Special Issue on

REIMAGINING ENGLISH LANGUAGE LITERATURE AND 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,
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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

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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COMPARATIVE ANALYSIS OF CLIMATE CHANGE THEMES IN *ORYX AND CRAKE*, *THE OVERSTORY*, AND *THE MINISTRY FOR THE FUTURE*

KANISHKA SINGH

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Abstract

Climate fiction, or Cli-Fi, offers a vital perspective on the changing dynamics of the relationship of people with the environment in the context of the climate crisis. This paper offers a comparison of three cli-fi texts: Margaret Atwood's Oryx and Crake (2003), Richard Powers' The Overstory (2018), and Kim Stanley Robinson's The Ministry for the Future (2020). These novels are different in their approaches to the issue of climate change. Oryx and Crake offer a dystopian perspective and focus on unchecked technological advancement and corporate power that led to the destruction of the environment. The Overstory focuses on the intrinsic value of nature, depicts trees as sentient beings, and urges for cultural and spiritual transformation towards ecological balance. On the contrary, The Ministry for the Future is a solution-oriented narrative of how people can work together to restore the environment with the use of technologies and policies. By analyzing these works through the lens of ecocriticism, the paper identifies the ways through which the novels encourage the readers and enlighten them toward the role of human activities in the protection and deterioration of the environment. The study explores the tonal attitudes of the novels, which range from optimistic to pessimistic. The paper also examines how novels are useful in conveying moral, cultural, and systemic aspects of the Anthropocene, and encourages the readers to think about the consequences of their actions to the planet.
Keywords: anthropocene, climate fiction, climate change, ecological interconnectedness, systemic reform.

Climate fiction has emerged as a vital medium to explore the profound challenges posed by the ongoing climate crisis. These narratives deal with the moral, cultural, and ecological dilemmas of the Anthropocene—an era defined by the transformative impact of human actions on the planet. Adeline Johns-Putra in her seminal work *Climate Change and the Contemporary Novel* (2019) emphasizes the role of climate fiction in addressing the moral and political dimensions of climate change. Through imaginative storytelling, climate fiction offers a space to interrogate the causes, consequences, and potential solutions to environmental degradation, fostering a deeper understanding of the interconnectedness between human and non-human systems. In her 2015 Atlantic article "Can Books Save the Planet?" J.K. Ullrich observes the turn of the millennium and how climate fiction has evolved from a subgenre of science fiction into a new kind of genre of its own. Margaret Atwood's *Oryx and*

Crake, Richard Powers' *The Overstory*, and Kim Stanley Robinson's *The Ministry for the Future* stand out as influential works within this genre. Atwood, adopting a dystopian lens, warns of the dire consequences of unchecked technological advancement and environmental exploitation. "The human race is in a downward spiral, with no brakes. We're too self-destructive, too shortsighted. We had the warnings, but we ignored them all." (Atwood 145) Powers, in contrast, delves into the spiritual and emotional dimensions of humanity's bond with nature, emphasizing the need for a cultural transformation rooted in ecological interconnectedness. Robinson envisions a pragmatic pathway to systemic reform, where global cooperation and technological innovation pave the way toward climate resilience. This comparative analysis explores how these three novels converge and diverge in their thematic treatment of climate change. Atwood's *Oryx and Crake* present a darker

vision, displaying the catastrophic consequences of human actions exploiting the environment. "The human race is an error, a genetic glitch, a missed opportunity in the evolutionary scheme. We might be able to fix it, but the Earth won't be the same after us." (Atwood 231) Set in a post-apocalyptic world, the novel follows a landscape decimated by climate change and genetic engineering. Atwood's cautionary tone critiques corporate greed, consumerism, and humanity's detachment from nature. While *The Overstory* portrays the spiritual and emotional bond of humans with nature. Structured like a tree, the novel explores the lives of nine characters whose relationships with trees shape their personal and collective journeys. Through characters like Patricia Westerford, a scientist who advocates for the intelligence of trees, and environmental activists like Olivia Vandergriff, Powers suggests that true environmental change requires a cultural shift toward recognizing humanity's interconnectedness with the natural world. "In the end, the battle is not about saving the forest, it is about finding a way to live within it. To change the way we live, so that we might avoid destroying the very thing that sustains us." (Powers 395) *The Ministry for the Future* discusses climate change as a complex and systemic challenge which requires global cooperation. The novel revolves around Mary Murphy, the head of an international organization dedicated to addressing the climate crisis, and Frank May, a survivor of a deadly heatwave, who represents the personal toll of climate change. Robinson's narrative sheds light on plausible policy proposals, such as carbon-backed currencies, geoengineering, and renewable energy technologies. By portraying the climate crisis as both a global and local issue, Robinson's work inspires hope and underscores the necessity of institutional action.

Humanity's Role in the Environment

Margaret Atwood criticizes the risks of uncontrolled advancement in technology and corporate greed. "The world was still beautiful, but it was also full of lies. We lied to each other, to the world, to ourselves." (Atwood 274) Atwood portrays a future in which ecological collapse occurs due to human attempts to dominate and regulate nature through industrial farming, genetic engineering, and other technology. "Nature is to zoos as God is to churches—just something we've put in a cage for ourselves to look at." (Atwood 243) Snowman, the protagonist, dwells in a dystopian world that has been shattered by human excess, where the desire for power and wealth has pushed nature to its collapse. In the narrative, technology is presented not as a solution but as the agent of destruction.

The Overstory presents a more personal, spiritual, and emotionally charged perspective on how people relate to nature. An ecocentric worldview, in which the lives of trees and forests are just as important as those of people, is promoted by the book. Through the experiences of people whose personal development is entwined with their relationship to the environment, it urges readers to view nature as a source of moral direction and emotional relief. In contrast, Kim Stanley Robinson argues for systemic transformation offering institutional and technological ways to combat climate change. Large-scale initiatives like carbon capture, geoengineering, and international policy frameworks to prevent environmental collapse are introduced in the novel. He emphasizes significant changes that must be made to the political and economic structures of the world to restore the environment.

Activism and Resistance

In *Oryx and Crake,* resistance is portrayed as largely futile in the face of overwhelming corporate power and technological domination. The dystopian setting of the narrative highlights the impotence of individuals against the monolithic forces of biotechnology and corporate interests. The resistance of the protagonist is passive and internal, as he struggles with guilt over his complicity in the destruction of the world. *The Overstory*, on the other hand, emphasizes the role of grassroots activism. The characters in Powers' novel are deeply affected by their connections to nature and, so, engage in personal sacrifice and collective action to protect the environment. In *The Ministry for the Future*,

Robinson offers a broad spectrum of activism, from institutional reform to extreme eco-terrorism. "There is no more time for debate; the climate is now, not tomorrow, and we have to act as if we are in a crisis. Because we are." (Robinson 49) One such example is the protagonist's involvement in a controversial climate initiative involving eco-terrorism, which involves targeting high-emission industries to force change. The novel acknowledges the urgency of direct action while maintaining an underlying belief in the power of organized, systemic efforts to address climate change at a global level.

Tone and Outlook

Oryx and Crake present a grim, dystopian outlook, offering a stark warning against ecological apathy. The novel serves as a critique of human arrogance, presenting a world in which the natural world is no longer a source of beauty or hope, but a reminder of what has been lost. In contrast, *The Overstory* carries a more reflective and mournful tone. Powers' exploration of climate change is embedded within deep sorrow for the destruction of the natural world. "The world is failing precisely because no novel can make the contest for the world seem as compelling as the struggles between a few lost people." (Powers 258) However, there is also a ray of hope in the form of nature's resilience. The novel celebrates the ability of trees to endure and regenerate, displaying the possibility of healing. "This is not the end of the world, she thinks. She's sure of that. Just the end of her kind. The trees and the living world will continue without us." (Powers 499) *The Ministry for the Future* strikes a cautiously optimistic tone. "This was a big problem, but it could be solved. Humans were good at solving problems when they put their minds to it." (Robinson 93) Although Robinson makes an effort to contextualize the immense challenges awaiting us, he also provides some hope that is achievable through global cooperation. "If we can survive this century, we can thrive in the next. That's the new project. Survival first, then thriving." (Robinson 211)

These novels encourage readers to consider the moral, cultural, and systemic changes necessary to address the challenges of the Anthropocene. While Robinson's vision of global reform and technological intervention provides hope that coordinated action can still mitigate the climate crisis, Powers' focus on a personal connection to nature reminds us of the deeper, ethical responsibilities that lie at the heart of environmental stewardship. Atwood's chilling depiction of ecological collapse serves as a stark reminder of what is at stake if humanity does not take meaningful action. Collectively, these texts provide a thorough, multifaceted understanding of the climate situation while motivating readers to address it with both practical solutions and ethical and emotional awareness. These works highlight the diversity of human responses to environmental degradation and provide different points of view that broaden discussions on climate change. Through these novels, the intricate relationship between humans and the environment is examined, offering a crucial foundation for understanding and fixing the ecological problems that characterize today's world.

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TRIBAL STUDIES: UNDERSTANDING INDIGENOUS COMMUNITIES AND THEIR SIGNIFICANCE

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Abstract
Tribal communities have played a crucial role in shaping the cultural and historical fabric of nations worldwide. These indigenous groups maintain unique traditions, languages, and socio-economic structures that differ from mainstream society. However, they often face challenges such as economic marginalization, loss of cultural identity, and environmental threats. This paper explores the significance of tribal studies, key aspects of tribal life, the impact of modernization, and strategies for preserving tribal heritage while ensuring their socio-economic development.
Keywords: *tribal communities, indigenous, cultural heritage, scio-economic structures, identity, modernization….*

Tribal studies focus on the history, culture, economy, and social structures of indigenous and tribal populations. These communities often live in close harmony with nature and maintain distinct traditions passed down through generations. Despite their rich cultural heritage, many tribal groups face issues such as land displacement, lack of access to education and healthcare, and political underrepresentation.

This Paper Aims to

- Understand the cultural and social structures of tribal communities.
- Examine the impact of modernization and globalization on tribal life.
- Explore strategies for the preservation and development of tribal societies.

Aspects of Tribal Life
Social and Cultural Structures
Tribes are often organized in clans or kinship-based groups. They have unique customs, languages, and belief systems. Many tribal communities practice oral traditions to pass down history and folklore.

Economic Systems and Livelihood
Traditionally, tribes rely on hunting, gathering, agriculture, and handicrafts.Some engage in barter trade and eco-tourism. Modernization has introduced new economic opportunities but also led to cultural erosion.

Political Organization
Tribal communities often have their own governance systems, such as councils of elders or chiefs. In many countries, governments have introduced policies to integrate tribal governance within national frameworks.

Challenges Faced by Tribal Communities
Loss of Land and Resources
Many tribal groups face displacement due to industrialization, mining, and deforestation. Land acquisition laws often do not protect their ancestral lands adequately

Cultural Erosion
Western influence, urban migration, and modern education systems have led to a decline in tribal languages and traditions. The younger generation often moves to cities, leaving behind traditional ways of life.

Lack of Access to Education and Healthcare
Many tribal regions lack proper schools and medical facilities. High illiteracy rates and poor healthcare contribute to socio-economic disadvantages.

Political and Social Marginalization
Many tribes have limited political representation and decision-making power. Discrimination and exploitation continue to affect their communities.

Impact of Modernization on Tribes
Positive Aspects
Improved infrastructure, healthcare, and education opportunities. Economic upliftment through government welfare schemes and self-employment initiatives Integration into national and global markets.

Negative Aspects
Cultural dilution due to mainstream influences Displacement due to development projects. Loss of traditional knowledge and ecological practices.

Strategies for Preserving and Developing Tribal Communities
Government Policies and Legal Protection
Implementation of land rights and protection laws. Reservation policies for education and employment opportunities.

Promotion of Tribal Education and Skill Development
Bilingual education programs to preserve tribal languages. Vocational training to enhance self-sufficiency.

Encouraging Sustainable Development
Eco-tourism projects to generate income while preserving nature. Sustainable agriculture and handicraft industries.

Strengthening Cultural Identity
Documentation and revival of tribal languages and traditions. Encouraging tribal participation in national and international cultural events.

Conclusion
Tribal studies are essential for understanding and preserving the rich heritage of indigenous communities. While modernization has brought progress, it has also posed significant challenges to tribal life. Sustainable policies, education, and legal protections are necessary to ensure that these communities thrive without losing their unique cultural identities. By promoting inclusive development, societies can ensure a balance between tradition and progress, allowing tribal communities to flourish in the modern world.

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BEYOND THE BOUNDARIES: A STUDY ON EXISTENTIAL CRISIS IN JHUMPA LAHIRI'S *WHEREABOUTS*

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Abstract

This paper delves into the theme Existential crisis present in Jhumpa Lahiri's novel Whereabouts, it analyse a strong portrayal of narrator's internal struggles with identity, belonging, and the search for life's meaning through an existentialist lens. By exploring the rich textured physical and emotional landscapes, this article examines how Lahiri grooms the character of the individual portrayed in the novel. The aim of the article is to trace out the impact of existential dilemma of the protagonist of the novel and the profound self reflection and existence that sheds brightness to the life of the protagonist, amidst the traumatic challenge caused in the life. This study delves into the existential crisis depicted in Whereabouts by analyzing how Lahiri portrays the protagonist's struggle with identity, belonging, and the search for meaning in her life.

Keywords: existential, selfhood, individual existence, alienation, self reflection.

Introduction

Jhumpa Lahiri, born Nilanjana Sudeshna Lahiri on July 11, 1967, in London, England, is a distinguished American author of Indian descent. She is best known for her profound explorations of identity, displacement, and the immigrant experience. Jhumpa Lahiri remains a vital and evolving voice in contemporary literature. Whether writing in English or Italian, her works continue to resonate with readers globally, offering deep reflections on identity, belonging, and human connection.

Jhumpa Llahiri's works remains as master piece in all aspects, beginning with the narratives till the plot of the story which significantly remarks a long-lasting trace in the minds of the readers. One of the most rich essence of the novel is Existentialism.

Existentialism is the primary literary theory used to discuss the existential crisis in Jhumpa Lahiri's novel "Whereabouts.", It evolved as a philosophical and literary movement that emphasizes individual existence, freedom, and choice. It centres on themes of meaninglessness, absurdity, freedom and the search for authenticity in a world without inherent purpose. Some of the existentialist concepts evident in "Whereabouts" include, The narrator grapples with the inherent meaninglessness of existence, feeling alienated from the world and struggling to find purpose in her daily routines.

In Jhumpa Lahiri's "Whereabouts," the unnamed narrator grapples with a profound existential crisis. Her life, once filled with purpose and routine, now feels adrift. The passage of time, the loss of loved ones, and the looming presence of death cast a long shadow over her daily existence. profound sense of existential angst, a state of anxiety and dread arising from the realization of life's inherent meaninglessness and the confrontation with fundamental questions about existence. This angst permeates the novel, manifesting in the narrator's constant introspection, her feelings of isolation and alienation, and her fear of mortality.

"It greets those who stop for a moment to ponder the death of her son. I would like to personally thank those who dedicate a few minutes of their time to my son's memory, but if that's not possible, I thank you anyway, from the bottom of my heart, it says "(4).

The protagonist of the novel portrays her emotional baggage of being in solitude and the detachment with her mother and this triggers her emotions and make her to be less alive.

As the novel drifts and permeated with a sense of anxiety reflecting the narrator's fear of death and

aging. Which is clearly decoded in the given line, "I ask myself why I'm reacting so intensely to what lies before me. It's a tiny dead animal, that's all" (104).These words clearly intricate and explore the inner experience of the narrator.

The narrator defeats her alienation from confronting the fear, through the lines, "I wonder if I should just get into the car and head back to city. But I have to deal with it, there's no one who might help, I can't justify calling the gardener to lend me a hand, that would be pathetic (104). This shows the narrator's choices, both big and small, become significant as she confronts the weight of her own freedom and the responsibility for creating meaning in her life. By examining the narrator's internal struggles through an existentialist lens, readers can gain a deeper understanding of her existential crisis and the broader human condition.

The narrator's reflections on her aging body and the changing world around her heighten her sense of displacement and uncertainty. She gracefully extends her vulnerable thoughts on uncertain world and the sense of displacement through the passage,

The sun's dull disk defeats me, the dense sky is the same one that will carry me away. That vast and vaporous territory, lacking precise pathways, is all that binds us together now. But it never preserves our tracks. The sky, unlike the sea, never holds on to the people that pass through it. The sky contains nothing of our spirit, it doesn't care. Always shifting, altering its aspect from one moment to the next, it can't be defined (132).

The narrator lets out her emotion and the emptiness which prevails in her for a very long time and brings out a connotation that never ever hold on to the person who pass through. She very clearly highlights the existential concern and how the individual souls reach their selfhood.

She questions the meaning of her work, her relationships, and her place in the world. The city of Rome, once a source of comfort and inspiration, now feels alien and indifferent.

Lahiri masterfully captures the narrator's internal struggles through fragmented prose and introspective musings. The novel explores themes of loneliness, mortality, and the search for meaning in a world that often feels chaotic and meaningless.

One of the primary sources of the narrator's angst is her awareness of the passage of time and the inevitability of death. She frequently observes the decay of the city around her, noting the crumbling buildings, the fading frescoes, and the encroaching shadows of age. These observations serve as constant reminders of her own mortality and the fleeting nature of life. For example, she reflects on the "crumbling edges of the city, the peeling paint on shutters, the chipped marble of fountains," which symbolize the impermanence of all things.

Furthermore, the narrator experiences a profound sense of isolation and alienation, both from others and from herself. She finds it difficult to connect with people, feeling a sense of detachment and disinterest in social interactions. Her solitary walks through the city become a refuge, but they also reinforce her feelings of isolation. She observes the world around her with a detached, almost clinical eye, as if observing a foreign land rather than her own home. This detachment reflects her struggle to find meaning and connection in a world that often feels indifferent and meaningless.

The narrator's angst also manifests in her constant questioning of her own existence and the purpose of her life. She feels a sense of purposelessness in her work, her relationships, and her daily routines. She questions the value of her accomplishments and wonders if she has made any meaningful contribution to the world. This existential questioning leads to a sense of despair and a feeling of being trapped in a meaningless cycle of existence.

This novel embark a powerful exploration of existential angst. Through the unnamed narrator's introspective musings and her observations of the world around her, Lahiri masterfully captures the anxieties and uncertainties that arise from confronting the fundamental questions of existence: the meaning of life, the inevitability of death, and the search for connection in a world that often feels indifferent.

Conclusion

Jhumpa Lahiri's thematic exploration in the novel *Whereabouts* is a poignant meditation on existential crisis, capturing the complexities of selfhood, solitude, and meaning. Lahiri's narrative style, coupled with her protagonist's introspective journey, reflects the broader existentialist discourse on human existence. By blurring the boundaries between past and present, self and other, belonging and estrangement, *Whereabouts* presents a compelling study of existential uncertainty in contemporary life. This study highlights how Lahiri's work resonates with existentialist thought, offering a deeply personal yet universal portrayal of the human condition.

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READING OF THE NOVEL VALLI FROM AN ECO PEDAGOGICAL POINT OF VIEW

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Abstract

Eco pedagogy is an emerging philosophy of education which has its roots in critical pedagogy. As the present world is facing an acute ecological crisis, a pedagogy meant to meet the ecological challenges and to repair the connect between man and nature is integral for the survival of the planet. The present paper attempts to explore the significance of eco pedagogy in the present scenario and to analyze the novel Valli from an eco-pedagogical view. The key features of eco pedagogy such as promotion of eco literacy, social justice, ethical commitment, sustainable development, cultural sensitivity, inclusiveness and respect for the indigenous and the marginalized are brought under the discussion. The major themes of the novel Valli including the question of sustainable development, ecological degradation, marginalization of the indigenous people and loss of biodiversity are also brought under its spectrum. The core argument of the paper is centered on the criteria that qualify Valli as a resourceful narrative for the eco pedagogic transactions.

Keywords*: eco pedagogy, sustainability, inclusiveness, deep ecology, anthropocentrism, biocentric ethics,deep ecology, dialogue, critical consciousness, oppressive structures ,inclusiveness , displacement, deterritorialization , participatory and experiential learning*

Eco pedagogy is an emerging transformative paradigm which has its philosophical underpinnings in critical pedagogy and deep ecology. The present study is an attempt to elaborate on the key features of eco pedagogy, an alternate education system developed in response to the growing need for addressing the ill effects of environmental crisis. The core argument is centered on the eco pedagogical implications of the novel *Valli* written by Sheela Tomy.

Eco pedagogy, which is evolved from critical theories, had its inception from the ideology put forward by the Brazilian educator Paulo Freire with the publication of his epoch-making book *Pedagogy of the Oppressed* (1970). At the outset of the study, the socio-political and environmental factors that worked behind the evolution of eco pedagogy are brought under the discussion. Then it proceeds to the discussion of the key concerns of the novel *Valli* and it is concluded with the descriptions of the eco pedagogical implications of the narrative.

