as non-linear is reinforced by Alamgir Hashmi's observation that "time is an emotional sequence of events rather than a serial imitation of chronological perception." The narrative employs a stream-of-consciousness style, with shifts in perspective and frequent time lapses. This approach allows events to be recollected emotionally rather than chronologically, deepening the reader's engagement with the characters' inner lives.

Bim's reflection on time further underscores this theme. She tells Tara, "There are these long still stretches nothing happens each day is exactly like the other – plodding, uneventful and then suddenly there is a crash – mighty deeds take place momentous events even if one doesn't know it at the time and then life subsides again into the backwaters till the next push, the next flood. That summer was certainly one of them the summer of '47.'" This perspective encapsulates the rhythm of life and history, where periods of stagnation are punctuated by transformative moments.

In the novel, Tara and Bim navigate their relationship with time differently. While Tara revisits the past with nostalgia and regret, Bim reconciles with it, finding affirmation in the continuity between past, present, and future. Baba, in contrast, remains rooted in the past, disconnected from the present and future. His passive acceptance of suffering and detachment from time highlight his unique position within the family. Ultimately, Desai's *Clear Light of Day* masterfully captures the duality of time and its profound impact on personal and historical narratives. Through its non-linear structure and richly drawn characters, the novel offers a poignant exploration of memory, change, and continuity, making it a timeless work of literature.

Aunt Mira's life and death leave a profound impact on Bim, shaping her outlook on marriage and nurturing. Aunt Mira's care during the siblings' childhood fills the maternal void left by their neglectful parents, creating a strong emotional bond between her and Bim. After Mira's death, Bim struggles to cope with the loss, often feeling her aunt's presence as a guiding spirit. The severance of this bond leaves a lasting imprint on Bim's psyche, highlighting the depth of their relationship. Following Tara and Aunt Mira's absence, Bim draws closer to Raja, particularly during his illness. She shares his admiration for Lord Byron and defends his association with Hyder Ali's family, appreciating his independent thinking and passion for Islamic studies. Bim's support for Raja during his illness underscores her admiration for his strong-willed nature, which mirrors her own desire for independence. For her, Raja embodies the qualities of a hero, and she stands by him during critical moments, offering both care and companionship. However, as Raja moves on to a new life after marrying Benazir and adopting her lifestyle, a gap emerges between him and Bim. His departure from the familial home and his pursuit of a different world create new dynamics and interests that distance him from his sister. Despite this, Bim's journey continues to highlight her strength, resilience, and unwavering commitment to her family.

Bim feels abandoned and rejected but chooses to suppress her emotions. She consoles herself with the thought that her responsibilities have lessened, even though she now faces a life of isolation. Her deep emotional attachment to Raja leaves her with feelings of bitterness after he leaves, and this contributes to her growing resentment toward Hyder Ali's family. When Raja becomes the landlord of the house where Bim resides, his casual tone in a letter about the house deeply hurts her. She interprets his words as sarcastic and offensive, particularly his offer to let her and Baba stay at the same rent as before, which she finds demeaning. This shift from a loving sibling relationship to one of landlord and tenant creates a rift that lasts for over twenty years.

Bim had hoped Raja would actively support her in family matters, but his attempt at sympathy feels patronizing, further wounding her pride. She attributes his changed behavior to the influence of Hyder Ali's family, whom she views as wealthy but emotionally shallow, driven by materialistic pursuits. This bitterness extends to her relationships with others, including Tara, as she distances herself from everyone. The once vibrant and accomplished Bim becomes neglectful, which is evident in her disheveled appearance, her unkempt house, and her detachment from the world. Like the overgrown garden of her home, the resentment and negativity in her mind take root, needing to be cleared for her emotional well-being. Bim takes solace in the idea that the tall hedges hide the house, symbolizing her protective nature and her reluctance to expose her family's struggles. However, she spirals into emotional instability, becoming destructive and disengaged from family life. This is symbolized by her destruction of the roses and her attachment to her pets, which replaces her affection for her family. Her excessive pampering of the pets, to the point of neglecting guests like Bakul, reflects her attempt to fill the emotional void left by her loved ones. She even lashes out at Tara, accusing her of spoiling her children, and targets Raja's gifts for criticism, extending her resentment to Raja's wife, Benazir, and their son, Riyaz.