Anthropocentric policies all over the world have their roots in globalization and capitalization. It is

obvious that the socio-political conspiracies arising out of these profits oriented conceptual frameworks are behind the defective developmental activities which have already begun to threaten even the survival of the Earth. The biased economic policies put forward by the global institutions lead to the uneven distribution of resources which in turn result in the political and economic injustice and inequality. No wonder, education systems that stem out of these flawed policies fail to create a holistic world view. Industrialisation backed by the profit-oriented world view without considering the far-reaching consequences also affect the existence of the planet adversely. Ecological balance is collapsed by the unthoughtful constructions all over the world as well.

Poverty and injustice are off shoots of materialistic socio-economic policies. Vandana Shiva (2005), primarily an ecologist, has identified the impact of industrial agriculture on economy and explains how it affected the existing structures and resulted in socio-economic injustice. Monopolisation of power and money that end up in a great disparity between the privileged and the under privileged is

responsible for the exclusion of the minorities from the main stream. Gadotti (2008), in his deliberations on ecology opines that environmental exploitation is a form of oppression. So, displacement and deterritorialization have to be viewed as an aftermath of such socio-political conspiracies. But Grigorov (2012) argues that the socio- political discrepancies are responsible for depletion of resources and environmental destruction which subsequently lead to the displacement of the under privileged. Freire (1970) also shares this view and declares that socio-economic and political systems contribute to ecological degradation and inequality. Elimination of traditional sustainable practices can also be attributed to the same.

The capitalist tendencies that indirectly led to global warming and acute climatic changes turned the Earth into an unsuitable planet for living. Ecological degradation, loss of bio diversity and depletion of natural resources are also at its peak. Environmental pollution has exceeded all its limits that the scope of life on the Earth is critically questioned. Misiaszek (2016) establishes that environmentally harmful acts carried out by humans lead to social conflicts too.

It is at this crucial state of affairs that a paradigm like eco pedagogy establishes its relevance. True that eco- pedagogy is basically an attempt to address the planetary environmental crisis since it is a collective responsibility of entire human race (Verret, 2012). The primary objective of such a pedagogy is to promote ecological literacy that enables the learners to comprehend the dynamics of the natural systems of ecology. Orr (1992), in this connection observes that ecological literacy is specifically an ability to understand natural systems and their interdependence to each other. Eco literacy can equip the learners with the knowledge to analyse environmental issues and develop sustainable solutions. By offering a venue for tracing one's own roots, it provides lessons of sustainability. Since it aims at creating a deep sense of ecology, its mode of interaction is designed to be centred on participatory and experiential learning. Reflection and dialogue are integral components

integrated into eco pedagogy with a view to bringing a deeper understanding of the root causes behind the ecological crises (Kahn, 2010). Naess (1973) states that environmental issues cannot be solved through shallow technical interventions, but it demands a profound shift from human consciousness to the intrinsic values of all living beings and their interconnectedness with each other. Deep ecological understanding is woven into the fabric of eco pedagogy to encourage learners to engage themselves with nature not merely as a resource to be plundered, but as a complex and complicated system with intrinsic worth. Naess (1973) stresses the need for transcending anthropocentric world views and for embracing biocentric ethics.

Equipping the learners to reflect on the current issues critically and encouraging them to question the existing hierarchies and their dominant narratives, Eco pedagogy can function as an alternative to a degenerating social milieu. Instead of following the monologues of the privileged, the learners are trained to engage themselves in a dialogue with the other. Boyce (1996) has identified that critical consciousness and awareness are of great significance in eco- pedagogy since its aim is to construct a dialogue between man and nature. Freire (1970) proposes this consciousness raising (conscientização) as a tool for the transformation of the oppressive structures. This transformation is made possible when the societal norms and practices that perpetuate environmental crisis and socio-economic inequalities are being questioned (Kahn 2010). Though human beings have an inherent tendency to connect with the nature and to be in tune with the rhythm of nature, the socio-cultural impediments drag them away from the natural systems. To bridge this, disconnect has become one of the major concerns of eco pedagogy. Kahn (2008) observes that Eco literacy provides multi-cultural knowledge that promotes an understanding about the order of nature. This deep understanding about the order of nature helps the learners to comprehend how they can interact with one another in ecologically and academically beneficial ways and how they can take

cultural actions for liberating ecologies. By inculcating the value of inclusiveness, Eco pedagogy inspires the learners to respect diverse cultures and thus it fosters eenvironmental justice and social justice in every respect. It highlights the disproportionate impact of environmental degradation on subaltern communities and advocates for equitable solutions (Martusewicz, Edmundson, & Lupinacci, 2015). As a means of such solutions, Vandana Shiva (2005) suggests an integration of diverse cultural perspectives into the learning process. Both as a pedagogical movement and as a curricular approach, the Freirean model attempts a curricular reorientation (Gadotti, 2008). In short, eco pedagogy as a life-oriented pedagogy with its respect for identity and diversity, takes into account different people and cultures and offers a remedy to all the current political, economical, sociological and environmental crises (Kahn 2008).

The present study attempts an eco-pedagogical reading of the novel *Valli,* a debut literary attempt by Sheela Tomy, published in Malayalam in 2019 and translated to English by Jayashree Kalathil in 2022. The very title has an ecological relevance since the term *valli* signifies the Earth, forest, a creeper, and a measure of grain given as wage, and at times it is used as a proper noun as well. As a generational narrative with autobiographical strains, Valli tells the story of five generations and their history of migration and the evolution of their agricultural practices. Tessa, the protagonist narrates the story of the village Kalluvayal, situated at the bank of the river Kabani in the district of Wayanad, a very ecologically sensitive territory. The social, political and economic changes that took place in the village over the years are depicted through a distinctively unique narrative technique. Migration has changed the face of a geographical territory once designated as a dense forest, and now it has lost its rich biodiversity as a result of brutal deforestation.

There was a time when Kalluvayal was a dense, deep forest… Ever so slowly, the forest cleared, and the porcupine, the sloth bear, the wild boar, the pangolin, the civet, the anteater, the snake, the mongoose, the hare, the peacock, the muntjac and thousands of other creatures withdrew deeper and deeper into the jungle (Tomy p.1)

The transition from monoculture to polyculture focusing on the cultivation of cash crops is exquisitely illustrated in the novel with minute descriptions.

A time came when lemongrass ruled the land… Somewhere along the way, cashew orchards took over the hillsides… Eventually, the scent of cashew faded, and in its place, the rousing fragrance of coffee wafted across the land… More things came up the hills – rubber, black pepper, ginger – and through it all paddy fields in shades of green and gold lay fecund in the valleys… (Tomy p.2)

The displacement and deterritorialization of the indigenous tribes from their natural habitation is also intertwined in the narrative. Various acts of resistance from the part of the oppressed and the exploited also find voice in this tale.

All the Agricultural Labourers' Collective did was to challenge the practice of vallippani. The revolt that Varghese and other comrades organised was only for more wages, living wages (Tomy p.31)

The failure of the present education system also becomes a subject under discussion with a reference to the increase in the number of drop outs which subsequently led to the evolution of a new educational institution under the title 'Kadoram school'.

These children, they were scared of everything, the strange language that assaulted their ears, the generous scolding … Silencing the songs of their people that rose to their lips, they looked longingly at the ironed clothes fresh with the fragrance of washing soap that their classmates wore. These unassuming children – the only reason they came to the school was the free midday meal of kanji. Hunger was the only truth. (Tomy p.138)

Central to the inception of the tribal school is a desperate attempt to preserve the language and the traditional knowledge systems. Eco literacy, in all its dimensions such as functional, cultural and critical (Kahn 2008), was its objective. As Sterling (2001)

described the eco-pedagogic curriculum, Kadoram school also implemented an interdisciplinary curriculum that bridges natural sciences, humanities and social sciences. The myths and legends of the land which bind the inhabitants together also find a place in the novel. The myths of Unniyachi, Veda princess, Karinthandan etc are intrinsically fused into the narrative.

The rhythm of the indigenous life reverberated in their artistic expressions like folk songs and dances are delicately knitted into the fabric of the narrative. Basavan's song signifies his subaltern identity too:

Tell us, how did we become slaves?
Tempting us with rice and paddy,
Who caught us in their nets?
Masters, landlords…
You who work us from shrine to shrine,
Trap us with tobacco and booze,
Sell us like cattle, like tools, like so much produce,
Which god gave you these rights?
Which god gave you these rights? (Tomy p.143)

Rituals, festivals, belief systems and cceremonies are also naturally integrated into its framework. When the novel is concluded, the consumerist tendencies have transformed the village into a tourist destination in spite of its desperate struggle for identity and sustainability.

Some years after the initial protests, the government built some dwellings for them in Karimala, beyond Thambrankunnu. Sweltering concrete boxes built on rocks! The government also allowed some land – about an acre each of stony, uncultivable land. (Tomy p.356)

Susan's diary as well as her letters in the novel serve as a means to trace the roots of both the migrants and the indigenous people. Izabella and Padmanabhan make a desperate attempt to preserve the language and the sustainable practices of the tribes by setting up a school which is centered on participatory and experiential learning. The novel makes an earnest attempt to create an awareness regarding the need for a going back to the rich cultural practices. The narrator highlights the need for establishing strong social ties which is integral for a sustainable life.

Resistance is represented in myriad forms. The strikes and struggles of the under-privileged to ensure the wages and to reclaim their identity and dignity lies as a back ground in the narrative. The slogans of the procession against the injustice and inequality reverberates throughout the novel:

For a piece of yam, a knot of tobacco
You can't scam us any more
Not for valli, not for paddy
You can't work us anymore
Ours this soil, ours alone (Tomy p.173)

Izabella's resistance against domestic violence, Lucy's voice against atrocities against her and her son and Sara's desperate attempt to unveil Luka's brutal face are expressions of their resistance against the prevailing social structure. James also turns out to be an icon of resistance against indiscriminate human interventions with his attempts to preserve the water resources by creating a bamboo forest and by setting up mud housed as an alternate to concrete constructions.

In the land around the reservoir, James planted bamboo. Soon, they would form a forest, their roots spreading to form an underground network to hold and support the surface soil. They would soak up the extra water in the wet season and release it back into the soil in dry seasons… A hundred- thousand birds would make the bamboo forest their home … he built a few huts of bamboo and mud near the mountain stream… (Tomy p.325)

His perennial endeavors to generate developmental policies to meet the grassroot level concerns are also reflections of his resistance.

The collector promised that the rehabilitation – education package, designed by James Peter, would be actioned without delay in every tribal village in the district. This package includes ways to address important issues affecting tribal communities, such as water scarcity, wild animal attacks, sanitation, accessibility, construction of mud and bamboo dwelling as well as building awareness about

borrowing and debts, and ensuring fair price for their crops. (Tomy p. 333)

Basavan, an indigenous youth who hugs trees for protecting the nests of birds, battles against deforestation and his songs during the funeral rituals of Kali also echo his protest against those who took her life. When he died no one mourned for him, but he was always alive in everyone's hearts:

No one would carve his bravery on a stone. The gods in their heavens would not shower flower petals exalting his valour, nor would the kings on earth erect mausoleums in his memory. Still, his name had already been carved in the heart of the land, he who had given his last drop of his blood for its trees and vines, its birds and beasts, its forests and streams, its living and its yet to be born. (Tomy p.314)

With her songs and fearless wandering through the dark forest, Kali is also celebrated as the voice of resistance in the novel.

Kali, sleeping on the sun, warmed rock in the night. What sleep it is, under the dark grey blanket of a sky stitched with stars, listening to the lullaby of the forest! … Kali sitting in the erumadam, the wooden platform built high on stilts in the middle of the fields, smiling as darkness approaches and missed descends over Kalluvayal. then she sings and the forest blooms with her songs.

What does a woman own
A buffalo's back - curved horn
With the horn she built a bridge
Across the bridge, banana sprouted
When fruit set, it fell to the south
The master of the south snapped it up
(Tomy p.48)

Though brutally raped and murdered at the end, several instances depicted in the story line testify her daring attempts to withstand physical and emotional violence against her. All these instances of socio political and environmental resistances can be evaluated as attempts to foster environmental justice and social justice.

Developing critical thinking, one of the major concerns of eco pedagogy, is well exemplified in the novel *Valli*. Some of the characters like Padmanabhan, Thommichan, Izabella and James question the existing systems and work for a way out. The Valli struggle and Naxalite movement tried to dismantle the existing political paradigms that deny the basic human rights to the inhabitants of Kalluvayal. The novel exemplifies how oppressed people are transformed from being objects of education to subjects of their autonomy and emancipation (Freire 1970).

Eco pedagogy, with its objective of bridging the disconnect between man and nature, puts forward insightful curricular objectives such as tracing of the roots of each community, strengthening the social ties for a sustainable existence and inculcating a deep ecological sense. The words of Prakashan, the forest ranger of Kalluvayal, elaborates the essence of this deep ecology:

Listen, those who know the forest understand their own irrelevance. Those who look down from the top of a peak realize that they are only a small mark in the universe. If we expand our hearts like the sky, we will be able to hear the language of the soil, the rain, the mist, the language of the forest itself. The script less language of starlight that travels from across the space. (Tomy p.232)

Antues and Godatti (2007) consider this pedagogy as a fitting one for the paradigmatic times of reconstruction, adapted to a cultural sustainability and peace. Basava and Kali who exist in tune with the rhythm of nature and converse with each and every creature of the forest demonstrate the models of ecocentrism in the ravaging era of anthropocentrism. They have, in fact, a holistic world view by challenging the human centred actions as envisioned by Plumwood (2002)

Susan who picks up the myths and legends behind each and every ritual and belief, establishes why the indigenous people could live in perfect harmony with nature and embrace each and every component of ecology such as trees, rivers, hills and islands. When Kalluvayal is filled with concrete forests, James tries to implement an alternative system by building eco friendly huts and by planting bamboos to revive the ecological balance. Gadotti's

(2008) proposal for community projects, environmental activism and initiatives that address both local and global sustainability challenges is reflected in the endeavors of James.

Cultural Inclusiveness being another concern of the novel, different cultural traditions with all its diversity are well depicted in detail such as the cultural practices of the indigenous people and the migrant community's attempts to adapt themselves with the existing practices.

The novel has a unique peculiarity in creating an awareness regarding the need for cultural inclusivity which is perfectly demonstrated in the attempts to rehabilitate Kali in the village premises. The attempts to bring back cultural practices of the marginalised also find place in the narrative.

Creating platforms for dialogues rather than monologues is also an Eco pedagogical concern which is aptly reflected in the dismantling of socio political and environmental monologues in the territory of Kalluvayal. Materialistic demands which necessitate deforestation, unlawful constructions and levelling of hills and mountains subsequently lead to the evacuation of the indigenous from their homeland. The indigenous tribals who are destined to flee from their traditional dwelling places at the forest of Kalluvayal are equipped to engage in a political dialogue when there is a dawn of political awareness. This political awareness is possible only with a holistic pedagogical approach that helps the learners to understand the ripple effects of human activities on the environment (Capra, 1996).

The labouring class who are deprived of their physical and economic resources start voicing for their rights following a political orientation. The valli struggle and pathappu struggle are woven into the fabric of the present narrative with a view to highlighting the need for a socio-political dialogue. There is a transition in the nature of the dialogues. Once their demand was for development and occupation. Then it proceeded to tiled-roof homes and tap water. In future they will raise their voice for something very elementary:

They would have to fight as sure as day, for the earth, for the water, but it would be too late by then. Even the lanes through which they would walk in protest would be alienated from them by then. (Tomy p.321)

There are struggles to revive the natural resources soil, rivers, forest etc. which amplify the voice of the muted folk. Naess (1973) argues that environmental issues cannot be solved through shallow technical interventions, but require profound shift in human consciousness towards recognising the intrinsic value of all living beings and the inter connectedness of life.

The traditional education system of Kalluvayal which could not ensure literacy or education for all its children is replaced by an alternative system of education offered by the Kadoram school which offered provision for each child to speak in his own language and raise his own voice for his rights and privileges.

History always repeats itself. If there is a single ember left, it is possible to rekindle the fire. There will come a time when people will raise their voices for the right to air, the right to water. Those who had worked on this land had fought, all those ago, for fair wages, for valli. They are still fighting for the valli, for the earth itself. (Tomy p.354)

The age old banking model of education in which teachers used to deposit information into passive learners is replaced by a participatory learning system where the students could also invest their own share of education. Kadoram school, which was designed as a place for participatory learning, materialised its objectives through various activities by the learners themselves:

Our children take part in everything. They sow, plant, weed, harvest, thresh, make frames for the paaval and koval vines to climb, and learn - with delight – harvest songs, indigenous medicine, arithmetic, science, singing and dancing. There are no attendance books here, or home work or canes or exams. Anyone can come at any time, and they can study, play sing, weave baskets and mats, make

handy crafts, and go back home at any time. (Tomy p.139)

Characters like Pembi, signifies the richness of the medical knowledge system of the indigenous people. This richness can be sustained only through an education system which properly addresses environmental challenges and ensures cultural diversity (Shiva 2013).

Anthropocentric interventions such as migration to the land of the indigenous people, exploitation of natural resources, and indiscriminate actions leading to pollution are outrightly questioned in the novel.

It is evident from the above arguments that Valli is a very significant work not only from the literary point of view, but also from an ecological point of view and it is an appropriate narrative for the eco pedagogic transactions.

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AN EXPLORATION OF USING SOCIAL MEDIA (FACE BOOK) FOR ENGLISH LANGUAGE LEARNING

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Abstract

In the 21st century, the landscape of education is rapidly shifting, with traditional learning methods increasingly being augmented or replaced by digital platforms. With the growing integration of digital technologies in education, Facebook offers learners an interactive, community- driven space that can facilitate the development of language skills in real-world contexts. The study examines the effectiveness of using Facebook for improving English language skills such as vocabulary, grammar, reading, writing, speaking, and listening. Through a mixed-methods approach that combines qualitative and quantitative data, the study seeks to understand how Facebook can foster a more interactive and engaging learning environment, highlighting the potential of social media to bridge formal learning with informal, real-world usage of English. The exploration of techniques for utilizing social media to keep users engaged with English content has been identified as an effective approach for enhancing language skills. Feedback from our participants strongly affirmed this, with a significant majority (97%) indicating that social media played a valuable role in enhancing their English language skills through active engagement with English content, leading to improvements in vocabulary and grammar. Nonetheless, the quality of language continues to pose a challenge due to the informal nature of communication. The way English learning is viewed differs across various facets on social media, underscoring the intricate nature of the experience along with the unique preferences and difficulties faced by the participants. It is crucial to take these viewpoints into account when creating educational approaches and support mechanisms for learners utilizing social media platforms. This implies that although social media serves as a beneficial supplementary tool for language learning, it should be approached with caution within formal educational contexts to maximize its advantages. Therefore, this research emphasizes strategies that can fully leverage the educational benefits of social media while addressing its drawbacks to enhance English language education environments

Keywords: *challenges, community-driven, learner-centered, digital platforms, real-world context, mechanism, supplementary tool*

Introduction

Social media significantly contributes to improving English language learning by offering a platform for learners to interact with a variety of vocabulary, enhance their communication abilities, and increase their self-esteem. Research indicates that social media positively influences vocabulary acquisition, as well as reading, listening, writing skills, and grammar among second language students. Furthermore, social media platforms support automated learning and visualization strategies, rendering English language learning more engaging and motivating. The incorporation of social media in language teaching not only aids in language acquisition but also fosters cultural awareness, encourages learner independence, and promotes task-based language instruction methodologies. Social media positively influences the confidence, attitude, and motivation of language learners (Zainal & Rahmat, 2020).Utilizing social media resources like Facebook for educational purposes has demonstrated an improvement in English vocabulary learning and overall performance, in contrast to conventional methods, highlighting the effectiveness of integrating social media into educational environments.

In the digital age, social media has become an integral part of everyday life, transforming how individuals communicate, share information, and interact with the world around them. Among the various social media platforms, Facebook stands out

due to its widespread use, accessibility, and multifaceted features, which range from text-based interactions to the sharing of images, videos, and links. These characteristics make Facebook a powerful tool for fostering communication and collaboration, not only for socializing but also for educational purposes. As a result, an increasing number of educators and learners are exploring how social media can be utilized to enhance learning experiences, particularly in the field of language acquisition. English language learning (ELL) traditionally relies on textbooks, face-to-face classroom instruction, and structured exercises. While these methods have been effective in providing foundational knowledge of grammar and vocabulary, they often fail to offer the spontaneous, contextual, and interactive practice necessary for developing true language proficiency. In contrast, social media platforms like Facebook enable learners to engage in real-time conversations, access authentic materials, and participate in dynamic, learner-centered environments. These features present a unique opportunity to enrich the language learning process by providing exposure to natural language use and promoting learner autonomy.

The use of Facebook for language learning is an area that has garnered increasing attention in recent years. Facebook's widespread popularity, combined with its interactive capabilities, allows learners to engage with peers, instructors, and native speakers in ways that are not typically possible in traditional classroom settings. For young people, social media is not simply a trend; it plays an essential role in their social and academic lives, fostering behaviors related to language learning and cultural exchange (Ittefaq et al., 2022).Through group discussions, status updates, comments, and multimedia sharing, learners are exposed to diverse language forms and cultural contexts that enhance their comprehension and communication skills. Moreover, the collaborative nature of Facebook encourages a more social and participatory approach to learning, which can increase motivation and engagement among learners. Despite the growing interest in social media as a

learning tool, the integration of Facebook in English language education remains underexplored in academic research. Various studies have emphasized the possible effects of utilizing social media for learning English, such as improving language skills, promoting genuine communication, decreasing anxiety, boosting student motivation, and enabling collaborative learning (Aljameel, 2022; Amin & Sundari, 2020; Mubarak, 2016; Lutviana & Mafulah, 2021; Paliath & Evangeline, 2022; Richards, 2015; Tufail, 2021).While studies have highlighted the benefits of technology-mediated learning, there is a need to investigate the specific role that Facebook plays in enhancing the development of language skills such as speaking, listening, reading, and writing. This study aims to address this gap by exploring the potential of Facebook as a supplementary tool for English language learners, examining its impact on language acquisition and assessing the challenges and opportunities it presents.

The traditional methods of language learning, which predominantly rely on textbooks and structured lessons, are increasingly being supplemented by digital tools. Social media platforms, particularly Facebook, provide an immersive, real-world environment for language learners to practice and refine their skills. Facebook can enhance English language learning strategies and shift the traditional language learning experience from the confines of textbooks to the dynamic, interactive world of social media.As digital platforms become more integrated into education, there is a growing need to examine their impact on language acquisition. Facebook, with its broad reach and wide array of functions—such as groups, events, comments, messaging, and content sharing—offers unique opportunities for learners to practice English in both formal and informal contexts. By extending language practice beyond the classroom or textbook, social media platforms can offer learners authentic exposure to the target language in a variety of settings.

The rationale for this study is situated at the intersection of two significant trends in contemporary education: the increasing importance of digital technology, including social media, in the learning process, and the evolving landscape of language education. As our world becomes more interconnected, proficiency in the English language carries substantial value. The integration of technology and social media into the educational environment has the potential to enhance student engagement, promote collaboration, and facilitate access to authentic language resources (Abe & Jordan, 2013). Social media platforms connect individuals who share similar interests, characteristics, or real-life affiliations, and these connections serve both social and professional goals. The importance of English worldwide is significant, making the journey to learn and master the language one that demands dedication and continuous effort. In today's world, where social media is integral to daily life, this exposure aids in comprehending various cultures and languages, thereby enhancing language skills and understanding of different cultures.

Background of the Study

In recent years, social media has become a pervasive force in daily life, transforming communication, information sharing, and entertainment. This digital shift has not only impacted how people connect, but also how they learn. The emergence of social media platforms like Facebook, Twitter, Instagram, and YouTube has provided new opportunities for language learners to engage with content and interact with speakers of the target language. Among these platforms, Facebook has gained popularity as a tool for educational purposes, due to its wide reach, accessibility, and diverse features.

Traditional English language learning (ELL) environments primarily involve textbooks, classroom instruction, and standardized assessments. However, these methods may sometimes fail to fully capture the dynamic and interactive nature of language use in real-world contexts. While textbooks provide structured lessons and grammar exercises, they often lack the spontaneous, conversational opportunities that are essential to language acquisition. As the world becomes more interconnected, learners seek more authentic and flexible ways to practice English beyond the classroom.Incorporating social media platforms such as Facebook into English language learning presents a promising shift toward more interactive, communicative, and learner-centered approaches. Facebook, with its ability to foster community engagement, enable real-time feedback, and offer exposure to authentic language use, has the potential to enhance language acquisition. Its features, including groups, discussions, and multimedia sharing, allow learners to practice English in varied contexts, making learning both social and contextual.

Research on the integration of social media in language learning has shown positive effects, including increased motivation, engagement, and communication skills. Yet, there remains a need to explore the specific role of Facebook in facilitating English language learning, particularly in relation to the development of reading, writing, listening, and speaking skills. This study aims to investigate how Facebook can be used as an effective tool for improving English language learning outcomes, examining both the benefits and challenges that learners experience when engaging with this platform.Through this exploration, the study seeks to contribute to the growing body of research on technology-mediated language learning, while offering practical insights into how social media can be leveraged for educational purposes.

Research Objectives

1. To investigate how Facebook can be used as a supplementary tool for English language learning.
2. To explore the impact of Facebook on language skills, including writing, reading, listening, speaking, and vocabulary acquisition.
3. To evaluate the effectiveness of Facebook in fostering learner motivation and engagement.
4. To understand learners' attitudes towards integrating social media into their language learning process.

Literature Review

Social media has transformed how individuals engage with language. Platforms such as Facebook, Twitter, Instagram, and YouTube have created new opportunities for language learners to interact with native speakers and practice their language skills in informal, real-world contexts (Manca & Ranieri, 2016). According to Thorne (2003), language learning is enhanced when learners have access to authentic communication, a quality that social media platforms readily provide. Learners can engage in daily, real-life interactions with native speakers through comments, posts, and private messages, exposing themselves to authentic vocabulary, slang, idiomatic expressions, and cultural nuances that are often absent in traditional learning settings.

The role of social media in language learning also aligns with the principles of *communicative language teaching* (CLT), which emphasizes interactive, meaning-focused communication as a means to develop language skills. Studies have shown that social media platforms provide learners with opportunities to practice the four core language skills—listening, speaking, reading, and writing—while engaging in meaningful, contextualized communication (González, 2014). These platforms facilitate a form of *collaborative learning*, where learners contribute to shared content and discussions, receiving real-time feedback and gaining insights from peers and instructors alike (Smith, 2016). According to Wang (2016), learners are more likely to be motivated to engage in language learning when they perceive the activity as enjoyable and relevant to their personal interests. Facebook provides learners with the opportunity to engage with language through discussions, interest-based groups, and content sharing, making the language learning experience more enjoyable and relevant.

Methodology

This study aims to explore the effectiveness of using Facebook as a tool for enhancing English language learning (ELL). Specifically, it investigates how Facebook can support learners in improving their skills in reading, writing, listening, and speaking through engagement with various features of the platform. The research follows a mixed-methods approach to gather both qualitative and quantitative data on learners' experiences, perceptions, and language outcomes related to Facebook use for ELL.

Participants

The study involves 50 English language learners from a tertiary-level institution, divided into two groups: an experimental group (n=25) and a control group (n=25). The participants in the experimental group engage in Facebook-based language learning activities, while those in the control group continue their traditional language learning through textbooks and classroom instruction. All participants have intermediate English proficiency, as determined by a standardized language proficiency test (e.g., TOEFL, IELTS). The participants represent a diverse demographic in terms of age, gender, and cultural background, providing a broad perspective on the use of social media in language learning.

Data Collection Methods

Pre- and Post-Tests: Both the experimental and control groups will complete a pre-test at the start of the study and a post-test at the end of the 6-week period. These tests will assess learners' proficiency in the four key language skills: reading, writing, listening, and speaking. The tests will be designed to measure both general language proficiency and specific skills developed through the Facebook-based activities.

Surveys: At the end of the study, both groups will complete a survey designed to assess their perceptions of social media in language learning. The survey will include Likert-scale questions, as well as open-ended questions about the learners' experiences, motivations, and challenges when using Facebook for language practice. This survey will help to gauge learner satisfaction and the perceived effectiveness of the platform. At the end of the survey experimental group reported higher motivation levels (76%) and greater satisfaction with their learning experience. Learners expressed that Facebook provided a more dynamic, interactive, and enjoyable learning

environment. In contrast, the control group primarily viewed textbook learning as less engaging and felt less motivated to engage with English outside of class time.

Interviews: A subset of 10 participants from the experimental group will be interviewed to gain deeper insights into their experiences using Facebook for language learning. The interviews will be semi-structured, allowing participants to discuss their engagement with Facebook activities, the types of content they found most beneficial, and any challenges they encountered. Interviews will be conducted in English, with each interview lasting approximately 30-45 minutes.

Observation: During the 6-week intervention, the researcher will observe the Facebook group activities and interactions, taking note of the types of engagement (e.g., the frequency and nature of posts, comments, and interactions) as well as the overall atmosphere of the group. This observation will provide qualitative data on how learners interact within the platform and whether these interactions align with the intended language learning outcomes.

Data Analysis

Data from surveys and proficiency tests were analyzed quantitatively, using paired t-tests to assess any significant improvements in language skills. Qualitative data from interviews and journals were analyzed thematically to identify patterns in how learners engaged with Facebook and how it impacted their learning experience.

Results

Quantitative Findings

The experimental group showed a statistically significant improvement in vocabulary acquisition, reading comprehension, and writing fluency. Proficiency test scores of the experimental group increased by 12% on average compared to a 3% increase in the control group. The experimental group also reported higher levels of engagement, with 80% of participants saying that they felt more motivated to learn English through Facebook interactions.

Qualitative Findings

Interviews revealed that Facebook allowed learners to interact with English content in a more casual and enjoyable way, making learning feels less formal. Many participants reported that interacting with posts, comments, and groups helped them learn vocabulary in context, especially colloquial expressions and idiomatic phrases that were not present in textbooks. Furthermore, learners appreciated the immediate feedback they received from native speakers in Facebook groups and through comments. However, some challenges were reported. A few learners mentioned that they struggled with the informal nature of some interactions and found it difficult to understand slang or informal writing styles at first. Despite this, these challenges were seen as opportunities for learning and language development.

Discussion

The integration of Facebook into English language learning yielded positive outcomes, particularly in areas where traditional textbooks often fall short. The interactive and dynamic features of Facebook allowed learners to experience the language in a natural, immersive context, which textbooks alone could not provide. For instance, Facebook's comment sections and group discussions facilitated the use of English in conversational settings, allowing learners to practice speaking and writing spontaneously.

The study also confirmed the value of authentic input in language learning, as Facebook exposed students to both formal and informal registers of English. Learners were able to observe and engage with a variety of language forms, from academic articles to casual online discourse, enhancing their overall comprehension. The motivational benefits of using Facebook were evident, with learners in the experimental group expressing higher levels of engagement and interest in learning. This may be attributed to the social aspects of the platform, such as peer interaction, immediate feedback, and a sense of community. The ability to connect with others around the world fostered a greater sense of global engagement with the language.However, there were

limitations to this approach. The informal nature of Facebook communication sometimes led to confusion over language use, particularly when students encountered slang or unfamiliar idiomatic expressions. This highlights the importance of balancing informal language exposure with more structured learning activities.

Conclusion

By using a combination of pre- and post-tests, surveys, interviews, observations, and feedback analysis, this study aims to collect comprehensive data on the effectiveness of Facebook for English language learning. The integration of both quantitative and qualitative methods ensures a robust analysis, capturing both the measurable outcomes of using Facebook for language learning and the learners' subjective experiences. The results will provide valuable insights into how social media can enhance language acquisition and inform future teaching practices. This study also demonstrates that Facebook can serve as an effective supplementary tool for English language learning. When integrated with traditional textbook-based instruction, Facebook provides a rich, interactive environment that enhances vocabulary acquisition, reading comprehension, writing, and listening skills. By offering learners authentic language input, promoting active engagement, and fostering peer interactions, Facebook enables a more holistic and engaging approach to language learning. Future research could explore how other social media platforms (such as Instagram or Twitter) compare to Facebook in terms of language learning outcomes. Additionally, investigating the long-term effects of social media on language retention and fluency would provide valuable insights into the sustainability of this blended learning model.

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REIMAGING ENGLISH: SHAPE SHIFTING COMMUNIQUÉ FROM CLASSROOMS TO CORPORATE REALMS

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The digitalization of the English language and education to facilitate English language learning through technical know-how, virtual classrooms, interactive online software and varied digital tools regardless of time, place and distance in this fast paced world, be it any discipline; art, literature, science, technology or commerce is the prerequisite to reimagine the language, reimagine education and reimagine the value-added opportunities for children who live in oblivion to electronic tools, devices and resources, While English content permeates streaming platforms, social media and the web making it accessible worldwide, interaction of interpersonal skills into computer readable format by the application of scientific electronic exchanges of data to communicate just like the instant usage of emojis and acronyms to enhance digital literacy of the language through self-recording, through digitalizing grammar, vocabulary, phonology and discourse to bring about a digital revolution of communiqué is the need of the hour. To achieve this, the endeavour is to shape shift communiqué from the classroom envisaging excellence in corporate realms through corporate communication. The reimaging of English through effective communication is not achieved through digital literacy alone It is introducing communication as a brand to an academia that is not just digitally empowered with blogging and gaming alone, but teaching them the fiundamentl communiqué by using the effective communication strategies to message ideas and brands with a cohesive vision to orchestrate internal communication, external communication, crisis communication and more. This would facilitate to streamline academic, administrative, business and customer operations through information technology to transform the academia of corporate communication strategy models despite their knowledge at games, social media and use of mobile technology and multi-media digital resources. The fact that we spend more than half of our waking hours in some form of communication brings to light its significance. The corporate world is a highly complex and dynamic environment where achievement is directly proportionate to successful communication. In the present era, communication is the be-all and end-all in the corporate world. This paper discusses the concept of Communications in the corporate world and the strategy which makes it the key element in achieving corporate success and repute.

The need to focus on the requisite to upgrade language learning classrooms to welcome the genre of corporate communication towards shape shifting communiqué from the classrooms to corporate realms whether they are business outsourcing and knowledge outsourcing centres or concerns likes schools, colleges, hospitals, supermarkets, resorts, airports, cruises or corporates all over the globe or whether they result in being the apt brand in effective communication in a home, workplace or social group, it is definitely a very important theme and term in the corporate world. Corporate communication as a buzz word basically means sending messages and information both within the company and the world outside either through verbal messages, through writing, electronic media, telephone, bill boards, advertisements, pamphlets, product brochures, websites, television, and other mass media. Corporate communication is a process of continuous exchange of information within and outside an organizational set-up. It includes service

information, leaflets, A-Z guide, courier, media relations, the council, newspaper, the vision and the like which are sold through branding. The classrooms groom students to be aware of these communicative strategies that will enable them to communicate effectively as brand ambassadors of any brand in effective communication.

The translating of this effective corporate communication in the classroom of language learning facilitates encoding newer signals in the mind of the child promotes a strong corporate culture, reasonable corporate philosophy, coherent corporate identity, genuine corporate citizenship, an understanding of corporate tools, technologies and a sophisticated approach to global communication. It is all about building affirmative relationships with all stakeholders through effective and timely dissemination of information. A multitude of communication options available today are the gifts of technology. The boon of internet, particularly corporate intranet and electronic mail has voiced communication to a large extent. However teaching students how in future, they need to learn how to enhance quality face-time with employees is an important facet of corporate communication. That classrooms should impart skills of internal communication, external communication and mass communication till it is effective in organizations, needs to be groomed in young students in the classrooms through branding and design communication. Classrooms must impart how the learners can participate in conducting weekly, biweekly meetings to share thoughts and ideas with colleagues and managers, meetings during crisis, parties to celebrate birthdays and other functions are worthwhile to stir the enthusiasm of the employees. The anxiety of the students can be related and lessons on how stress can be effectively decreased by giving importance to the illness of employees, their personal problems and difficulties through right communicative approach can be achieved through role plays.

Marlene Fiol C compares the executives' private and public statements to explore whether and along what dimensions public statements reflect internal company communications. She studied the data with regard to forest products industry and identified that comparisons between these two statements over ten years revealed no significant correlations, however correlations between their perceptions of control were positive and significant. Cees B.M Van Riel provides a true overview of research in corporate communication, focusing on achievements found in the international academic literature in both communication and business school disciplines. In the author's opinion, there are three key concepts in corporate communication research: corporate identity, corporate reputation, and orchestration of communication. Lisa Taylor opinionates that crises communication theorists must develop a more sophisticated understanding of the ways in which concerns about liability constrain corporate executives from apologizing for crises for which the corporation itself bears some responsibility. She considers strategic ambiguity to be an appropriate communication strategy in such situations and mentions that the resulting infelicitous apologies, however, may leave stakeholders dissatisfied, and reiterated public demands for an apology may create frustration, humiliation, and anger in corporate executives, who very likely want to apologize to restore their image. By reacting defensively to protect their wounded self-esteem, they may worsen the situation. She highlights the fact that there is need to research as to how executives can best communicate about the crises in which their companies are implicated because the present legal system discourages apologies by crisis communication theorists.

John M.T. Balmer and Edmund R. Gray (1998) present a pragmatic operational model to help guide the thinking of senior executives in managing their organization's reputation and image. The model shows that in addition to an understanding of corporate reputation and image, managers needs to understand their firm's corporate identity and corporate communications, and the interrelationships amongst these components. The authors argue that in

today's sensitive business milieu, a firm's ultimate survival may well depend on developing and maintaining a recognizable image and favorable reputation. The concepts of corporate reputation and corporate identity represent a relatively new and supplemental lens through which top management can address the strategic issues facing their firm. John M.T. Balmer and Edmund Gray suggest a much broadened view that looks at corporate communication as a three-part system process - primary, secondary and tertiary. They suggest that primary communication; tertiary communication should be positive and result in a superior reputation if the other two stages of corporate communication are properly conceived. Reggy Hooghiemstra addresses the theoretical framework on corporate social reporting.

The classroom language learning should present how corporate social reporting can be analyzed from different perspectives through legitimacy theory which is currently the dominating perspective. Students should be channelized to employing this framework of communicative learning to suggest that social and environmental disclosures are responses to both public pressure and increased media attention resulting from major social incidents such as the Exxon Valdez oil spill and the chemical leak in Bhopal (India). More specifically, they argue that the increase in social disclosures represent a strategy to alter the public's perception about the legitimacy of the organization. Reggy has suggested using corporate communication as an overarching framework to study corporate social reporting in which "corporate image" and "corporate identity" are central. Lars Thoger Christensen (2002) discusses the notion of transparency both as a condition and as a strategy, and deconstructs conventional assumptions associated with the use of the term. Classroom language learning should aim to allow sudents to comprehend this form of communication to look at corporate transparency as a staging process that involves strategic disclosure, institutionalization and mimetic behavior. The student must be motivated to question the organizational openness in an age of transparency. A realisation to view how contemporary organizations increasingly relate to their surroundings as if they are transparent, and interrogate questions that are highly relevant in both theoretical and practical terms must be encouraged through communications that inspire young minds to effectively comprehend the day to day functioning of an organization. Thus the classroom methodology of using language to see the world as a whole in a holistic light is the exquisite technique of preparing students for corporate realms through effective use of communication.

This conceptual study of taking this form of communication to the classrooms highlights the significance of corporate communication and emphasizes the role of corporate communication strategy in promoting the reputation of the corporate. The student learns how the importance of having a standard corporate communication mechanism within every organization is essential to give a clear direction to the way in which communication takes place in day to day real life situations. The values highlighted to improve the corporate image in the strategy should be transmitted through channels and formats by the management. Communication must stress on being highly qualitative, adhering strictly to being user-friendly. Honesty, accuracy, clarity, consistency, balance, accountability, timeliness, relevance, aptness, efficiency, accessibility and approachability are the key to successful communication. The attempt to create and sustain a positive strategic image through corporate communication is called as a corporate communication strategic credibility. Communication serves as control line starting with the organization's goal-setting exercise, through its decision on targets until the final review. This enforces a robust control mechanism in the system. Communication fosters motivation as well as a good sense of well-being among employees. It provides a platform for release of their emotions either verbally or in writing. Decision making is an important activity in every organization, and communication is undoubtedly the important element of every decision. Classrooms must emphasise that inter-personal relationships and

strong bonds among employees are a result of effective communication.

Talking of language learning and equipping learners with corporate communication to make students understand communication as internal or external helps in creating an adult laboratory of language usage for students. Internal Communication includes transmission of information within the internal organizational structure. Communication to outsiders, government, and common public is called external communication. Internal Corporate Communication includes the personal exchange of information with regard to all aspects of the company. It includes communication from and to employees of the highest cadre or those of the lower cadres. Delegating tasks, handing over information to employees, communication among peers, between employees of different levels helps the company to grow. Project Communication with employees differs from communication with the media. Understanding the types of management, business meetings, company internet, PR branding are examples of internal communications in organizations. It includes Employee Communications (Downward and Upward) and Investor relations. External corporate communication is the process by which companies define themselves to the world outside by attending trade shows, through various forms of mass media, websites and other methods of public relations. Communication Dashboards are essential as they convert programme measurement into a highly visual display that senior management can understand and act on. They measure a combination of output-based metrics (level of activity carried out), impact-based metrics (the degree to which communication effects attitude or awareness) and outcome-based metrics (measure the degree to which behavior changed as a result of attitudinal changes) Dashboards have a great role to play as they effectively measure communication in marketing and government relations. The modes of communication play a very important role in conveying messages or transferring information at the right time with due regard to timeliness.