Bim's obsession with Raja's letter keeps her resentment alive, as she refuses to reconcile or let go of her bitterness. She mocks Raja's youthful writings and his pursuit of a life she perceives as shallow and self-indulgent. Her rigid belief in her own righteousness blinds her to the possibility of understanding or resolving their differences. Bim's once-pragmatic nature gives way to an imagined narrative of betrayal, which further isolates her. Despite her strained relationships with Raja and Tara, Bim clings to her bond with Baba and the memory of Mira Masi, who had played a maternal role in her life. As Mira Masi's caretaker during her final days, Bim inherits a sense of responsibility, but this also reinforces her loneliness. She compensates

for her lack of familial connection by teaching students, pampering them with treats, and seeking emotional solace in their presence. This reveals her deep craving for love and a sense of belonging, which she does not feel from her own family.

Tara and Bakul's visit stirs Bim's lingering feelings of betrayal and rejection, leading her to retreat further into her shell. Her bitterness manifests in small acts of meanness, such as serving leftover food, while her unwillingness to spend on herself contrasts with her splurging on books about history and art. This reflects her prioritization of intellectual pursuits over material comforts, even as she struggles with balancing her vocation, personal relationships, and lifestyle. Bim's frustration reaches a peak as she realizes she is no longer the central figure around whom the family revolved. Feeling unwanted and irrelevant, she draws comparisons between herself and Mira Masi, imagining similar sacrifices and emotional struggles. Her resentment toward her family, especially Raja and Tara, stems from her perception of their abandonment during her time of need. She even contemplates sending Baba to live with Raja in Hyderabad, symbolizing her desire to shed her responsibilities.

Despite her bitterness, Bim eventually confronts her own flaws and misunderstandings. She recognizes her love for her siblings and acknowledges the need to reconcile with them. By the end, Bim emerges from her emotional turmoil, admitting her mistakes and striving to rebuild her connections with Raja and Tara. This realization marks a turning point in her journey, as she lets go of her ego and pretensions, embracing the importance of family and forgiveness. The love buried beneath Bim's cynicism and anger eventually surfaces, as the flame of affection in her heart never truly extinguishes. In her case, too, "Love is the ultimate, true, and miraculous medicine for soul rejuvenation" (Desai 140). Deep within, Bim's soul yearns to reconnect with her loved ones, to share their joys and sorrows. Her sense of identity hinges on rebuilding her bonds with her siblings, but she lacks the imaginative vision to unify them. She feels

conflicted, torn between "loving them and not loving them, accepting them and not accepting them, understanding them and not understanding them" (Desai 166).

Ultimately, in the clarity of her consciousness, Bim acknowledges the narrowness of her love and chooses forgiveness for all (Srivastava XVI). This realization allows her to shed her prejudices, anger, and resentment, breaking free from her self-imposed isolation and discovering her greater self through her relationships. The inspiration for selflessness and her desire to reconcile with the past and present comes from Aurangzeb's last words. Bim rereads her brother Raja's poems and realizes her misjudgment of him. She comes to understand that Raja admired heroes, be it Hyder Ali or Byron, and she decides to tear up Raja's letter, symbolizing the end of her resentment and bitterness toward him. This act marks a significant turning point in Bim's journey, as it symbolizes her willingness to move beyond the grievances of the past. She extends an invitation to Raja to visit their home, signifying the collapse of the walls of hatred and the revival of familial love, which brings her a sense of fulfillment. Bim's transformation is also evident in her newfound cordiality with Bakul and Tara. Her decision to clear the garden and remove the bougainvillea to let sunlight brighten the house reflects her inner rejuvenation. Her rekindled affection for Raja even prompts her to visit the Misra family and enjoy Iqbal's poem. She learns that achieving a meaningful and fulfilling identity in life requires striving for harmony.