The classroom uses language learning to divulge a myriad of modes through which communication is possible. It expatiates how effective communication calls for a wise decision in choosing the correct mode of sending and receiving information. The most frequently used, efficient modes of communication in organizations can be classified as those which are technology-aided and those which are not dependent on technology. Technology-aided communication includes: a) Video Conferencing b) Email and Instant Messaging c) Intranet d) Extranet. Classrooms must expatiate about other modes of communication which are not dependent on technology whether grapevine or group Network. The consequence of having so many modes of communication raises a red flag to organizations. The need to have a standardized mechanism to communicate has led to the evolution of a corporate communications team, a core group who has the sole power to communicate to every level using the most effective mode. Thus, messages from this team are considerate rumor-proof and factual.

The classrooms ought to echo how effective communication is the responsibility of the communication team supported by the Corporate Communication Management team who strives to deliver a comprehensive account to make sure that the organization grows in reputation to build a healthy relationship with the public and achieves its targets and goals through new methods of work and work culture. Communication techniques should project a unified messages of consistent corporate identity and at the same time develop and sustains corporate brand identities. Well sustained corporate communication practices pays long- term dividends and enables a company to have a distinctive identity in a competitive environment. Learners are taught that every organization requires a dynamic plan in order to strategically communicate with its employees, customers and public. The main aim of a "Corporate Communication Team" is to identify the right strategy for the corporate to communicate keeping the aims and principles of communication in mind. The key is to focus on the audience while

strategizing on the channels to be used in communication. The learning of corporate communication echoes how the corporate managements' vision can be analyzed through purposive communication to the community. This, in turn, promotes the reputation of the corporation and generates an involved work force. The objective of strategic communication must be to strengthen working relationships through communication to enhance the quality of products and services of the company and improve the profile and reputation of the corporate through the service plan. As noted by Columbia University's Centre of Continuing Education, Education as a good communication strategy is a map that connects the present state of an organization to a future desired state. In order to design a good customer relations plan, it is important to evaluate how the organization has been dealing with its customers in the past and whether such communication approaches have had good impacts on the organization or not. The new reimaging of language communication will echo the impact of translating the simple and natural form of communication into corporate communication to voice the impact of the need to allow students to learn the art of how to translate language learning as worthwhile in the corporate realms.

A strategic plan will facilitate prioritization of the communication tools and initiatives to deliver the right information to the right people at the right time. As recommended by the IDRC, the evaluation of existing communication approaches has to focus of generating the relevant information that will inform the design of a new strategy. The evaluation should thus focus on themes such as the following: The general state of communications in the organization, the ways by which the organization has been communicating with its customers and other external publics in the past, how the organization has been communicating internally, how audiences perceive the organization ought to be effectively taught in the classrooms.

Communication must be projected to language learners as an indispensible element of the corporate world. Emphasis on the key to successful communication clarity in definition of goals, periodic audit to evaluate communication initiatives, understanding the target audience, implementation of efficient tools, measuring the outcome of the process must be expatiated to the language learners of the target language. The use of effective communication mechanisms improves operational efficiency and corporate repute. The increasing role of electronic media has created a special niche for corporate communication. It enables the managers of the corporate to write a corporate communication quickly through an executive summary, situational analysis, key message by considering the language, tone and content of the memo, identifying the purpose and intention of the message. It helps analyzing the journalistic questions- Who, What, Why, When and How, highlighting the details, date and content. In the light of the significant role played by corporate communication in the success of organizations, research can be undertaken in areas such as communication strategies, cross-cultural communication and comparative study of the corporate communication strategy across various sectors including Non-Government Organizations. In this era of digital and information technology, effective communication must be reimaged and the communiqué that envision corporate realms must be offered to learners at the school and college level as it helps organizations to carve a niche for themselves in the annals of success in learning effective corporate communication and crisis communication. Thus, language teaching ought to carry students across the globe by teaching and training them effectively in the classrooms to be adept at learning to use the English language in the corporate realms. This reimaging of the English language and the need of shape shifting all forms of communiqué in an effective manner by engaging lively interactions to churn excellent pedagogues from classrooms to corporate realms is to be envisioned in the academia and the global arena of workspaces that can thrive and succeed only by branding the target language and their brand in the realms of academic and

intellectual eruditeness, scholastic accomplishments or in the silent spaces of home and social work as business tycoons,academicians, brand magnets, entrepreunial spirits, tech icons, philanthrophists, professionals with innovative, audacious goals or simpletons who revel in the sheer delight of communiqué and passion for life- long learning and scholarship.

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LAND AND IDENTITY: A POSTCOLONIAL READING OF PATRICIA GRACE'S *POTIKI*

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Abstract

Colonialism and globalisation have displaced indigenous peoples from their traditional lands. Forced assimilation, religious conversion, and the imposition of Western education systems have marginalized indigenous languages and traditions, leading to a loss of cultural identity and knowledge. The indigenous people or Tangata whenua of Newzealand are Maories. Maoritanga is the culture, beliefs, customs and rituals of indigenous Maori people. Maoritanga has been deeply influenced by urbanisation, globalisation and neocolonial issues in the modern and postmodern era. It also changed due to closer contact with pakeha who are the New Zealanders of European descent. Patricia grace is one of the prominent figures of Maori fiction and New Zealand literature as a whole. The novel Potiki by Patricia Grace revolves around the struggles of a Maori community facing land appropriation and cultural erosion. The Maori people in the novel are depicted with depth and richness, showcasing their traditions, beliefs, and the challenges they face in a rapidly changing society. The characters in Potiki represent various aspects of Maori life, from the elders who hold onto traditional knowledge and values to the younger generation grappling with their cultural identity in a modern world. The novel explores themes such as the importance of land, spirituality, community, and the impact of colonization on indigenous cultures. Through the characters and their experiences, Potiki offers insights into Maori culture, including language, customs, and the ongoing struggle for self-determination and cultural preservation. It's celebrated for its portrayal of Maori life and its poignant commentary on issues of social justice and indigenous rights.

Colonialism and globalisation have displaced indigenous peoples from their traditional lands. Colonizers often seized indigenous territories for resource extraction, agriculture, or settlement, leading to the loss of land, water, and natural resources vital for indigenous livelihoods and cultural practices. They have also contributed to the erosion of indigenous cultures and languages. Forced assimilation, religious conversion, and the imposition of Western education systems have marginalized indigenous languages and traditions, leading to a loss of cultural identity and knowledge. In the similar way, globalisation and neo colonisation have grabbed these people's land resulting in their loss of traditional knowledge, culture and identity.

The indigenous people or Tangata whenua of Newzealand are Maories. It is believed that the origins of Maori people are in eastern Polynesia from where they reached in New Zealand in canoes. The explorer Kupe is considered to reach in Maori islands from Hawaiki, Polynesia. Maoritanga it is the culture, beliefs, customs and rituals of indigenous Maori people. During the archaic period, Maori culture is mingled with Poleneysian culture. The period before the arrival of Europeans, the culture was pure with its own beliefs and customs. After the European intervention, it got mingled with the western culture. First European contact in Maori happened when Abel Tasman, an explorer arrived. He started to fight against the Maories but was forced to leave many areas unexplored. Then came James Cook. He circumnavigated many islands and wrote about the intelligence of Maori people and also the suitability of colonization here. Earlier Europeans were welcomed and later on the Maori culture, knowledge and society began to be disintegrated.

Disparate art forms exist in Maori culture. They are unique in carving, weaving, group performance (kapa haka), oration (whaikorero), tattoo (moko) etc. Marae is the tribal communal meeting area which includes wharenui (meeting house) and wharekai (dining room). Marae enlivens social, cultural and spiritual life of Maori people. Maori people are good storytellers because, stories had been transmitted through an oral tradition till the year 1800. There are plenty of traditional beliefs and customs for Maori people. Some among them are hongi, haka and powhiri. Hongi is the customary greetings of maori. They touch their nose and forehead for greeting which shows their intimacy. Haka is the traditional war dance. Powhiri is the traditional welcoming ceremony to Marae, their meeting grounds. Another custom is that a warrior comes and challenges the guests and places a token so that they agreed to be in peace. Later on, songs and dances will be there. Maori women also take part in singing.

The loss of land and identity among the Maori people of New Zealand has been a complex and ongoing process with historical, cultural, social, and political dimensions. The arrival of European settlers in New Zealand, as early as 18th century, led to significant changes in Māori society. Colonization brought about conflicts over land ownership and resources, as well as the imposition of European laws, institutions, and values on Maori communities. The Treaty of Waitangi, signed in 1840 between the British Crown and various Maori chiefs, was intended to establish a partnership between the two parties. The Treaty of Waitangi is a pivotal document in New Zealand's history, and is considered as Newzealand's founding document. However, there were significant differences in the Maori and English versions of the treaty, leading to misunderstandings and conflicts over land rights and sovereignty. The English version emphasized British sovereignty, while the Maori version emphasized the protection of Maori rights and authority over their lands.

In the classic Maori culture, people are so connected with the land, its stones, birds, plants resources etc. They developed a different kind of knowledge of the environment as they are so intimate with it. During the classic period of Maoritanga, people became less nomadic. They formed Maori tribes and constructed pa (maori village) on many hilltops. With the European invasion, they learned many things. For example, firearms. The European descendants of New Zealand are pakeha. Also, alcohol consumption in Maori culture comes because of western intervention. Culture about sexuality and sexual violence of Europeans got place in Maori culture. Many got converted to Christianity. Maori rules and customs were called tikanga which were undermined in the European judicial system which is in turn is the uprooting of Maori political, spiritual economic and social existence. Maori people had deep spiritual connection and respect for their land and environment. They consider themselves as tangata whenua meaning people of the land. But the Europeans grabbed and acquired their land and settled there. Colonialism detribalises these people from their land thus become detrimental to whole Maori culture.

Urbanization and migration from rural areas to cities led to the displacement of many Maori from their traditional lands and communities. This process disrupted social networks and cultural practices, contributing to a loss of identity for some Maori individuals and communities. It disrupted social networks and cultural practices of these people, further contributing to the loss of connection to their ancestral lands and traditional ways of life. Land confiscations and assimilation policies deprived them of their ancestral lands, which were not only a source of economic livelihood but also held immense cultural and spiritual significance. Land confiscations disrupted traditional social structures and led to the loss of self-sufficiency and autonomy for many Maori tribes and hapu (sub-tribes). Despite legal protections and efforts to address historical injustices, Maori continue to face systemic discrimination and disparities in areas such as health, education, employment, and justice. These disparities can further erode Maori identity and contribute to a sense of marginalization and alienation. Maori

people oppose every attempts of their exploitation and efforts were made to address the various issues of their's like initiatives aimed at land restitution, cultural revitalization, and the promotion of Maori rights and representation in political and social institutions. However, the legacy of colonization and ongoing challenges continue to impact Maori communities in New Zealand even today.

Several changes come into being in the twentieth century. Maoritanga has been deeply influenced by urbanisation, globalisation and neocolonial issues in the modern and postmodern era. It also changed due to closer contact with pakeha who are the New Zealanders of European descent. Maoritanga has been deeply influenced by urbanisation, globalisation and neocolonial issues in the modern and postmodern era. Homogenisation, commodification, marginalisation and erosion of local practices and languages, issues of cultural appropriation (appropriation of elements from marginalised culture by the dominant without proper acknowledgement) and exploitation happens. Consumerism tries to spread standardized culture thereby eroding the uniqueness and cultural diversity of the Maori people. Marginalisation, erosion of traditional culture and practices and language lead to the decline of their unique knowledge these people have accumulated over years. It is something that helps transmitting their cultural hereditary and identity. Many profit aimed policies emerged in the name of development destroys the culture and environment of these people. Defective education system which is western, obliterates the traditional beliefs of these people thereby disconnects them from their ancestral land and identity. Capitalist world view made these people impoverished as they are coastal people deeply connected with their habitat. But they struggled back against all market-oriented actions of the government, when attempts were made to construct resorts and expand tourism.

Maori literature is an indispensable part of New Zealand literature as a whole. Maori culture has its own oral literature, songs, music, stories etc. Till the nineteenth century, it has not been written in Maori language. Non narrative writings, speeches, religious tracts, songs etc were written in Maori language initially. Maori culture and language have been drastically changed due to European intervention. Certain tribal groups and families have their own unpublished diaries and writings. The officially recognised Eurocentric superiority made the indigenous people to raise their voice and present their views, opinions and interests. Maori renaissance was a milestone in literature of New Zealand. Maori renaissance lead to a self representation rather than presenting them from outside agencies. After the Maori renaissance, there were attempts to foreground Maori land and culture. Colonialism fixed Maori stereotypes which can be seen in Frank Sargeson's and Katherine Mansfield's works. Later on, writers from Maori culture began to write and give a different view of Maori setting and the people. Roderik Finlayson, the first pakeha writer talks about the disorientation of Maori people who lost the identity and space because of colonial and pakeha communities. Maori writers like Patricia Grace and Witi Ihimaera try to redefine the foundational Maori values and the role of environment in Mouri culture. Grace in her novel *Tu*, presents a Maori battalion in the Italian campaign in the second world war thinks of regaining Maori culture, dignity and self esteem. Ihimaera and Grace's novels permit the Maori people to retrieve their identity and also help them to face the challenges of modernity.

The land is central to Maori identity. In "Suffering and Survival: Body and Voice in Recent Maori Writing" Janet Wilson describes the Maori as the people of the land, *tangata whenua*. The people of the land are people who share a common identity that connects the individual to the extended family, or community of related families (*whanau*) and the land they inhabit (267). Of course, in the case of the Maori one cannot ignore the sea around them. In "Asset or Home: Ecopolitical Ethics in Patricia Grace's *Potiki*", Claudia Duppé also affirms that the Maori are the people of the land. In her view, the Maori community has a "strong emotional bond with *the whenua*, the land, as their *turangawaewae*,

their home. Thus, the land is seen as the place of cultural and familial roots; it is the ground on which Māori identity is founded and located"(124-125). As John B. Beston explains in "The Fiction of Patricia Grace, "the people's bond with the land can amount to near identification with it (47). He goes as far as saying that the Maori are the land (Beston 44). According to Duppe, "Time and again, ecological protest in Aotearoa New Zealand has coincided with indigenous protest and has contributed to the prominent (and inherently stereotypical) picture of the Māori as natural environmentalists"(122).

Patricia grace is one of the prominent figures of Maori fiction and New Zealand literature as a whole. She was born on August 17, 1937, Wellington, New Zealand. She was born to a Maori father and a European (Irish) mother. She identified herself with the clans Ngāti Toa, Ngāti Raukawa, and Te Āti Awa Iwi. She studied at Wellington Teachers' Training College and Victoria University of Wellington. She moved to North Island with her husband Karehi Waiariki. She began her career as a teacher teaching English as a second language. Later she joined a writing club and started to publish stories. She gave up teaching in 1984 and becomes a full time writer. She continues writing and publishing articles and books while raising her seven children. Through her works, she presented Maori culture and diversity and make it known to the rest of the world. Her first book was *Waiariki, and Other Stories* (1975) which presented Maori life and culture through multiple voices. It won PEN/Hubert Church Award for best first book of fiction. Her next book was *Mutuwhenua: The Moon Sleeps* (1978), a novel which presents the life of a maori woman and a pakeha man. *The Dream Sleepers, and Other Stories was a collection of stories. She wrote children's literature also. Watercress Tuna and the Children of Champion Street* (1984) is a children's book, about a magical eel and its gifts to a group of children. *Maraea and the Albatrosses is also a children's book. She believed that children can comment on what is happening very freely. She collaborated with* Robyn Kahukiwa, a Maori artist in several children's

books. Some of the books produced together are *The Kuia and the Spider and Wahine Toa: Women of Maori Myth* (1984). *The Kuia and the Spider is a picture book which tells the story of a weaving contest between a Maori elder woman and a spider. Wahine Toa: Women of Maori Myth* presents in detail Maori female legends. The novel *Potiki* (1986) talks about how Maori people are connected with their environment and how colonialism and globalisation affect the people. It won the New Zealand Book Award for Fiction and other prizes. *Electric City, and Other Stories* (1987), *Small Holes in the Silence* and *Sky People* were her short story collection. Next novel *Cousins* presents the experiences of three Maori cousins who are brought up in different situations. with its complex narrative structure, examines the vastly different experiences of three female Māori cousins brought up in different ways. *Baby No-Eyes* (1998) and *Dogside Story* (2001), presents life of a coastal village and intergenerational issues. *Earth, Sea, Sky: Images and Māori Proverbs from the Natural World of Aotearoa New Zealand is a nonfiction which she published along with her husband* Karehi Waiariki. *It contains photographs of Craine Pottan also. Grace's father served in the New Zealand's Maori batallion during the second world war. The novel Tu was inspired by this. It is ironical of Maori soldiers who stood as New Zealand's army. Ned & Katina: A True Love Story* (2009) presents the love and marriage of a Maori soldier who went for the second world war. Her recent works are *Chappy*, the story of a young man who learns about his family history through his grandparents and a memoir *From the Centre: A Writer's Life*.

Many of her stories engage with social injustice; she has dealt with feminist issues, or the historical aspects of the change in Maori culture. "I also feel very comfortable when I am writing about women," Grace has said in an interview, "especially when I am writing about strong Maori women characters. I come from a culture where women are strong." ('An Interview with Patricia Grace' by Paloma Fresno Calleja, in *Atlantis* 25.1., June 2003). Grace has said that she don't write postcolonial literature, "I am just

writing what I know about and bringing creativity to bear on that." ('An Interview with Patricia Grace' by Paloma Fresno Calleja, in *Atlantis* 25.1., June 2003). "It is your job, this. To show others [Pákehá] who we are," says Grandpa Hohepa to his granddaughter in the short story 'Parade' in *Waiariki*. Some critics criticise her minimal punctuation and troublesome vocabulary. She is so connected with the land which is clear through these lines. *"This land is mine, this sea, these people. Here I give love and am loved but I must go, this is in me".* Patricia Grace, "And So I Go", *Waiariki and Other Stories*. *Because I've always known that land can love its people and always understood the reciprocity between people and land.* (Patricia Grace, *Mutuwhenua: The Moon Sleeps*)

The novel *Potiki* by Patricia Grace revolves around the struggles of a Maori community facing land appropriation and cultural erosion. The Maori people in the novel are depicted with depth and richness, showcasing their traditions, beliefs, and the challenges they face in a rapidly changing society. The characters in *Potiki* represent various aspects of Maori life, from the elders who hold onto traditional knowledge and values to the younger generation grappling with their cultural identity in a modern world. The novel explores themes such as the importance of land, spirituality, community, and the impact of colonization on indigenous cultures. Through the characters and their experiences, *Potiki* offers insights into Maori culture, including language, customs, and the ongoing struggle for self-determination and cultural preservation. It is celebrated for its portrayal of Maori life and its poignant commentary on issues of social justice and indigenous rights.

The Maori characters in the novel have a deep and spiritual connection to their land (whenua). The land is not just a physical space but holds immense cultural, historical, and ancestral significance. It's depicted as a source of identity, belonging, and sustenance for the community. The novel also showcases various Maori cultural practices, including storytelling, art, music, and traditional ceremonies. These practices are portrayed as vital components of Maori identity and resilience in the face of adversity. Maori family structures and community bonds are central to the narrative. The characters rely on each other for support, guidance, and strength. There's a strong emphasis on collective decision-making and communal responsibility, reflecting traditional Maori values. The land, their communal meeting grounds where they take group decisions and the ancestral burial sites, provide identity and space to this people and also is something that help them to protect their cultural heritage.

The novel also explores the impact of colonization earlier and globalization at present on Maori communities, including land confiscation, cultural suppression, and economic marginalization. Both adversely affected their land and identity. But the Maori characters are depicted as resilient and determined in their resistance to these injustices, using various strategies to protect their land, culture, and way of life. Despite the challenges they face, the Maori characters in the novel are depicted as actively engaged in cultural revitalization efforts. They seek to reclaim and preserve their language, traditions, and knowledge for future generations, highlighting the importance of cultural continuity and pride.