In contrast, Tara represents a conventional woman who does not aspire to lofty ambitions or struggle with significant emotional conflicts. Her primary desire is to fulfill her role as a mother. Married to Bakul, a diplomat, Tara leaves India to live abroad, finding happiness in her submissive nature. "Her marriage is a well-adjusted one, as she is content to be dominated and governed by her husband, Bakul. Though Bakul admires Bim's personality, he chooses Tara as his wife for her gentle and manageable nature" (Desai 19). Bakul's

name reflects his clever and protective role, as he transforms Tara from a shy, timid woman into a sophisticated and confident individual. Tara, who once sought refuge in fantasies and fairy tales during her insecure childhood, eventually finds fulfillment in her role as a wife and mother. She matures through her experiences, becoming empathetic toward Bim's struggles and playing a pivotal role in reconciling the family.

Aunt Mira symbolizes the plight of women in a patriarchal society, particularly widows. Widowed at a young age, she is mistreated by her in-laws and reduced to servitude. Her unremarkable appearance saves her from her brother-in-law's advances, but she is labeled a "parasite," "cracked pot," and "torn rag" (Desai 108). Despite her hardships, Mira's maternal instincts shine through as she finds emotional solace in caring for the Das children. She becomes a source of security, protection, and warmth for the family, embodying the nurturing metaphor of a tree and soil: "She was the tree, she was the soil, and she was the earth..." (Desai 110-111). However, the weight of the family's problems eventually drives her into madness. In her altered state, Mira reverses roles with Bim, becoming a dependent child while Bim assumes the role of caretaker. Mira's tragic death,

caused by overindulgence in alcohol, leaves a lasting impact on Bim, who often envisions her aunt's ghost as a guiding presence in her life. Anita Desai's novel underscores the resilience and strength of its female characters, who emerge as the pillars of their families. In contrast, the male characters often shirk their responsibilities, leaving the women to shoulder the burdens alone. Through the complex and evolving relationships among Bim, Tara, and Mira, the story highlights themes of love, forgiveness, and the pursuit of harmony in a fractured world.

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CULTURAL HEGEMONY: A READING OF ARAVIND ADIGA'S *THE WHITE TIGER*

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Abstract

*The article offers an in-depth exploration of hegemony and its various facets in the works of Aravind Adiga, a notable contemporary Indian author known for his thorough examination of India's complexities and conflicts. The primary focus of the text, *The White Tiger*, lies on themes of inequality and the characters' pursuit of identity within society. The study centers on the characters and their actions, which are deeply embedded in their depiction. The novel skillfully addresses the darker aspects of the Indian landscape, highlighting the divisions between individuals and regions, both geographically and culturally. It emphasizes personal survival strategies and struggles within urban environments. Adiga's acute social awareness is evident as he underscores power dynamics and the extravagant lifestyle of the wealthy, along with their attitudes towards the poor, within the Indian context.*

Keywords: *hegemony, inequality, identity, power and resistance.*

Introduction

Aravind Adiga, the acclaimed contemporary Indian author, was born in 1974 in Chennai, Tamil Nadu. He pursued his education in several prominent countries, including India, Australia, the United States, and the United Kingdom. Adiga's writing vividly portrays harsh social conditions, corruption, poverty, postcolonial and postmodernist perspectives, and cultural conflicts. His works often depict the irrationality of rigid societal norms, such as the caste system and governmental double standards. He also highlights the frustration of individuals facing inequality in various aspects of life, especially under the influence of hegemony.

In the current times, it's essential to focus inwardly rather than outwardly, as everyone is experiencing significant emotional and physiological changes. This research will delve into Contemporary Indian Writing in English, concentrating on socio-political issues like globalization, urbanization, and the cultural clash of transformation. Many contemporary writers use humor and satire as common elements in recent Indian English novels to

examine the contradictions and complexities of modern Indian society. Aravind Adiga is one such writer.