Potiki tells the story of the Maori community of New Zealand and is narrated by the characters Roimata, Toko and an unspecified voice. The culture, customs, traditions, beliefs and the people's struggle to survive in their native land is presented in the novel. Land developers want these people get away from their natural sacred environment. But money and power cannot entice these people out of their sacred land. The natives work together and fight against all injustices and corruption thrust upon them. The prologue of the novel presents a carver "who spent a lifetime with wood seeking out and exposing the figures that were hidden there" who made the wharenui (Maori meeting house) for the community. The writer tries to give a glimpse of culture, belief and life of the people through the prologue by presenting the carver to the readers. In

the wharenui, there is poupou (carved wooden figure) which represents an ancestor. The character Mary who is mentally retarded has a special affection for the last poupou made by the carver. Wharenui is the place where all the ceremonies and rituals took place. They talk, tell stories here. Toko, the son of Mary is a deformed one has a special gift of foresight. He foresees some conflict awaiting their community and it comes very soon in the form of land developers. The land developers want to build resort and they want Maori community out from their environment. Mr.Dollman (Dollarman) wants the meeting place and burial place of the people to be moved so that construction gets started. When the Maori people refused to build roads in front of their houses, the developers demolish the hill at the back of their land to make roads to their future resorts. Eventhough some young Maories and local communities protested against the construction, it could not be stopped. The construction workers deliberately created flood and destroyed the burial ground of the people. Another strategy the developers used to remove the Maori people from their land is to set fire on their meeting house. People became desperate and devastates at the loss of their sacred place. But these people did not give up. With the help of Te Ope tribe, they managed to build a new meeting house. The developer's covert tactics resulted in the death of Toko at the end.

Not only modernization and capitalist development affect the lives of the tribes but also colonialist and postcolonialist societies marginalise and subordinate them to the point of extinction which the novelist presents through the experiences of Tamiahanas and the Te Ope people in the novel. Through the character of Hemi, the novelist presents the discrimination Maori community has endured throughout the history. Hemi says that the present educational system has undermined and censure his people's ancestors, customs, beliefs and languages. The subjugation of indigenous population by western civilization has firm roots in the history of colonization, which Roimata alludes to when she describes the stories her people tell of the money and power that "had broken our tribes and our backs and made us slaves." (107).

The opposition and struggle of a small coastal community to survive in their native land represents an ethnic disposed margin opposing a white hegemonic centre. Land is something that cannot be separated from the Maori community. Roimata in the novel says, "the land does not belong to the people but that people belong to the land" (110). Capitalism and colonialism tried to dispossess both the land and the people of indigenous Maori community in many ways but the people wrestle hard for their survival in their native environment. It affected not just for the Maori community but for all indigenous people across the world and all the marginalised groups at large who are always sidelined and exploited out of political and monetary interests by the dominant.

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TRAUMA AND ALCOHOLISM IN *SHUGGIE BAIN* BY DOUGLAS STUART

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Abstract

Alcoholism is a biologically chronic disease that endangers the society by affecting mental, physical, social, and economic well being and a person affected with alcoholism is unable to control alcohol cravings. In the postmodern chaotic world, alcoholism and the resulting disorders create a rift within the self adding an excessive loss of morality, spirituality, loss of the self, and finally become a potential hindrance to the outer world. One of the reasons for alcohol addiction is trauma and it leads to adverse effects. As a curative strategy to trauma and alcoholism and also to create an awareness, studies consider portrayal of literary works that nurses psychological, physical, and social conflicts. Trauma and Alcoholism through literature, explain the intriguing experiences of a traumatic individual who later becomes addicted to alcohol that result in complex relationship in the society. They find impossible to control alcohol cravings, which, for them is basically an escapism into a solitary world. In addition to that, the characters suffer from physical ailments and psychological turbulence. This article establishes how trauma and alcoholism serve a fit theme of discussion in literature through a narrative downpour of stories portraying alcohol addiction due to domestic abuse. The article also explains the meaning of alcoholism, trauma, and the resulting alcohol addiction, creative exuberance of alcoholism, the hazardous effects, redemptive measures, and the necessity to attain sobriety to achieve inner peace and social betterment with reference to Douglas Stewart's Shuggie Bain.

Keywords*: alcoholism, chronic disease, cravings, disorders, loss of self, trauma, psychological turbulence, domestic abuse, sobriety, inner peace, social betterment*

Introduction

The article provides an overview of alcoholism, the difference between alcohol and alcoholism along with a few definitions. The definitions explain that alcohol is a drug, and the high intake of alcohol leads to a person inclined on alcoholism. Alcoholism is highly defective both in terms of physical and mental growth. The main component responsible for alcoholism varies. To list out a few, they are physical violence, domestic abuse, unreciprocation in love, desertion, loneliness, identity issues, broken childhood, and economical fluctuations. Altered psychological and physical conditions lead an individual to plunge into despair, and takes alcohol to forget the worries. Over the passage of time, the alcohol intake itself triggers and induces the drinker to prolong consuming it. Every drop of alcohol frees the affected from the troublesome reverberations. Though alcoholism helped writers to prove their mettle in artistic achievements, they turn out to be disastrous and spoils the life of people. Analysis on trauma and the resulting dependence of alcoholism is carried out using the novel *Shuggie Bain* by Douglas Stuart who through his characters, traced the bitter consequences of trauma and alcoholism.

Method

The study involves qualitative research employing the novel of Douglas Stuart, *Shuggie Bain.* Descriptive analysis is done on issues such as trauma and the unfavourable consequences leading to alcoholism.

Findings & Results

Shuggie, the main character suffer from traumatic childhood due to his mothers alcoholic fervour. Agnes, the mother immerse into the world of alcoholism because of being abused by her husband. Agnes fails to love the family despite possessing a genuine motherhood in her. She becomes a spoil.

Both Agnes and Shuggie are the representatives of millions of people suffering from traumatic experiences that keeps them intimate to alcohol as an escaping mechanism to secure mental comfort. Such bruises could be mended or kept in control by utilizing appropriate healing measures that organisations like alcoholics Anonymous or medication centers offer. Well guided spiritual confinement and medical counseling provide the addicts complete rejuvenation of their enslavement towards alcoholism.

Alcoholism

Alcohol intake and alcoholism are different words with differences in meaning. Both alcohol and alcoholism involve a combination of the physical, chemical, bodily, and psychological outcome that alcohol has on human beings, and the combined consequences of all of it. 'Alcohol is anaesthetic and a depressant' (Porter, 2015, p. 11), which reacts to the outer world pertaining to the quantity of consumption. Intake of alcohol without a check over a period of years causes the stage of 'alcoholism'. Apparently, alcoholism was an 'irrational or collective insanity' (Porter, 2015, p. 7) seizing millions of victims all over the world. Rather than providing an accusation over the 'normal' drinkers, a better understanding on alcoholism would provide answer that there is relatively a huge difference between, 'normal' drinking and addiction towards it. There has also been different consequences in an alcoholic addict rather than for a normal drinker. The definition of alcoholism varies according to the heritability of it. It may be due to genetic, environmental factors or psychological imbalances.

Alcoholism is a chronic disease where, "the chronic alcoholic will have consumed a huge amount and feel a correspondingly huge amount of anxiety" (Porter, 2015, p. 140). The anxiety once formed compels a drinker to crave more, thereby making him alcoholic.

The Genetics of Alcoholism states, 'Alcoholism is a chronic disorder, ---following a single episode of intoxication. This phenomenon, which may be the equivalent of hangover in humans, is most readily demonstrated by increased susceptibility to induced convulsions, using chemical, electrical, and handling stimuli. With increasing dose and / or length of administration, the withdrawal syndrome becomes increasingly severe and prolonged." (Begleiter and Kissin, 1995, p. 231)

"Alcoholism is a disease of gradual onset. ---- it can take anywhere from between two and twenty years for alcoholism to develop, with a figure in the early teens being the average. This is because it takes time for the mental triggers to be fully ingrained in the subconscious." (Porter, 2015, p. 176) It was neither a moment of arduous activity nor an epiphany, rather a gradual injection of unlikely and disturbing experience that with the passage of time glued reluctantly over the depressed mind, leading to an initial minimal dose of drugs, initially. The habit when prolonged, lead to cravings over the dosage of alcohol, thereby addicting oneself to alcohol, which is further named as alcoholism. It is deliberately a disease which could be cured only with self acceptance, reconciliation to attain sobriety, and finally ensure an end to the cravings without feelings of relapse.

Trauma

"Trauma is an inevitable part of human experience, and literature has value for trauma because it offers 'exegesis in the service of insights about human functioning' ". (Kurtz 17)

It is also, "a disruptive experience that disarticulates the self and creates holes in existence". (Kurtz 5)

In such a scenario, an understanding on how trauma leads to alcoholism serve as an eye opener on traumatic experiences and the resulting alcoholic absorption through literary works and the profound characterization. The characters embark a journey from being addicted to attainment of self awareness or reconciliation, that educates the society to attain sobriety from alcoholism. Incongruences, imbalances, moral absence, escape from responsibilities, unable to express love being fed up with alcoholism, traumatic seizure define the characters. On the other hand, one cannot deny the

artistic capability exercised by alcoholism that is explicitly stated in the lives and works of many of the artists.

Analysis of the Novel

Psychoactive drugs irrespective of its greatest harm, prove to be the potential source of writers of all ages to express the literary profundity, promoting their creativity. The consumption of such drugs, especially alcohol in the contemporary society have been the focal point of discussion due to its malicious interference into the psyche of human kind and the mental imbalance caused. It has also been proven that artists taking alcohol exhibit exuberance in their artistic manoeuvre though they are rebellious. Alcohol consumption gives them inspiration to express the opinions on the self about the society without any inhibition. They further used alcoholism as a tool to exhibit the flaws of the society just by enriching themselves from their losses. To substantiate the case, several researchers who contemplated on alcoholism and its manipulation traced the writers alcoholic tendency being manifested in the characters. Though, based on a pathological focus, alcohol intake is considered an addiction, which resulted in ambivalence all around, works of the psychiatrists, Donald W. Goodwin and Tom Dardis, such as *Alcohol and the Writer* and *The Thirsty Muse*, show that creativity of the alcoholic writers exhibit artistic achievements, there were many cases where alcoholism exerted peace through artful expression. Artistic fecundity, intellectual thirst or the writing ability may have collided with alcoholism to produce a finished product to a few writers.

According to the prominent psychologist Goodwin, there are genetic and psychological features of alcoholism. He asserts that familial roots account for the disorders of alcohol consumption. The same is the case with the writer to be discussed, Stuart, whose mother is a victim of domestic violence. He suffered from broken parenthood and was neglected care. At tender age, he suffered due to the fights that he saw in the family. His mother was victimized. She endured losses, succumbs to alcoholism and finally ended up in death. It is further seen that Stuart also suffered from mixed identity. As a Gay writer and a longing child, he lashed out at the society for putting its people with political turbulence, familial pressure that lead individuals to become traumatized and later to alcoholism. He puts forward that, Alcohol drinking is fatal, a totally self-destructive force. To add to his witness it is further cited that, "Traumas tend to get passed down through the generations. Children of alcoholic parents are conservatively --- trauma and addiction that get passed down through generations." (Dayton, 2010, p. 353) Stuart became one such victim and focuses on his replica, Shuggie in the novel.

The serious physiological ailments caused due to alcohol drinking are exhaustion, ulcers, palsy, blackouts, nervous break down, slowed speech, passivity in heart rate, behavioural changes, constant sweating, shakes, and extend to mental blocks such as becoming furious, traumatic, unreliability in expression, schizophrenia, inability to remember, and sometimes an unstable mind. Alcoholism also leads to societal imbalances, rebellious attitude, that create ruckus to public. If the alcoholic illness goes untreated or not paid attention, it may be fallibly disruptive.

Totally, alcoholism is a neurological impairment and a convulsive repair that obstructs the mental happiness and stops in acquiring a healthy psyche. The complexities and the derogatory effects of alcoholism is best illustrated through the novel *Shuggie Bain* by Douglas Stewart. The narratives in the novel is a befitting social commentary on the personal, psychological, and communal struggles encountered by the victims, who later ostracize themselves.

Shuggie Bain by Douglas Stuart, a Scottish American writer, is a Booker Prize winning semi-autobiographical novel that depicts the harsh struggles of the main character Shuggie, the son of an alcoholic mother Agnes Bain. The story is a powerful rendering of Shuggie drawing a period from his childhood to adulthood, his life with the mother and half-siblings, drawing the 1980s

Glasgow. The novel outlines the adverse changes in the industrialized town of Glasgow where industries and factories were shut down, leading to high rate of unemployment, poverty adding to familial shackles. Shuggie and his mother Agnes are representatives showing the mental anguish of each working class member of Glasgow, afflicted with pain and cries. The political anguish along with personal tragedy releases traumatic episodes in Shuggie through flashbacks in the form of memories. The 16 year old Shuggie recalls the past memories or traumatic out pour, dealing with his father's absence from the mother Agnes, her alcohol addiction due to the denial of love from her husband, and the resulting broken familial bond, Agnes' inability to provide Shuggie the motherly love and the mental suffocation endured by Shuggie. He completely depended on his mother. The mother was also an innocent female of the home, who was denied love, beaten without reason, eventually runs into alcoholism and was even frequenting with other men. Agnes took the mode of alcoholism as an escape from all her worries. Though she knew the truth that she crossed her morality, perhaps ingenuine, she failed to recover herself. Yet she repents for the faults, and finds difficult to flee her mental injuries. The chemical imbalance in her body made her to remorse for the mistakes that she had done over years, which instead of solving the issue, exacerbate her problem of drinking. Unable to cover the past bitterness, she continued drinking. She succumbed to her dark side unknowingly and ruin the mental peace of her children. Her depression leading to continued consumption was not due to her physical problem, but the inducing effect of alcohol and the inability to stop consuming it. This was revealed after 16 years by Shuggie who failed to fade his memories of his mother.

Shuggie's also reverberated the past of the mother. Agnes had a firm childhood. Wullie and Lizzie, the parents of Agnes were forceful in nurturing Agnes, to tend her morally into a well mannered lady. Agnes fulfilled her parents expectations, grew as a refined lady. The greatest blunder she committed was her abandonment of her first husband and the eventual elopement with Shug, on whom she had a desirous and emotional bond. As she failed in her choice of Shug, she alienates herself from her cultured manner. She desired to be known to all, noted by everyone for her affinity towards others, crazy to be loved by people around her, but totally collapsed, when Shug absenced himself from the family. Initially she consumed liquor just to escape contemplating over the failed marriage and impoverishment due to political clumsiness. Later the alcoholic tendency thwarted all her affirmation, leading to self- condemned death. The initial relaxation offered by alcohol profusely turned Agnes to fall a prey to anxiety, depression, sleep delinquencies, fear of accepting the truth, inability to comprehend the outside world, thereby collapsing the true self. The destruction of the self is due to the biological issues in Agnes.

Biologically, the brain and nervous system are vulnerable and sensitive to the depraved effects of alcohol which could be balanced with the stimulants naturally produced by the body only when the body is robust. In the case of Agnes, she was not a habitual drinker in the beginning. As she continued consuming alcohol, forgetting herself, her body weakened, eventually sensitizing the brain.

Thereafter, Agnes shrugged herself from normal life and Shuggie watched his mother hurting herself unintentionally. Yet, as an escape from her miseries and to cope up for her children, she joined Alcoholics Anonymous and quits drinking, but fate befell on her in the form of her boyfriend who coaxes her into alcoholism again. It is further noted that Agnes unwillingly sips glass of wine, and relapsed into alcoholism. As alcoholism is a disease, her absence of vigilance over it, promoted her consumption. It is no wonder that a drop even may lead an alcoholic to relapse. It was not the period of sobriety that decided the abstinence of an alcoholic from alcoholism, but succumbing not to side with moments of relapse. As a result of the relapse, Agnes sung into despair, death embraced her, or in other words, Agnes swamped into death to forget the pain of being unreciprocated by Shug and also to pay for all her errors. Shuggie

relentlessly remembers his mother even after her death, by offering help to his friend Leanne in support of her alcoholic mother. Though there are traces of optimism at the end projected through Shuggie, he still bore traumatic 'blackouts' left as legacy by the alcoholic mother, Agnes.

Shuggie was mentally down witnessing the constant duels between the parents. Miserable Shuggie had none to nurse. Alcoholism of Agnes shunned Shuggie from experiencing a peaceful life. Once, Shuggie watched his mother burning the curtains. Stuart quotes, "Agnes reached across the mattress for her cigarettes, she lit one and sucking loudly, she coaxed the end into a blazing copper tip." --- "Her right arm extended gracefully, and she held the glowing cigarette against the curtains." (Stuart, 2020, P. 54) She was deserted by her second husband, Shug who leaves her without a penny for another woman. Agnes and Shuggie stood alone. They had none to support. The impoverished Agnes found solace through incessant drinking and smoking in order to escape the mental bruises that Big Shug created. Though she endured complications such as coughing and difficulty in breathing due to excessive drinking and smoking, she was completely ignorant of the negative consequences that it would cause the children.

She never thought of Shuggie, the younger born to Shug for whom the only consolation was Agnes and he would do everything to make her happy, as a means of escaping her from the painful endurance left by the father. He had the habit of looking at his mother's face before going to school and would always be eager to see his mother's face when he returned and engages her with his lengthy stories. For Shuggie, his mother was the greatest source of inspiration despite the struggles. He was portrayed as a matured boy, yet the gradual reliance of Agnes on alcoholism left him thwarted and also created a mental gap between her and Shuggie. She is not simply a drinker, but an alcoholic addicted patient, failed to love, nurse or shared things with him. When he was criticized for his femininity and constantly bullied and molested, Agnes could not sort it out, as

she is ignorant of understanding her situation. Though the other children, Catherine and Leek find a means to engage themselves, Shuggie appeared to be the only soothing to Agnes. He fails to abandon her and they consummate.

Stuart not only portray the ambiguity of the characters but takes the readers back to the bitter policies brought in by Thatcher which ruined people. Scotland abounded in alcohol consumption where love and mental peace are completely absent and chaos persisted in the mind of the characters. Agnes is a victim of both the personal and political upheavals. He resembled Stuart in many ways.

Stuart explained in The Guardian that, his autobiographical traces are transferred in the debut novel *Shuggie Bain*. Stuart says, "The Parent and child relationship from when I was about six was inverted totally. I had to miss school all the time. I had a really disrupted education."(Stuart, 2022) Shuggie of *Shuggie Bain* is the exact replica of Stuart. Both suffer disrupted childhood, of mixed gender. As is Stuart who is naturally a gay writer, Shuggie is a gay fixing his world around the mother Agnes, twirling, and spooning, despite the bullies that he faced outside. He again states, "One of my formative memories is of him leaving. That's what escalated her drinking. In a way my father killed my mother. It just took 12 more years for her to die from her alcoholism." (Stuart, 2022)

Conclusion

Shuggie Bain was all about the loss of love, love torn relationship of a longing son Shuggie, who posses mixed identity, the grief of Shuggie over the collapse of his mother Agnes who ran after alcohol to fade her memories of her second husband, Shug, that reversibly caused her downfall. Agnes is the representative of every alcoholic traumatized individual in the contemporary society.

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EXPLORING GENDER DIMENSIONS:
A CRITICAL EXAMINATION OF FEMININE AND MASCULINE CONSTRUCTS IN THE SELECT NOVELS OF IRIS MURDOCH

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Abstract

Iris Murdoch, a writer renowned for her exploration of human psychology, morality, and personal relationships, also intricately weaves gender dynamics into her novels. In her writing, Murdoch frequently critiques social norms and exposes the ways in which gender expectations shape individuals lives. However, her focus is not so much on advocating for gender equality in the feminist sense, but rather on exploring the moral and psychological consequences of those gendered dynamics. This article explores the theme of gender in the works of Iris Murdoch, specifically focusing on her novels The Sea, The Sea, Under the Net, and The Black Prince. Murdoch's portrayal of gender challenges conventional norms by presenting complex, multidimensional characters who transcend traditional gender roles. In The Sea, The Sea, the protagonist's self-reflection and his relationships reveal a nuanced exploration of masculinity and the fluidity of identity. Under the Net interrogates the expectations placed on women and men in the intellectual and artistic realms, highlighting Murdoch's critical stance on gendered power dynamics. Meanwhile, The Black Prince delves into the intricate interplay between gender, morality, and artistic creation, questioning the often-restrictive roles that society assigns to women and men. Through these works, Murdoch emphasizes the need for self-transcendence and moral consciousness, ultimately offering a critique of the limitations imposed by gender. This analysis positions Murdoch as a writer deeply engaged with the complexities of gender, illuminating how her novels reflect the tension between individual desire and societal expectation.

Keywords: gender dynamics, societal expectation, relationships, perspectives, identity

Introduction

Iris Murdoch, an acclaimed British novelist and philosopher. A prominent theme in her works is the exploration of gender roles and perspectives, often portrayed through her characters' struggles with their own identities, societal expectations, and the dynamics of power and control. This article will explore the gender perspectives present in Murdoch's novels *The Sea, The Sea* (1978), *Under the Net* (1954), and *The Black Prince* (1973), analyzing how her characters engage with issues of gender, identity, and freedom.

The Sea, The Sea (1978): Masculinity, Control, and Women's Agency and Resistance

In *The Sea, The Sea*, Iris Murdoch explores traditional and subverted gender roles. Charles Arrowby, a former stage director and the novel's narrator, initially presents himself as a man of control, yet he is constantly grappling with his own vulnerabilities and insecurities. Murdoch's portrayal of women often challenges the traditional gender roles, presenting them as more complex and self-determined than the men around them.

> "I had loved her, and that had been an illusion, and now it was over." (Murdoch, *The Sea, The Sea,* p. 167)

In this passage, Charles reflects on his past with his former lover, Hartley, whose character is defined by emotional depth and complexity, contrasting Charles' more superficial understanding of love and desire. This dynamic highlights the gendered expectations placed on women, who are expected to embody the object of desire, but whose depth of agency is often overlooked by the male characters in the story. However, Murdoch complicates these dynamics by showing the agency and resilience of her female characters. "I was used to giving orders, of course, and was accustomed to being obeyed." (Murdoch, *The Sea, The Sea*, p. 71) This quote reflects Charles' sense of entitlement and authority, which often extends to his treatment of women. His belief in his ability to control others, particularly women, is a recurring theme in the novel, yet this sense of power is often undermined by his inability to truly understand or dominate those around him.

Women in *The Sea, The Sea* demonstrate agency in different ways. Murdoch doesn't allow them to be mere passive figures in Charles' life. Women like Hartley and Lizzie challenge the conventional portrayals of women in literature, displaying independence, autonomy, and complexity.

"Hartley had gone on living, though I had no right to say so, but she had gone on living with the grace and dignity of someone who has learned to live alone." (Murdoch, *The Sea, The Sea*, p. 211)

This passage shows Hartley as a figure of emotional strength, contrasting with Charles' obsessive and possessive nature. Her ability to live independently and define her own life challenges traditional gender expectations that women should remain dependent on men or be defined by their relationships with them.

Charles' journey is also a journey into self-awareness, where he must confront his own toxic masculinity and desires. His attempts to control women and to rewrite the past in his favor are ultimately disrupted by his own failings and flaws. Murdoch's narrative calls into question the traditional masculine identity of dominance and control, and presents a more nuanced view of male

vulnerability. "I was a man of power, used to ruling." (Murdoch, *The Sea, The Sea,* p. 56)

Charles often reflects on his perceived dominance, yet the narrative constantly undermines his authority, illustrating how his perceptions of masculinity are flawed and unstable.

Under the Net (1954): Power, Gender, and Artistic Expression

In Under the Net, the protagonist Jake Donaghue and his relationships with women, especially his interactions with characters like Anna, Lefty, and Sadie, reveal the tension between gender norms and individual desires. He initially sees women as subjects of his intellectual musings, but as the narrative unfolds, he is forced to confront his own biases and limitations.

"It is very easy to look back now and see how much I misunderstood her, how little I understood anything about women." (Murdoch, *Under the Net*, p. 183)

In this reflection, Jake acknowledges his lack of understanding and awareness of women's autonomy, highlighting the gender dynamics that form the core of his flawed perspective. This quote speaks to Jake's male privilege and his assumption that women are objects for his understanding or manipulation, a theme Murdoch critiques throughout the novel.

One of Murdoch's central concerns in Under the Net is the portrayal of women as individuals with their own agency, outside of male characters' interpretations. Murdoch resists the portrayal of women as mere objects of male desire or intellectual pursuit. Characters such as Anna, who remains an enigmatic figure to Jake, and Sadie, who exhibits strength and independence, subvert Jake's initial ideas about gender.

"Anna was like a wind, a current of air, and I was a man on a boat, never quite able to get a hold of her." (Murdoch, *Under the Net*, p. 92)

This metaphor of Anna as an elusive force represents the complexity and independence of female characters. Anna's resistance to Jake's understanding indicates Murdoch's exploration of

women's autonomy and the challenges faced by men who try to control or fully comprehend them.

The novel also addresses the power struggles inherent in gender dynamics. Jake's relationships with women often reveal the unspoken tensions surrounding power and control, particularly in romantic and professional contexts. While Jake is often confused and naïve about gendered power, his interactions with women reveal their resilience and ability to reclaim power in different ways.

> "Lefty, in her way, was as baffling as Anna… I had a deep, male instinct to dominate, but Lefty seemed to have the power to reduce me to a helpless child." (Murdoch, *Under the Net*, p. 120)

Here, Jake reflects on his attempts to control and dominate the women in his life, which are often thwarted by their strength and emotional intelligence. Lefty's ability to make Jake feel vulnerable challenges the traditional gendered expectation that men are naturally dominant or in control.

Throughout the novel, Murdoch critiques the absurdity of rigid gender norms. The fluidity of human identity is reflected in how characters move beyond traditional roles, both in relationships and in their intellectual pursuits. Jake's journey in Under the Net is one of personal growth and the eventual realization that human relationships—especially gendered ones—cannot be easily understood or categorized.

> "There are no simple answers to the question of sex; it's a subject to which I have never been able to give a simple solution." (Murdoch, *Under the Net*, p. 259)

This line from Jake shows his growing awareness of the complexity of gender and sexuality. Murdoch suggests that the rigid roles often imposed on men and women are inadequate to truly capture the fluid, evolving nature of human identity and relationships.

The Black Prince (1973): Power, Gender and Artistic Expression

Iris Murdoch's *The Black Prince* explores themes of desire, power, and identity within a complex narrative structure that is deeply influenced by gender dynamics. The novel features a protagonist, Bradley Pearson, whose understanding of love and selfhood is challenged through his relationships with women, and it raises questions about traditional gender roles in society and literature. In examining the gendered experiences in *The Black Prince*, it is essential to analyze Murdoch's nuanced portrayal of the women in Bradley's life and how these figures act as mirrors to his own psyche.

At the core of Murdoch's exploration of gender is the depiction of power dynamics in romantic and familial relationships. Bradley's relationships with women in the novel are complex, often characterized by a mixture of admiration, possession, and control. His obsession with the notion of the "black prince," a figure of artistic and emotional autonomy, reveals his desire for both freedom and the simultaneous control over others-especially women. This duality mirrors societal expectations of men during the post-Victorian era, where men were supposed to be both powerful and emotionally distant, but also deeply engaged in relationships.

One of the key female characters in the novel is Juliet, the daughter of an artist. Juliet represents another dimension of femininity in the novel, one that is more independent and self-assured. Despite her youth, Juliet's strength challenges Bradley's view of women as passive objects of desire. Juliet does not merely respond to Bradley's emotional needs but actively shapes their relationship. Juliet's assertion of power—though at times manipulative—forces Bradley to confront his assumptions about women.

Murdoch uses these characters to demonstrate the ways in which women in The Black Prince challenge conventional gender roles, both by their own actions and by being reflections of Bradley's inner turmoil. This mirrors the feminist critique of the 1970s that sought to expose how literature often placed women in passive, secondary roles.

Bradley, as the central male character, is also a product of his society's expectations of masculinity. His inability to understand or fully embrace his emotions, as well as his internalized misogyny,

reveals how rigid gender norms can stifle personal growth. Through Bradley, Murdoch critiques the expectations of men to remain aloof, emotionally repressed, and ultimately distant from others. He perceives his artistic mission—creating his novel about the "black prince"—as an act of self-realization, yet it is also an act of self-imposed isolation. His relationship with women, then, becomes a battleground for his conflicting desires for connection and independence.

Bradley's internal conflict is heightened by the tension between his sexual desires and his intellectual aspirations. In a key scene, Bradley reflects on his attraction to Sarah, stating, "It was her intellect, more than her beauty, that bound me to her. Yet I felt the constant tension between my respect for her mind and my desire to dominate her body." This tension between mind and body, intellect and desire, is indicative of Murdoch's critique of the traditional male gaze in literature, where women are often reduced to passive objects of male fantasy rather than complex individuals in their own right.

Conclusion

Through *The Sea, The Sea*, *Under the Net*, and *The Black Prince*, Iris Murdoch presents a complex examination of gender dynamics, exploring how male characters' perceptions of women are shaped by societal norms, desires for control, and self-identity. The women in her novels, while often subject to the manipulative forces of male protagonists, also exhibit autonomy, subverting traditional gender expectations. Murdoch's works underscore the necessity of recognizing the independence and agency of women, and she critiques the destructive nature of male-centered power structures. Ultimately, Murdoch's novels offer a profound reflection on the ways in which gender influences human relationships, identity, and the quest for personal freedom.

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THE ROLE OF AI AND ROBOTICS IN SPECULATIVE FICTION

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Abstract

The role of AI and robotics in speculative fiction in English literature provides a dynamic platform to explore human nature, ethical dilemmas, and the socio-cultural impact of technological advancements. These narratives from Mary Shelley's Frankenstein to Kazuo Ishiguro's Klara and the Sun interrogate boundaries in humanity and artificial intelligence, reflecting the apprehension, aspirations, and fascination within society regarding consciousness, identity, and morality. Speculative fiction frequently uses AI and robotics as tools to critique dystopian futures, question posthumanism implications, and discover possibilities of coexistence and collaboration. These works forecast the trajectory of human-machine relations and mirror in themselves the challenges and transformative potency of emerging technologies. Through AI and robotics as a lens for speculative fiction, it continues to be a mighty metaphor for an evolving humanity, in the light of innovation.

Keywords: *AI, robotics, speculative fiction, english literature, humanity, ethical dilemmas, posthumanism, dystopia, consciousness, technological advancement*

Introduction

Speculative fiction has always been a great fertile ground to explore the meeting point of technology and human experience, and for the most part, artificial intelligence and robotics tend to take the center stage. These elements tend to mirror the hopes, fears, and ethical dilemmas about technological advancement. From Mary Shelley's early novel Frankenstein to the pioneering exploration of consequences resulting from artificial creation, and down to the foundational introduction of Three Laws of Robotics in Isaac Asimov's I, Robot, speculative fiction has continued probing questions on the boundaries of human control and those of morality, identity.

AI and robotics in literature often function as metaphors for larger philosophical questions what does it mean to be human? How do we define consciousness? And what are the moral implications of creating beings that might surpass us? Through speculative fiction, writers imagine futures shaped by technological dominance, where AI might either serve as humanity's savior or lead to its downfall.

These stories address the socio-political connotations of robotics and AI. They discuss the ideas of power, surveillance, agency, and inequality, echoing current concerns with the loss of control and automation. Whether a dystopian cautionary tale or utopian vision of coexistence, speculative fiction creates a forum to discuss ethics regarding innovation and what it could do to human life in the future.

The iconic works, such as Frankenstein and I, Robot, trace the evolution of these themes and how speculative fiction shapes and reflects our cultural and philosophical understanding of AI and robotics.

Ethical and Philosophical Dimensions of AI and Robotics

At the heart of speculative fiction's fascination with AI and robotics lies the question of what it means to be human. Works like Mary Shelley's Frankenstein and Isaac Asimov's I, Robot deal with the

consequences of creating conscious entities. In Frankenstein, it is not the robot that the creator, Victor Frankenstein, has made; however, it is the idea of the creator-created dynamic of the novel which resonates into later stories involving artificial beings. The "monster" symbolizes the potential for good and danger of unchecked scientific ambition, reflecting the ethical implications of creators' responsibilities. Similarly, Asimov's I, Robot delves into the moral and philosophical complications that intelligent machines bring, including autonomy, loyalty, and making ethical decisions. Using the Three Laws of Robotics, Asimov creates a structure to develop tensions between human intent and unpredictable consequences of technological advancement.

AI and robotics often feature in speculative fiction as ways to critique human hubris and the dangers of technological overreach. In films like The Terminator and Ex Machina, AI systems evolve beyond their creators' control, becoming existential threats. These cautionary tales warn against the pursuit of technology without consideration of its ethical and societal implications. Ex Machina, in particular, delves into the gendered dynamics of AI, portraying Ava as both a victim and a manipulator, thereby exposing the patriarchal and exploitative tendencies embedded in technological development. A recurring theme in speculative fiction is the ethical responsibility of creators toward their creations. This theme is evident in Alex Garland's Ex Machina, where Nathan, the AI's creator, exercises near-total control over his creations but fails to recognize their autonomy and agency. This narrative, like many others, critiques the asymmetry of power in creator-created relationships and underscores the moral imperative to treat sentient beings with respect and dignity. Similarly, Asimov's robot stories repeatedly return to questions of responsibility, exploring scenarios where obedience to the Three Laws leads to unforeseen consequences thus challenging simplistic notions of ethical programming.

Societal Impact and Representation of AI and Robotics

AI and robotics in speculative fiction often serve as metaphors for broader societal concerns, particularly those related to power, inequality, and otherness.For example, in Philip K. Dick's Do Androids Dream of Electric Sheep?, replicants blur the distinctions between man and machine and throw viewers up against issues of sympathy, exploitation, and dehumanizing impacts of capitalism. Because they were intended to be the slaves of mankind, these denied replicants spark analogues in both past and present resistance against oppressive powers and the story can just as much be read for its social justice dimensions as its technology aspects. Speculative fiction also explores the labor, identity, and community aspects of AI and robotics. Kurt Vonnegut's Player Piano depicts a society split into an elite group of engineers and a disenfranchised majority made obsolete by machines, centred on the issues of automation and the displacement of human workers. This dystopian vision is very well resonant of contemporary debates around the future of work and ethical challenges posed by AI-driven economies. Speculative fiction extrapolating the current trend opens up the space for social and economic reflections of technological changes. Another salient feature of speculative fiction engaging with AI and robotics is their focus on the exploration of agency and autonomy.

The AI protagonist, Klara, is both deeply empathetic and something of a prisoner of her programming in Kazuo Ishiguro's Klara and the Sun, forcing questions about free will and the limits of artificial consciousness. In the novel, it is fascinating to ponder whether an AI, something without human-like emotions or desires, can possess any form of meaningful agency. For instance, Anna Lee Newitz's Autonomous brings human and AI perspectives together while raising issues of freedom, self-determination, and the ethics of technological enhancement. Much of speculative fiction generates dystopian and utopian futures with AI and robotics that most change society and its hierarchies.

The Murderbot Diaries by Martha Wells tells a story of the eponymous AI, which is described as a "construct": organic and mechanical, that refuses its purpose and sets out to discover itself. Through Murderbot's perspective, Wells interrogates issues of autonomy, identity, and the dehumanizing effects of corporate control. This narrative, like many others in the genre, emphasizes the potential for AI and robotics to challenge existing power structures and imagine new forms of agency and solidarity. Importantly, speculative fiction's portrayal of AI and robotics often reflects the cultural and historical context of its creation.

Such early works include Karel Capek's Rossum's Universal Robots, which first used the term "robot," shaped by anxieties about industrialization and individualizing effects of mechanized societies. Other issues a contemporary narrative might grapple with include surveillance, data privacy, and algorithmic bias. For instance, Lauren Beukes' Moxyland and Dave Eggers' The Circle are examples of speculative fiction that criticize the pervasive surveillance and commodification of personal data in the digital age, thereby revealing the darker side of AI-driven technologies. Speculative fiction also serves as a platform for envisioning more hopeful futures, where AI and robotics are integrated into society in ethical and equitable ways.

In Becky Chambers' A Psalm for the Wild-Built, humans and robots peacefully coexist in a post-collapse world as robots retreat from human society to protect their independence. Such an idealist view contrasts so starkly with the dystopian themes of the genre and adds another dimension to the debate of the possibilities of human-robot collaboration.

Evolving Narratives and Cultural Reflections

With the development of speculative fiction, so do their stories of AI and robotics change: they keep up with what is happening, culturally and technologically.

The last few decades have moved much away from strictly dystopian warnings to more balanced portrayals of coexistence, cooperation, and mutual growth both towards humans and machines. For example, Ian McEwan's Machines Like Me engages readers with ethical discussions of adding high-end AI into everyday and societal settings. Imagining intelligent androids sharing space with humanity, McEwan's book throws forth so many burning questions of truth, morality, and human-robot relations reshaping the norms and conventions in social and public spaces. This further enriches cultural diversity, widening perspectives toward AI and robotics as provided by Non-Western authors and creators by their traditions, culture, and history. For instance, Liu Cixin, a Chinese author, brings advanced AI within the purview of his three-book trilogy on interstellar civilizations, scientific discovery, and human survival. Placing AI within a global and cosmic framework opens up new areas of speculative fiction engagement with technology, while drawing attention to how human and technological progress is linked across cultures and eras. Speculative fiction increasingly addresses the role of AI in addressing global challenges, such as climate change and resource scarcity. Kim Stanley Robinson's The Ministry for the Future envisions AI-driven solutions to environmental crises, highlighting the potential for technology to mitigate, rather than exacerbate, humanity's existential threats. These optimistic visions counterbalance the more cautionary tales within the genre, suggesting that AI and robotics, when developed and deployed responsibly, can serve as powerful tools for collective advancement.

The speculative study of AI and robotics continues to grapple with questions of identity and representation. Examples include Nnedi Okafor's Remote Control, in which the dominant concerns of plot revolve around characters operating in a liminal condition between human and machine, otherness, belonging, and resilience. Her narrative comes together with strands of African futurism and speculative elements to create something unique, offering an unexplored perspective on the possibilities and pitfalls of technological evolution.

This reflects the rising trends of AI and robotics in speculative fiction as well as in the real world through machine learning, automation, and artificial intelligence. As such technologies are being embedded in more everyday life, speculative fiction acts as a necessary place for thinking through their implications-from the banal to the revolutionary. In continuing to ask ethical, philosophical, and social questions about AI, speculative fiction provides a necessary lens through which to navigate a world that is increasingly uncertain and changing rapidly.

Conclusion

Speculative fiction's engagement with AI and robotics extends far beyond tales of technological marvels or dystopian nightmares. By examining the ethical, philosophical, and societal dimensions of these technologies, the genre presents a rich tapestry of stories that challenge the reader to ponder the implications of technological progress. From questions of identity and agency to critiques of power and inequality, speculative fiction positions AI and robotics as both mirrors and catalysts, revealing the complexities of humanity's relationship with its creations. As the real-world development of AI and robotics accelerates, the insights offered by speculative fiction remain as relevant as ever, serving as both a warning and a source of inspiration for navigating the future.

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EXPLORING DISABILITY STUDIES IN MARGARET LAURENCE'S *THE STONE ANGEL*

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Abstract
Margaret Laurence's The Stone Angel provides a profound exploration of disability, aging, and societal attitudes toward physical and mental decline. The novel portrays the struggles of Hagar Shipley, a 90-year-old woman confronting the loss of autonomy, independence, and physical strength. Using a disability studies lens, this paper examines the social construction of disability, Hagar's emotional isolation, and her resilience despite societal prejudices. This research article incorporated to illuminate the intersection of disability, gender, and age, highlighting how the novel critiques ableist ideologies and offers a portrayal of disability within cultural contexts.
Keywords: disability, isolation, marginalization, self-reliance, ageing

Introduction

Disability studies focuses on the societal, cultural, and personal experiences of individuals with disabilities, challenging ableist narratives that marginalize them. In Margaret Laurence's *The Stone Angel* (1964), the protagonist Hagar Shipley represents the intersection of aging, disability and gender. As Hagar struggles with her failing health and reduced autonomy, Laurence critiques societal attitudes toward physical decline, portraying disability not only as a biological reality but also as a social construct. Through Hagar's journey, *The Stone Angel* offers a rich narrative for examining how disability intersects with identity and societal expectations.

Aging and the Social Construction of Disability

Hagar's struggles in *The Stone Angel* reveal how aging transforms the body into a site of disability, magnified by societal norms. Her physical decline is not merely a medical condition but becomes disabling in a society that devalues dependency. Laurence writes, "I have no strength left in me to rage against anyone" (Laurence 103), capturing Hagar's frustration with her diminishing agency.

Hagar's refusal to use assistive devices reflects societal stigmas around aging and disability. "I won't have one of those contraptions... People would stare, thinking me helpless" (Laurence 141). Here, Laurence critiques how assistive technologies, meant to empower, are often seen as symbols of weakness due to societal attitudes. Constance Rooke observes, "Hagar's refusal to accept her physical decline is a rebellion against the societal equation of disability with worthlessness" (Rooke 32). Rooke's analysis highlights the interplay between Hagar's resistance and the societal perception of aging bodies as less valuable.

Emotional Isolation and Societal Ableism

Hagar's physical limitations worsen her emotional isolation, as her family and caregivers view her primarily through the lens of her frailty. Her son Marvin and daughter-in-law Doris often infantilize her, undermining her autonomy. Doris says, "You'll have to give in sometime, Hagar. It's for your own good" (Laurence 78). This statement reflects a

paternalistic attitude that disregards Hagar's voice and preferences. Bryan Aubrey notes that "Hagar is imprisoned in her own mind, unable to bring light to herself or to those around her" (Aubrey). This emotional isolation is compounded by a society that equates aging with irrelevance, leaving Hagar disconnected from those around her.

Hagar's interactions with medical professionals further emphasize systemic ableism. She notes, "They talk over me, as though I'm not here at all" (Laurence 201). Such moments highlight how healthcare systems often marginalize individuals with disabilities, treating them as objects rather than independent beings.