Hegemony, a concept introduced by Italian Marxist social theorist Antonio Gramsci, refers to the control exerted by the ruling class through institutions, media, and culture. This dominance establishes a 'common sense' that maintains the status quo. Understanding cultural hegemony is crucial for analyzing power dynamics and societal structures. It operates subtly, normalizing certain beliefs and marginalizing others, thereby perpetuating the status quo. Hegemony includes not only political and economic control but also the dissemination of ideas, values, and traditions that become widely accepted as the 'norm.' This process often occurs through institutions like education, media, and religious establishments, shaping individuals' perceptions and societal structures. Analyzing and challenging cultural hegemony are essential for fostering inclusivity, diversity, and a more equitable society.

The shadow of hegemony is invisible; as Adiga notes, power can extend to any extent. It makes

ordinary people believe and accept their circumstances, much like how Balram, the protagonist, narrates his bleak story to a yellow man. He is distraught by the words of his owner Ashok: "He can read and write, but he does not get what he's read. He's half-baked. The country is full of people like him"(07). Balram's self-esteem of Balram is cracked because of his poor state and the need for survival, making him feel inferior about him. However, he is a servant to his boss; whatever he says, he smiles, and sometimes, he pretends that he does not get what they have discussed about him.

The dire condition of ordinary Indian people is depicted flawlessly; through Balram, it becomes clear that the Varna system in India has historically prevented some people from receiving an education. It was widely believed that God did not grant them the right to study. Consequently, only the wealthy have had access to education from the past to the present. The majority, including Balram and many other Indians, have been denied this opportunity. Everything was taken away in the name of God.

The protagonist initially had no formal name and was simply called 'Munna,' which means 'a boy.' Upon entering school, his teacher decided to name him. At first, the teacher called him Ram, ensuring no other student had the same name. However, the teacher felt that a poor or subaltern boy like him should not have such a name and eventually decided to name him Balram.

The hegemonic mindset in India is that one's social status is predetermined by birth, believed to be ordained by God. People still accept their societal roles without question, much like Balram. When the teacher named Munna as Balram, he accepted it. The teacher then explained the mythical story of Balram from Hindu mythology, portraying Balram as an assistant to Lord Vishnu. The writer finds this narrative absurd, as it implies that everything is granted by God rather than by human actions. He emphasizes that the name was given by the teacher, not by God, highlighting cultural domination through religious stories. This domination has significantly influenced people's minds, embedding religion deeply into their beliefs. Adiga engraves:

See, on my first day in school, the teacher made all the boys line up and come to his desk so he could put our names down in his register. When I told him what my name was, he gaped at me: 'Munna? That's not a real name.' He was right: it just means 'boy'. 'That's all I've got, sir,' I said. It was true. I'd never been given a name. [...] The teacher turned aside and spat – a jet of red paan splashed the ground of the classroom. He licked his lips. 'Well, it's up to me, then, isn't it?'[...] 'We'll call you...Ram. Wait – don't we have a Ram in this class? I don't want any confusion. It'll be Balram. You know who Balram was, don't you?' No, sir. 'He was the sidekick of the god Krishna. (13-14)

Religion plays a significant role globally, with exceptions in places like Tamil Nadu, where rationalism often takes precedence over religion. Karl Marx famously stated, "Religion is the opium of the people." In India, religion has been a hindrance for ordinary people, particularly in education, sports, and media. Adiga effectively portrays the religious politics of India through his characters' names. He highlights how the unfortunate condition of Indian inhabitants is intentionally perpetuated in the name of God and religion. The theists in India benefit greatly from the populace, often mocking them with derogatory language.

Those who feel privileged have not achieved their status through hard work but through manipulation, using false mythical stories. Those who believe and accept these myths become privileged, while those who challenge them logically remain underprivileged. These individuals are denied the right to education or even the opportunity to hear about it. This situation is attributed to those who worship man-made idols as gods by chanting mantras and treating these idols as deities. However, they fail to treat humans with humanity. The narrative suggests that the half-educated boy purposefully harmed the half-baked boy, illustrating the deeper issues within society.

Adiga's *The White Tiger* inscribes:

That night, I was lying in bed, inside my mosquito net, thinking about his words. He was

right, sir-I don't like the way he had spoken about me, but he was right. "The autobiography of a Half-Baked Indian". That's what I ought to call my Life's story. Me, and thousands of others in this country like me, are half-baked, because we were never allowed to complete our schooling. Open our skulls, look in with a penlight, and you'll find an odd museum of ideas [...] all these ideas, half formed and half digested and half correct, mix up with other half-cooked ideas in your head. (10)

The wealthy in India differ from those in the rest of the world. Many have gained their riches by adhering to and practicing certain stereotypical stories from the past. They believe that their sins are absolved when they offer and receive specific items from the deceased. India's peculiar practices raise the question of whether they will ever end or if someone will put an end to them. Certain people are permitted to perform certain deeds, while others are not, and this continues throughout their lives and across generations. Similarly, Munna was made half-baked, and many Indians remain in the same state. They do not understand why, nor are they allowed to comprehend it.

Despite the adoption of the constitution and the passage of many governments, the condition of the people has remained unchanged. They were never allowed to study; even today, people in India can only obtain education loans for their parents' work, which must be done by their family members in the name of Viswakarma. The government does not want its people to study; it only wants certain groups to study while excluding others. This deliberate marginalization is a central theme in Adiga's work.

The people of India have been intentionally kept half-baked and denied education unless they realize that they have been kept in this state by the authorities or in the name of tradition, generation after generation.

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THE CONCEPTS OF SUBALTERN STUDIES

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Introduction

One of the most recent and outstanding subdivisions of post-colonial theory is the Subaltern Studies theory. The Subaltern Studies approach is considered “an original site for a new kind of history from below.” (Ludden 12). Generally, the Subaltern Studies has persistently stimulated the growth of literature, the most attractive literary field of study today.

The Subaltern Studies Group and its Journal Volumes

Observing the breach between the official documents of historians and the separate movement organized by masses of workers and peasants in 1980s, the Subaltern Studies Scholars, like Ranajith Guha and eight others formed Subaltern Studies movement. The Scholars launched a journal by name *Subaltern Studies* and gave a subtitle to it as *Essays in Honour of Ranajit Guha* in alliance with the Oxford University Press in New Delhi in 1980s.

The Subaltern Studies Group has focussed on the two agenda: (a) to dispel the “elitist historiography” (Chakrabarty 2001: 10) by exposing the biases in the historical narratives of the officials during colonial regimes and (b) to position the subalterns as subjects in political history by providing them a separate “agency” (Ibid 10) of their own as mentioned by Dipesh Chakrabarty. The journal, *Subaltern Studies*, has so far published “twelve volumes from 1982 to the latest period” (Ludden 2002; Mashori and Zaib 2015; Chowdhury 2016). The *Subaltern Studies* journal contains thirty four essays.

Recent Trends of the Subaltern Studies Approach

Recently, the Subaltern Studies approach, discussing the theme relevant to important interventions such as consciousness, politics, mentality, resistance and autonomy of the subalterns. The paper brings forth the thought-provoking concepts relevant to social resistance and enlightenment of the marginalized advocated by the Subaltern Studies critics, embracing Guha, Chatterjee, Chakrabarty, Pandey, Hardiman, Illiah, Spivak, Thejeswini Niranjana, Uday Chandra, Robert young and others.

Subaltern Politics and its Autonomous Domain

Ranjit Guha investigates the supremacy of the elites and the subjugation of the underprivileged in the Indian context ranging from 1783 to 1900 in his key monograph, *The Elementary Aspects of Peasant Insurgency in Colonial India* (1983). He attempts to seek justice for the Indian peasants from the elites.