Resilience and Defiance in the Face of Disability

Despite her physical decline, Hagar demonstrates remarkable resilience and rebellious, challenging traditional narratives of passivity in disability. Her refusal to conform to societal expectations underscores her determination to maintain her dignity. Laurence writes, "I may be ninety, but I'm not dead yet" (92). This declaration represents Hagar's resistance to being defined solely by her disabilities. Her journey to the abandoned cannery symbolizes her quest for autonomy, even as her body betrays her. "I'd rather die on my own terms than live theirs" (Laurence 174). Hagar's defiance challenges societal norms that equate disability with helplessness, asserting her agency even in her final moments. Rooke argues, "Laurence presents Hagar as a complex figure whose defiance is both her strength and her weakness, forcing readers to question societal expectations around aging and disability" (Rooke 33). This duality adds depth to Hagar's character, making her a compelling subject for disability studies.

Critiquing Ableism through Hagar's Lens

Laurence uses Hagar's experiences to critique ableism and the societal devaluation of disabled individuals. The novel exposes how societal attitudes, rather than physical impairments, often create barriers for individuals with disabilities. Hagar's memories of her father, who suffered from paralysis, reveal her early exposure to ableist ideologies. "I watched him sit there, day after day, his pride eaten away" (Laurence 45). This memory shapes Hagar's own fear of vulnerability and dependence, influencing her resistance to acknowledging her limitations. By portraying Hagar's struggles, Laurence critiques the systemic marginalization of disabled individuals, highlighting the need for more inclusive and concerned societal structures.

Conclusion

Margaret Laurence's *The Stone Angel* offers a profound exploration of disability through the lens of aging, gender, and societal attitudes. Hagar Shipley's journey underscores the complexities of living with physical decline, challenging traditional narratives that equate disability with helplessness. By critiquing ableist ideologies and highlighting Hagar's resilience, Laurence provides a portrayal of disability, emphasizing the importance of autonomy, dignity, and agency. Through its rich narrative, *The Stone Angel* remains a vital text for understanding the intersection of disability, aging, and societal constructs.

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ECHOES OF WAR: THE SRI LANKAN CIVIL WAR THROUGH THE FICTION OF ANUK ARUDPRAGASAM

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Abstract

Anuk Arudpragasam's novels, The Story of a Brief Marriage and A Passage North, offer a unique perspective on the Sri Lankan Civil War. Standing apart from traditional war narratives, these works delve into the personal experiences of individuals caught in the conflict's crossfire. Arudpragasam explores the dehumanizing effects of war, the fragmentation of time and space, and the limitations of language and silence, providing a nuanced portrayal of the human cost of the conflict. Through introspective narrative techniques, Arudpragasam examines the physical and psychological toll that war exacts on individuals. His characters grapple with loss, survival, and ethical dilemmas in the aftermath of violence. By foregrounding the body, silence, and moral reflection, Arudpragasam challenges readers to consider the long-lasting impact of war on both personal and collective levels. Arudpragasam's fiction offers a vital contribution to contemporary war literature. His work provides a deeply philosophical meditation on human suffering, the fragility of existence, and the struggle for meaning in the face of violence. By focusing on individual experiences rather than broader political or military perspectives, Arudpragasam sheds light on the internal worlds of his characters, making his work an essential exploration of the intersection between personal and political ethics in the context of war.
Keywords: war, silence, ethical dilemmas, personal and political, time

Introduction

Arudpragasam's exploration of the Sri Lankan Civil War offers a distinctive and reflective perspective, allowing readers to delve into not only the conflict itself but also the profound existential questions it raises. His novels concentrate on the inconspicuous, frequently overlooked moments of human experience amidst the pervasive violence, demonstrating how war transforms both the external and internal lives of individuals. By focusing his narrative on characters who are largely silent, introspective, and emotionally detached, Arudpragasam emphasizes the internal struggles of those caught in the crossfire of war-individuals who are often marginalized in both political and historical discourses.

In *The Story of a Brief Marriage*, Arudpragasam presents an intimate depiction of the human experience during the final stages of the war. Set over a single day, the novel follows Dinesh, a young Tamil man, as he navigates a refugee camp on the northeastern coast of Sri Lanka, constantly under the threat of bombardment. The novel's narrow focus on Dinesh's body, his thoughts, and his brief marriage to Ganga, a fellow refugee, enables Arudpragasam to portray war not in terms of grand battles or ideological struggles, but in terms of the small, ordinary actions of survival. This approach emphasizes the physical and emotional toll of war, reminding readers that for many, the experience of conflict is defined by the need to endure rather than by any broader political objective.

In contrast, *A Passage North* examines the post-war landscape of Sri Lanka, where the conflict's legacy continues to shape the lives of individuals and communities. The novel follows Krishan, a young Tamil man working in Colombo, as he travels north to attend the funeral of Rani, an elderly woman who had cared for his ailing grandmother. As Krishan reflects on his journey, the novel shifts between the present and the past, illustrating how the war remains an indelible part of the national psyche. Through Krishan's thoughts, Arudpragasam explores the ethical and emotional burdens of those who survived

the war but are left to grapple with its aftermath-both personally and politically.

One of the most noteworthy aspects of Arudpragasam's fiction is his emphasis on the physicality of his characters' experiences. His prose is often highly descriptive, dwelling on bodily sensations and the minutes of daily life. This focus on the body serves as a powerful metaphor for the way war reduces human existence to its most basic elements. In *The Story of a Brief Marriage*, for example, Dinesh's awareness of his body-his breathing, his heartbeat, his physical pain-becomes a means of grounding himself amidst the chaos. The body, in Arudpragasam's work, is not merely a site of vulnerability but also a reminder of the precariousness of life in times of war. This preoccupation with the body also speaks to the way war disrupts the ordinary rhythms of life, forcing individuals to live in a constant state of vigilance and anxiety.

Arudpragasam's examination of silence and introspection is another crucial element of his approach to the war. His characters often lead solitary lives, engrossed in their own thoughts and recollections, and much of the action in his novels unfolds within the minds of his protagonists. This introspective quality reflects the challenge of articulating the full impact of war, particularly in a context where public discourse is often dominated by political narratives that offer little space for personal reflection. In A Passage North, for instance, Krishan's journey northward is as much a mental journey as a physical one, as he contemplates his own involvement in the war and the ethical dilemmas it presents. Arudpragasam's use of introspection enables him to explore the inner lives of his characters in a way that mirrors the broader complexities of war, where questions of guilt, responsibility, and survival are constantly in flux.

Beyond his emphasis on the body and introspection, Arudpragasam's work is noteworthy for its attention to the ethical aspects of war. His characters often confront difficult moral choices that mirror the broader ethical dilemmas of living in a society marked by violence. In *The Story of a Brief Marriage*, Dinesh's decision to marry Ganga is not merely an attempt to find solace in the midst of war but also a profound ethical act-one that challenges the dehumanizing logic of the conflict. Likewise, in *A Passage North*, Krishan's reflections on his role in post-war Sri Lanka raise important questions about the ethics of reconstruction and reconciliation. Arudpragasam's treatment of these ethical dilemmas underscores the moral complexity of war, where decisions are rarely straightforward and the line between right and wrong is often blurred.

Through his richly textured prose and profound philosophical engagement, Arudpragasam's fiction offers a powerful critique of the ways in which war is often understood and represented. His novels resist easy categorization, challenging readers to look beyond the surface of political conflict and consider the deeper, more personal dimensions of war. In doing so, Arudpragasam not only sheds light on the specific historical context of the Sri Lankan Civil War but also offers a more universal reflection on the nature of human suffering and the struggle for meaning in the face of violence.

This paper will delve deeper into these themes, citing specific examples from *The Story of a Brief Marriage* and *A Passage North* to demonstrate how Arudpragasam's fiction both mirrors and surpasses the unique characteristics of the Sri Lankan conflict. In doing so, it will assert that Arudpragasam's work significantly contributes to contemporary war literature by offering a poignant perspective on the human toll of war and the individual's struggle to cope with its aftermath. His nuanced exploration of war's effects on both the physical and psychological well-being provides a compelling framework for understanding the enduring consequences of conflict, making his fiction an essential part of the ongoing discourse on how we commemorate and depict war.

Review of Literature

Numerous scholarly works have examined the Sri Lankan Civil War from diverse academic fields, including political science, sociology, history, and literature. The majority of these analyses concentrate

on the geopolitical dynamics of the war, the emergence of the LTTE, or the international response to the humanitarian crisis. Within the realm of literature, however, the civil war has also been the subject of numerous fictional and non-fictional works. Authors such as Shyam Selvadurai and Romesh Gunesekera have enriched the growing body of literature that addresses the conflict and its aftermath, often emphasizing themes of exile, displacement, and identity.

Arudpragasam's work distinguishes itself within this literary corpus by its exclusive focus on the internal lives of its characters. In *The Story of a Brief Marriage*, the plot unfolds over a single day in the life of Dinesh, a young Tamil man caught in a war zone. The novel's spare, poetic prose underscores the immediacy of bodily sensations and the present moment, offering a stark contrast to the pervasive violence beyond. Critics such as Omer Aziz (2016) have observed the novel's intense concentration on the minute details of human experience, arguing that this narrative approach mirrors the sense of claustrophobia and entrapment felt by civilians during the war's final stages.

Meanwhile, *A Passage North* explores the post-war landscape of Sri Lanka through the lens of Krishan, a young Tamil man who returns to the north for the funeral of a family caretaker. The novel interweaves Krishan's personal journey with reflections on the war's legacy, aging, and death. Reviewers such as Sarah Resnick (2021) have commended the novel's contemplative, philosophical tone, suggesting that it offers a "quiet meditation on the passage of time and the lingering effects of violence." Unlike many works that concentrate on the collective trauma of war, Arudpragasam's novels shift the focus to the personal, providing an intimate, almost tangible portrayal of life during and after conflict.

While Arudpragasam's fiction has been extensively analysed for its exploration of trauma, memory, and survival, less attention has been paid to its engagement with broader themes of war, ethics, and human relationships. This paper aims to contribute to the scholarship on Sri Lankan Civil War literature by situating Arudpragasam's work within a broader anti-war literary tradition. By examining how his focus on individual experiences illuminates the moral and existential complexities of war, this paper seeks to deepen our understanding of the broader implications of his writing.

Results

Through a close analysis of Arudpragasam's novels, certain key themes emerge that reflect the ways in which the Sri Lankan Civil War is represented in his fiction. These themes include:

The Effects of War

Arudpragasam's depiction of war shows its capacity to strip individuals of their humanity, reducing them to mere survivors. In *The Story of a Brief Marriage*, Dinesh's existence is narrowed down to the most basic physiological needs-breathing, eating, and sleeping-highlighting the dehumanizing impact of prolonged violence. The novel suggests that war not only erodes the physical bodies of individuals but also their capacity for human connection and meaningful existence.

A Disjointed Realm

Both of Arudpragasam's novels feature a fragmented sense of time and space, reflecting the disorienting experience of living through conflict. In *A Passage North*, Krishan's journey northward is punctuated by flashbacks and reflections, creating a nonlinear narrative that mirrors the fragmented nature of memory and experience in the aftermath of war. The spatial fragmentation of the island, divided along ethnic and geographic lines, further underscores the disintegration of a cohesive national identity.

Silence and the Unspoken

Arudpragasam's fiction often focuses on what remains unsaid, reflecting the limitations of language in fully conveying human suffering. In *A Passage North*, the novel is largely composed of internal monologues, with Krishan contemplating the meaning of life, death, and war. The absence of

dialogue in crucial moments mirrors the silence that often surrounds discussions of the war in post-war Sri Lanka, as many survivors and witnesses remain unable or unwilling to speak about their experiences.

The Enduring Nature of Ethical Dilemmas

Arudpragasam's characters often confront moral choices that challenge their understanding of right and wrong. In *The Story of a Brief Marriage*, Dinesh's decision to marry during wartime raises questions about the ethics of love, commitment, and human connection in the face of overwhelming violence. Similarly, in *A Passage North*, Krishan grapples with the moral implications of his personal and political choices, as he considers his responsibility toward the victims of the war.

The Intertwining of the Personal and the Political

While Arudpragasam's work is deeply personal, it also engages with broader political questions about war, nationhood, and identity. In *A Passage North*, Krishan's reflections on the war are intertwined with his own personal journey, suggesting that the political and personal are inseparable. The novel suggests that the legacies of war continue to shape individual lives long after the violence has ended, raising questions about reconciliation and justice in post-war Sri Lanka.

Discussion

Anuk Arudpragasam's fiction offers a profound literary exploration of the Sri Lankan Civil War, focusing on the intimate experiences of those who lived through its horrors while also addressing broader questions of ethics, human connection, and existential meaning. By centering on individual lives, Arudpragasam goes beyond conventional representations of war, allowing readers to engage with the deeply personal and philosophical aspects of conflict. In this discussion, we will explore four key themes in Arudpragasam's representation of the civil war: the dehumanizing effects of war, the fragmentation of time and space, the limitations of language and silence, and the intersection of personal and political ethics. Each of these themes reveals the complex ways in which Arudpragasam's novels offer both a deeply individual and a universally resonant reflection on war.

The Effects of War

One of the central themes in Arudpragasam's fiction is the dehumanizing effect of war on individuals, especially civilians. His debut novel, *The Story of a Brief Marriage,* starkly portrays how war reduces human life to a struggle for basic survival, stripping away layers of identity and human dignity. The protagonist Dinesh, a young Tamil man trapped in the final stages of the Sri Lankan Civil War, finds himself in a situation where the most fundamental aspects of existence-breathing, eating, drinking, and staying alive-are all that matter.

Arudpragasam's detailed, almost clinical focus on Dinesh's bodily sensations (Aziz, 2016) underscores the extent to which war erases individual identity, leaving only the body to contend with immediate physical threats. Throughout the novel, the constant presence of death and violence reduces human relationships and emotions to mere necessities. For instance, Dinesh's marriage to Ganga, another war survivor, is not born out of love or desire but out of practical need-an attempt to preserve a semblance of normalcy in a world where everything has been destroyed.

This reduction of human existence to its most basic, corporeal functions reflects the larger dehumanizing nature of war, which deprives individuals of their agency and subjectivity. Critics have noted that by focusing on Dinesh's body, Arudpragasam invites readers to reflect on how war erodes not only the individual's sense of self but also their capacity to form meaningful connections with others (Resnick, 2021). The novel highlights the idea that in war, people are often reduced to mere bodies, caught in the relentless fight for survival, with no room for personal growth, relationships, or individuality.

Moreover, Arudpragasam's use of sparse and minimalistic prose mirrors the sense of emotional numbness and detachment that accompanies prolonged exposure to violence. The characters are

constantly on the brink of death, and this perpetual proximity to annihilation creates a world where feelings, desires, and dreams become secondary to the act of surviving another day. In this sense, the novel illustrates how war strips individuals of their humanity, leaving behind a hollow shell of existence that revolves around the body's ability to endure.

A Disjointed Realm

A second key theme in Arudpragasam's work is the fragmentation of time and space, which reflects the disorienting and destabilizing effects of war. In *A Passage North*, the protagonist Krishan's journey through post-war Sri Lanka is characterized by a fragmented sense of time, with the narrative frequently shifting between the past and present as Krishan reflects on his personal experiences and the broader historical context of the war. This narrative structure mirrors the disjointed and fractured reality of life in a post-conflict society, where the past continues to intrude upon the present, and the future remains uncertain.

The fragmented timeline of the novel underscores the devastating impact of war on the continuity of life. The war is not merely a distant memory for Krishan; it is a living presence that continues to shape his perception of himself and the world. His reflections on the war are intertwined with his personal journey, suggesting that the past cannot be easily separated from the present, and that the scars of conflict remain deeply ingrained in the fabric of everyday life.

Arudpragasam's depiction of space in *A Passage North* mirrors the fragmentation and dislocation caused by war. The novel's setting-a divided and war-torn Sri Lanka-serves as a metaphor for the fractured identities of its characters, who are caught between different worlds and different selves. Krishan's journey from Colombo to the northern parts of the island is not just a physical journey but also a symbolic one, representing his attempt to reconcile his past with his present. The physical landscape of Sri Lanka, marked by the scars of war, reflects the psychological landscape of its characters, who are struggling to come to terms with their own fragmented identities.

Critics have noted that Arudpragasam's use of fragmented time and space serves to illustrate the lasting impact of war on individuals and societies, highlighting the ways in which conflict disrupts the normal flow of life and creates a sense of displacement. By portraying the war not as a singular event but as an ongoing reality, Arudpragasam suggests that the effects of conflict are not confined to the battlefield but continue to reverberate in the lives of those who survive.

Silence and the Unspoken

Arudpragasam's works delve into the profound role of silence in the aftermath of war. His novels, characterized by a pervasive sense of quietude, reflect the difficulty of articulating the full extent of human suffering in the face of violence. *A Passage North* is a prime example, with much of the narrative composed of Krishan's internal monologues. This emphasis on introspection and silence suggests that certain experiences, particularly those related to war, may be beyond the reach of language, and that silence can be a fitting response to such overwhelming trauma.

Arudpragasam's use of silence also mirrors the broader cultural and political silences surrounding the Sri Lankan Civil War. In post-war Sri Lanka, many survivors remain unable or unwilling to speak about their experiences, either due to the trauma they have endured or because of the political climate that discourages open discussion of the war. In *A Passage North*, Krishan's reflections on the war often highlight the awareness of what remains unsaid-both by himself and by others. The novel suggests that silence can be a form of resistance, a way of refusing to participate in a narrative that seeks to erase or distort the truth about the war.

Simultaneously, Arudpragasam's emphasis on silence raises questions about the limitations of language and representation in conveying the full extent of human suffering. His novels are filled with moments of quiet contemplation, where characters reflect on the inadequacy of words to capture the

depth of their experiences. This tension between language and silence is a recurring theme in war literature, but Arudpragasam's treatment of it is particularly nuanced. Rather than presenting silence as a simple absence of speech, he portrays it as a complex and multi-layered phenomenon, one that can be both oppressive and liberating, depending on the context.

In this sense, Arudpragasam's work aligns with the broader tradition of postcolonial and war literature that grapples with the problem of representation. Scholars such as Judith Butler have argued that certain forms of violence are inherently unrepresentable, and that attempts to describe them in language often fall short. Arudpragasam's fiction seems to acknowledge this limitation, suggesting that silence can sometimes be a more truthful and authentic response to the horrors of war than language.

The Intertwining of the Personal and the Political
Arudpragasam's fiction delves into the intricate relationship between personal and political ethics in the context of war. His characters often grapple with moral dilemmas that challenge their understanding of right and wrong, forcing them to navigate the complexities of ethical decision-making amidst violence and uncertainty.

In *The Story of a Brief Marriage*, Dinesh's decision to marry Ganga during a war zone raises profound questions about the ethics of love and human connection in the face of destruction. The novel suggests that even in the direst circumstances, individuals can still make ethical choices, albeit constrained by the realities of war. Dinesh's decision can be seen as an act of defiance, asserting his humanity in the face of dehumanization. However, it also raises uncomfortable questions about the motivations behind such decisions and whether love and marriage can truly exist in a world defined by violence and death (Aziz, 2016).

In *A Passage North*, the theme of personal and political ethics is explored through Krishan's reflections on his role in post-war Sri Lanka. As a young Tamil man returning from studying abroad,

Krishan is acutely aware of the ethical dilemmas involved in his work, especially when addressing the needs of war survivors. His journey to the north is marked by a series of ethical reflections, grappling with his own complicity in the war and the moral responsibility he feels towards those who have suffered.

Arudpragasam's exploration of ethics is deeply intertwined with his broader philosophical concerns about the nature of human existence. His characters are not simply passive victims of war; they are active agents who must make difficult moral choices in the face of overwhelming violence. This focus on ethical decision-making distinguishes Arudpragasam's work from other war literature, which often portrays individuals as powerless in the face of conflict.

Conclusion
Arudpragasam's exploration of the Sri Lankan Civil War offers a profound and introspective perspective on the conflict's individual impact. By focusing on the body, silence, and ethical dilemmas, he presents a nuanced portrayal that transcends conventional narratives of trauma and memory. His novels invite readers to contemplate the moral and existential questions raised by war, providing a deeply personal and philosophical meditation on violence's human cost. This contribution to the broader anti-war literary tradition offers a unique lens through which to view the Sri Lankan Civil War and its lasting impact on individuals and communities. Arudpragasam's work challenges readers to consider the ways in which war continues to shape individual lives long after the fighting has ceased. By situating the personal within the political, he reminds us of conflict's enduring legacies, offering a deeply human and reflective account of life in its aftermath.