Parallel to Guha, David Hardiman engages himself explicitly to explain “agrarian politics” (Guha1982; Hardiman1981) of the middle peasants who lived at Kheda district in Gujarat state of India by participating in the nationalist movement.

Similarly, Gayathiri Chakravorty Spivak, the most famous subalternist acclaimed internationally for her essay *Can the Subaltern Speak?* (1988). She has played a major role in shifting the depiction of politics to linguistics as well as to cultural mode in the field of Subaltern Studies. In the essay, she deals with one of the women issues, *sati* or widow sacrifice practised in India.

Kancha Illiah provides the identity and the consciousness of dalits in *Subalten Studies IX*. He

began with an assessment that the “Mainstream historiography” (Illiah 1996: 165-200) and the Subaltern Studies have not incorporated “the Dalit bhaujan perspective” (Ibid) while they were writing the history of India. Similar to Spivak’s justification on women issue, he revolutionarily insists on the untouchables writing their own history.

At next, Partha Chatterjee, the first critic for leading the Subaltern Studies project, He is highly praised for his innovative ideas on the three modes of power in his article, “More on Modes of Power and the Peasants” in *Selected Subaltern Studies* (1988). Dipesh Chakrabarty, yet another subalternist has contributed a wide range of essays in the Subaltern Studies Approach, prominently shifting towards “a rethinking of working class history.” (SS II: 259-310)

Gautam Bhadra, a well-known Subaltern Studies analyst, explains vividly the mindset of the marginalized in his book, *The Mentality of Subalterns* (Guha 1997, 2000). He proclaims that there are two elements which predicted the state of mind of the marginalized, such as “collaboration and resistance.” (Guha 2000: 63-66)

Gyanendra Pandey, the recent subaltern critic, contributes a remarkable point to the Subaltern Studies that both the “Cambridge historians” (Ludden 2002: 8-10) and “National historians” (Ibid 8-10) of India have applied the idea of “otherness” to the masses of subalterns in India.

Robert Young, the most recent critic of Subaltern Studies Project, speaks against “the idea of Spivak that subaltern cannot speak.” (Zaib 187) In his work *Postcolonialism: A Very Short Introduction* (2003), he puts forward a notion that subalterns can speak under positive atmosphere.

The recent writings of the dominant subalternists, adjoining Guha, Chakrabarty, Kancha Illaih, Gyan Prakash, and others are also involved in the making of the subaltern histories. The modern subalternists emphasize ‘the dismissal of meta-narrative’ (Ibid) in the literary texts of the Third World. But at the same time, the subalternists insist on the usage of grand narratives in the literary texts.

Subaltern Resistance and Emancipation

Uday Chandra’s essay, “Rethinking Subaltern Resistance” (2015), is the most relevant Subaltern Studies critical essay relevant to the title of this research study. In the essay, Uday Chandra redefines the resistance of the subaltern or “subaltern resistance” (Uday Chandra 2015) as a “critique of the existing structures of social domination” (Bhaskar 1986; Sharpiro and Wendt 1992).

The Concept on “New Woman” (Guha 1997, 2000)

The concept on “new woman” (Guha 1997, 2000) is considered as one of the important interventions of Subaltern Studies in this paper. The contribution of the subalternists like Chatterjee and Chakrabarty recently provided a concept of “new woman” (Ibid) to expose consciousness of the new woman during the period of nationalism. The most recent subalternists, like Susie Tharu and Thejaswini Niranjana and others discuss the “*autonomous*” (Guha 1984: 4-5) nature inherent in the new woman.

Conclusion

Methodologically, the Subaltern Studies approach has become a ‘post-colonial critique of modern, European, and Enlightenment epistemologies’ (Ludden 2000). The recent Subaltern Studies criticism has produced an extensively accessible ‘methodological and stylistic approach to modern historiography’ (Chakrabarty 2000; 2004; Vinay Lal 2004) documenting the past history of the subalterns in India.

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