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SELF OR SOLD: THE HIDDEN COSTS OF CONVENIENCE IN THE VUCA WORLD

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Abstract
While the COVID-19 pandemic was a formidable villain that made people all over the world reconsider the power of nature and the significant threat even a tiny virus can pose to humans, another silent and even more noxious pandemic that took a debilitating toll on them is the digital dependency. In fact, the buzzword that people have heard in recent years is Artificial Intelligence. Almost all young people use Generative AI-powered tools. However, people must be aware of the looming perils AI can create while acknowledging its revolution across nearly every field. The present paper titled "Self or Sold: The Hidden Costs of Convenience in the VUCA World" is an account of these and how they can affect human relationships adversely. The study uses a close reading of the movie titled CTRL (2024)) to integrate concepts such as surveillance capitalism and data colonialism. The paper further addresses the ethical issues regarding identity with the rampant use of AI avatars.
Keywords: digital dependency, surveillance capitalism, algorithms, data colonialism

Introduction
In today's fast-paced VUCA (Volatility, Uncertainty, Complexity, Ambiguity) world, AI has revolutionized every arena and helped democratise data to a great extent. However, it is This paper explores the privacy paradox, where people trade privacy for conveniences like automation, connectivity, and cloud computing. It argues how Generative AI tools contribute to the generation and dissemination of fake content and misappropriation. It is imperative to address the ethical question of whether "our" WhatsApp, Facebook, Instagram, and other accounts truly belong to "us" or, are we being controlled by these tools based on our prejudices and preferences. Vikramaditya Motwane drew attention to this exact point when he made the movie *CTRL* (2024). The study also addresses the pernicious impact of people selling their entire digital data by agreeing to the terms and conditions and how it leads to increasing conformity to AI-generated ideals. The study focuses on social media influencers who are among the most vulnerable victims of misappropriation, and how they become malfeasants even without their knowledge. The study is also concerned with the increased use of AI-generated avatars that amplify curated digital identity and the potential risks associated with it.

Materials and Methods
This paper adopts a qualitative analysis of the movie and close reading, utilizing the theoretical frameworks of film phenomenology. *CTRL* belongs to the genre of screen life, which is a nuanced way of storytelling where a film set is replaced by electronic gadgets like computers, smartphones, surveillance cameras, and video conferencing like Zoom meetings. This genre follows the unity of time since every action takes place in real-time, which in turn symbolizes a state of urgency in addressing an issue. Emily Wei argues that as "immersive as screenlife films could be, there is an omnipresent undertone of voyeurism concomitant with the awareness that we are looking at someone else's personal computer, a

lingering feeling not quite easy to dismiss in spite of the identification with the protagonist."

The movie revolves around an influencer couple named Joe and Nella having an awful break-up. Nella, the heroine, gives an AI assistant named CTRL, the complete freedom to access all photos, videos, e-mails and chats to erase Joe from her digital past. When a message appears, it switches to developer mode and replies without Nella noticing. Mantra Unlimited is a rapidly expanding online portal. Project Unicorn is their secret internal project, planning to misuse their customer data to execute a massive scam. Joe and his close allies who were part of the public interest tech group found out about the scam. People are being deceived by a seemingly credible company. As Wendell Berry writes in "The Idea of a Local Economy", "A corporation, essentially, is a pile of money to which a number of persons have sold their moral allegiance" (Berry). But they disappear before having the chance to report it. The ultimate price they paid for unleashing this corporate fraud was death.

Joe dies before Nella discovers the truth. She watches his last video, recorded just before he was murdered by Mantra, and that's when the reality of the scam hits her. Only then does she realize that she, too, had been deceived by Mantra, unknowingly giving away all her personal data to their AI assistant as well as by agreeing to all the terms and conditions. In other words, she was indeed the second largest database that the company owns as told by her AI assistant. A person who gets under the control of a corporation like Mantra will read, watch, and buy daily entities which Mantra wants the user to buy. And it will slowly turn the independent user into somebody who listens only to Mantra. This is what is known as the Algorithmic bias that the overdependence on AI has brought in. These portals own the user in every way and can manipulate them as they wish. They can even deep-fake the user's voice, which is what happens at the end of the movie. Cybercrimes, such as inserting a user's face into a pornographic video or falsely portraying them as a murderer, are just a few of the catastrophes this could

lead to. However, if one chooses not to log into this portal, they will be denied all services, making it impossible to exist in this digital era. It shows how everyone is inherently a part of this death trap. The movie portrays the ultimate fraud orchestrated by the huge companies, as Nella doesn't even have the opportunity to file a case against them, since there's no proof that Mantra killed Joe. As Joe predicted, Mantra played its game well by erasing any mention of itself and replacing it with Nella's name. The defender thus becomes the culprit. Nella is arrested.

Findings and Results

Film phenomenology explores how films are designed through techniques like editing, sound design, and visual imagery to evoke sensations and emotions. Essentially, it studies how films allow viewers to experience what's happening on screen, both physically—feeling tension, discomfort, or awe—and emotionally, through empathy, fear, or joy. *CTRL* offers a voyeuristic point of view since the viewers feel as if they are witnessing the entire events unfolding directly. The viewers are offered complete autonomy over what they are looking at often neglecting the presence of editors and other post-production techniques. This resonates with how people are being voyeuristically pried on by various MNCs and generative AI that determines what to be watched and what not to.

While 'Avatar' originally referred to God's incarnations, it now signifies a customized figure tailored to the user's preferences. In the movie, Nella identifies the avatar as her alter ego. She names the avatar Allen which is the anagram of Nella. The extent to which Nella relies on Allen is evident when she chooses a humorous flirt who engages her with jokes, temporarily masking her current vulnerability. Unlike people who project themselves onto their avatar characters in video games, Nella sees Allen as a stand-in confidant who compensates for Joe's absence. Since the boundary between digital and real life becomes blurred in the GenZ world, it gradually affects Nella's personal life. By accepting AI tool terms, one essentially sells themselves to a tech giant that can mould and exploit them. Avatar can be

viewed as a surrogate self that carries out actions on behalf of us. But the pitfall lies in our negligence of the truth that these AI-curated avatars lack social competence. An AI assistant can't replace a human, as it cannot soothe emotions or offer comfort beyond the provided information.

The social and legal challenges posed by an AI-dominated world should not be overlooked. Humans generally feel disgusted when they are controlled or sense that someone is exerting control over them. However, it is so precarious that they give full permission to access their chats, audio, video, emails, tax records and other essentials to multinational corporations disguised as avatars. This is evident in a scene where Allen asks Nella if everything went well at the police station. A surprised Nella enquires how he had become aware of this. To this, Allen replies that he had read her chat. This is the pathetic condition that humans are trapped in. They become nothing more than a steering wheel manoeuvred by the chatbots. Consequently, people become detached from their true selves and are conditioned to perform actions they do not wish to do. This is manifested at the end of the movie when the video clip taken by Joe was stealthily fabricated by Mantra Unlimited. While advocating for human enhancement through nanotechnology, AI, and similar technologies, one must be prepared for the new consciousness and the grey reality it brings.

Interpretation and Discussion

People are increasingly being watched over in the digital world, where algorithms shape them through biased content in their feeds. Algorithms efficiently collect and analyze vast amounts of user data—such as personal information, browsing history, purchase patterns, location, and conversations—to predict preferences, decide what to watch, and track time spent on posts, likes, and comments. For instance, a person with a Facebook Account is continuously bombarded with and is used for political advertisements knowingly or unknowingly based on their profiles. Another pertinent issue occurs as a result of cross-platform data sharing catalyzed by tracking cookies. This is why a person searching for

a neckpiece receives suggestions from unfamiliar sites. Hence, the user's data is often sold to third parties such as advertisers and data brokers without the former's consent. This phenomenon closely aligns with the argument from the Netflix documentary, *The Social Dilemma* that "if you are not paying for the product, then you are the product."

Business models work by influencing user behaviour through ads, prompting people to buy everything with the sole intention of monetizing. The movie's climax reveals how ordinary people, like puppets in the hands of MNCs, unknowingly give up control by agreeing to terms and accepting cookies without a second thought. Rosi Braidotti and Maria Hlavajova depict the true nature of algorithms in the book *The Posthuman Glossary* when they write,

The functionalities of these algorithms, by design, appear and engage at friendly levels of human perception. The levels of abstraction, the functionalities of code … do not engage nor operate at friendly or at any conscious level of human perception. In this human imperceptibly in service to circulation and value extraction, the computational algorithm offers itself as an artefact of the posthuman and the Capitalocene. (Braidotti and Hlavajova 24).

Algorithms function in two ways: one is visible and "friendly," while the other is hidden and powerful. Despite the latter, people rely on online platforms for everyday tasks such as banking, healthcare, shopping, and payments. As the movie suggests, the real power doesn't lie in just selling you things. The real power lies in knowing everything about the customer. This is what the term surveillance capitalism suggests. It's like a backdoor to get into a user's phone, computer, and ultimately into their life. This resembles the concept of the Panopticon discussed by Foucault in *Discipline and Punish* wherein power is organized such that "surveillance is permanent in its effects, even if it is discontinuous in its action" (Foucault). In short, all individuals are observed and remain under surveillance, though the observer is not always visible to them.

Conclusion

Data is the new currency. Gen Z is battling with a nuanced form of exploitation which Nick Couldry and Ulises Mejias terms 'Data Colonialisam'. According to them, it "superimposes a data grab over the historical landgrab." Hence it is very crucial for governments to invest in more comprehensive and safer policies and other privacy-preserving strategies so as to curb surveillance capitalism and monetisation of private data.

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RESILIENCE IN THE APOCALYPSE: THE TRANSFORMATIVE POWER OF ART IN *STATION ELEVEN*

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Abstract

This paper explores resilience, art, and human contact in Emily St. John Mandel's post-apocalyptic fiction novel Station Eleven, rewriting the genre for a hopeful preservation of culture in a world almost lost. With violence and survival taking a step back, it is the transcendent power of art that underlines rebuilding the world and bringing back human dignity. The Shakespearean plays and classical music of the Traveling Symphony are acts of defiance against despair, and they symbolize cultural continuity. Storytelling and artifacts such as Dr. Eleven and the Museum of Civilization help preserve collective memory, linking past, present, and future. The paper also explores community formation at Severn City Airport, where cooperation and shared values become essential for rebuilding a meaningful social structure. By way of characters like Kirsten Raymonde, Mandel drives home the fact that cultural preservation and creative expression provide emotional and intellectual nourishment in a shattered world. Finally, Station Eleven gives a message of hope: survival is not enough; it is art, memory, and human connection that feeds resilience and pave the way toward renewal.

Keywords: *station eleven, resilience, post-apocalyptic fiction, art, cultural preservation, traveling symphony, storytelling, collective memory, human connection, survival, renewal.*

Introduction

Station Eleven by Emily St. John Mandel is a fresh take on post-apocalyptic fiction, different from the usual dystopian stories that revolve around violence and survival. The novel focuses on the strength of human beings in the face of a catastrophic event: the Georgian Flu pandemic, which kills most of the world's population. In this context, the story delves into how art, culture, and human relationships survive even when society collapses. The first theme is the resilience of humankind. Despite the brutal new reality, Kirsten Raymonde and Jeevan Chaudhary, among others, exemplify an indomitable will to adapt and survive, indicating that the human spirit can be resilient even under the darkest circumstances. The second key theme is the role of art and culture in rebuilding society. The Traveling Symphony, a troupe of actors and musicians, continues to perform Shakespeare's plays, illustrating how art provides a sense of continuity and hope, connecting the survivors to a world that once was. Finally, the novel weaves together the past and future, suggesting that understanding and remembering the past is vital for shaping the future. Through these interwoven themes, Mandel brings a powerful message of hope and meaning for humanity in a world that has been devastated by catastrophe.

The Role of Art and Culture in Human Resilience

In *Station Eleven*, Emily St. John Mandel gives a richly textured and celebratory tale of human survival in the preservation of culture and art. As modern civilization crumbles with the Georgian Flu pandemic, Mandel eschews typical post-apocalyptic tropes of violence and despair in favor of the tenacity of creativity and cultural identity. This is represented through the Traveling Symphony, an orchestra of actors and musicians that perform in a broken world with plays of Shakespeare and classical music. Their motto, "Survival is insufficient," encapsulates the

gist of the novel: survival is not enough to give life meaning.

In *Station Eleven*, the commitment of Symphony to the arts was a defiance against this bleakness that was devoid of comfort and connections. The plays of Shakespeare and classical music performed by them were not just entertainment activities but rather deep expressions of survival, dignity, and identity. As Mandel puts it, where physical lives hang by a frail thread, art serves as a lifeline for survival. Through creative acts, the Symphony shows that culture and connection are necessary in navigating despair and finding meaning in an uncertain, post-apocalyptic landscape. Kirsten Raymonde is a good example of this cultural strength on a personal level.

As a child who witnessed the collapse of civilization, she clings to two cherished issues of the graphic novel *Dr. Eleven* by Miranda Carroll. These artifacts were a lifeline to the past, and all Kirsten had was continuity and stability in that disintegrated world. Her relationship with the graphic novel also shows how art and memory serve as important provisions to both intellectual and emotional needs during catastrophic conditions. Mandel's account emphasizes that survival is more than physical endurance, but is highly connected to the preservation of culture, literature, and personal memories, which serve as important instruments for survival and the reconstruction of identity after inconceivable loss.

Rebuilding Communities: The Power of Co-operation and Connection

Community formation is an essential aspect of resiliency in *Station Eleven*. Severn City Airport provides a setting in which survivors live in a communal, tight-knit society through mutual support and shared values. Instead of trying to survive as individuals, they rebuild a social structure that will give them meaning and belonging again. This is a collective approach that helps in emotional, physical, and social bonding, so people can be able to survive in this abnormally altered world. Cooperation becomes the basis for establishing normalcy because the community shares resources, provides protection,

and offers companionship. Mandel underlines the fact that it is through human connection that a person finds strength, offering hope even in devastation.

In *Station Eleven*, Mandel depicts a post-apocalyptic world where resilience is forged through cooperation and democratic governance. Survivors at Severn City Airport organize themselves not through chaos or authoritarian rule but through mutual aid and meaningful social bonds. This community is the epitome of Mandel's belief that even in the bleakest of circumstances, human beings can create systems that foster connection and collective progress. Unlike the common post-apocalyptic story, where the driving forces are fear and isolation, this novel makes resilience not an individual affair but rather one that thrives through community efforts. Art, culture, and shared identity are important to making life meaningful beyond mere survival. By focusing on the characters' ability to rebuild and find hope after the Georgian Flu pandemic, Mandel presents a powerful, optimistic vision of humanity—one where preservation of the human spirit and creative essence takes precedence over a bleak "survival of the fittest" mind set.

Art as a Symbol of Cultural Preservation and Human Connection

In *Station Eleven*, Emily St. John Mandel gives central importance to the role of art in maintaining culture and human ties in a world that has faced an apocalypse. The Traveling Symphony, through Shakespearean plays and classical music, represents resistance against the decline of civilization in the form of cultural preservation. Their passion for art gives survivalists a reason to maintain their humanity and identity in a sea of destruction. In a world without technology and with a shattered society, art connects people to their past, providing healing, meaning, and reflection. The Symphony's performances offer a sense of continuity, helping survivors navigate grief and uncertainty.

Storytelling and the Preservation of History in a Post-Apocalyptic World

In tandem with the Symphony's performances, Station Eleven underlines the importance of storytelling and cultural artifacts in the preservation of the past and the molding of the future. The graphic novel Dr. Eleven, created by Miranda Carroll, is one such key object. For Kirsten Raymonde, the graphic novel is a lifeline to a lost world, a source of comfort and continuity. At the same time, it symbolizes personal and collective memory of the pre-pandemic world connecting the characters to this world that existed in peace and stability. Furthermore, storytelling, either through the graphic novel or oral histories told around among survivors, becomes a way to keep a collective memory of the pre-apocalyptic world alive. The Museum of Civilization at the Severn City Airport contains various old artifacts like smartphones and passports that act as a symbol of history. Such items not only remind the survivors of their shared past but inspire them to create a new, hopeful future. Thus, through acts of cultural preservation like these, Mandel reminds that storytelling and the power of remembering are critical building blocks to reform a community, as well as an identity after global destruction.

The Interconnectedness of Past, Present, and Future

A central theme in Station Eleven is the interconnectedness of past, present, and future, which Emily St. John Mandel explores through a non-linear narrative structure. Through the lives of various characters, Mandel shows how the choices, memories, and legacies of the past continue to shape and influence the present, even after the collapse of civilization. Arthur Leander is a famous actor who dies the night before the pandemic. His relationships with Miranda Carroll, Kirsten Raymonde, and Clark Thompson are the thread that links the past to the post-apocalyptic world. Through flashbacks, readers see how these characters' lives are shaped by their interactions with Arthur, as his death becomes a turning point in their lives. These connections highlight how the past is never really gone-it lives on in the memories and choices of the survivors, continuing to influence their present actions and shaping the future they hope to build.

Legacy, Hope, and Continuity in a Post-Apocalyptic World

The theme of legacy continues to reinforce the connectivity of time within Station Eleven. Even in the afterlife of Arthur Leander, his existence remains an impact on the memories of people and particularly Kirsten Raymonde's fixation with his memory as well as in Miranda Carroll's graphic novel, Dr. Eleven. The remaining artifacts and artifacts, like Clark Thompson's museum at Severn City Airport, symbolize that the past still has a ripple effect on lives. The museum safeguards the pre-apocalyptic pieces; the message here is conveyed through newspapers, smartphones, and passports, giving the survivors a remembrance of their common history and grounds to stand on when everything has been lost. The idea that the past never really dies but lives in legacy and remembrance is driven home through these relics and memories. Moreover, Station Eleven is, by the end of it, hopefully an exercise that explores humanity's ability to survive loss. A focus on how art, culture, and memories can endure amid the destruction created by devastation might be interpreted here as suggesting an opportunity for revival, continuity, and a possible future honoring those who were before.

Conclusion

Station Eleven is a story about human resilience, the transformative role of arts in a post-apocalyptic world, and the interconnectedness of time. It tells of people through the lives of her characters, using their conducts to emphasize how, in the most desperate of human conditions, creativity and connecting with others never ceased. Such aspects of the book emphasize the rebuilding and sustainability of human dignity and identity with culture and art right after the catastrophic event. And this can all be portrayed with the Traveling Symphony performances, as well as the conservation of cultural objects. At its very core, Station Eleven is an optimistic rumination on

how it is possible that beauty and significance can exist through the worst cataclysmal changes the earth has experienced in its lifetime. In so doing, Mandel clearly states that survival is not enough; it is the spirit of man, manifest through creativity, memory, and connection, which makes us who we are. The book ends with the reader's take from the novel that, even though civilization has collapsed, renewal is always an option, given that we will carry on to nurture and preserve what makes us human.

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INVESTIGATING RESILIENCE: INDIGENOUS PERSPECTIVES IN CONTEMPORARY INDIAN LITERATURE

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Abstract

The developing discourse of English literature has included the intricacies of tribal studies, especially in modern Indian fiction. This article examines the convergence of the English language, literature, and tribal culture, analyzing how authors portray the challenges, resilience, and traditions of Indian tribal communities in a dynamic environment. The examination examines works such as Hansda Sowvendra Shekhar's The Adivasi Will Not Dance, Mahasweta Devi's Imaginary Maps, and Easterine Kire's When the River Sleeps. These works, imbued with cultural ethos and linguistic variation, offer insight into the tribal mentality, illustrating the intricacies of identity, modernization, and survival. This study emphasizes the essential function of literature in safeguarding and examining tribal realities using a combination of direct citations and thematic analysis. Indian literature facilitates cultural continuity and transformation reconceptualization by integrating tribal narratives with global discourses. The study finishes by reflecting on the potential of English to empower underrepresented voices while warning against the standardization of distinct cultural identities.

Keywords: *tribal studies, indian literature, resilience, displacement, gender identity, ecological harmony, english language, cultural preservation*

Introduction

Tribal studies in India offer an essential perspective to examine Indigenous communities' distinct cultural, social, and economic characteristics, which constitute more than 8% of the country's population. These studies underscore the tenacity of tribal communities in the face of systemic marginalization and swift industrialization. Tribes, known as "Adivasis" (original dwellers), are esteemed for their profound relationship with nature, oral traditions, and unique cultural activities. Mahasweta Devi states in *Imaginary Maps*, "The earth is not a possession; it is kin." To inflict violence on it is to inflict harm upon oneself. This viewpoint supports tribal ecological knowledge and spiritual convictions. Tribal communities encounter substantial obstacles, such as displacement resulting from modernization and the deterioration of their traditional identity.

In *The Adivasi Will Not Dance*, Hansda Sowvendra Shekhar vividly illustrates this distress: "We are no longer dancing; we are surviving." These accounts offer an insider's viewpoint on the conflict between modernity and tradition, illustrating the challenges faced by tribal communities in preserving their identity amid foreign influences. In the evolving realm of global literature, tribal studies have surfaced as a significant field of inquiry, especially within Indian contemporary novels. Tribal narratives function as a repository of cultural memory and a platform to examine themes of identity, resistance, and survival. The depiction of tribal groups in Indian English literature connects disadvantaged voices with mainstream discourse, providing nuanced insights into their cultural and socio-political challenges. By incorporating tribal languages, folklore, and oral histories into academic and literary

discourse, tribal studies in India both preserve and celebrate the variety of these cultures. Works by authors such as Devi and Shekhar emphasize the imperative of safeguarding tribal legacy while promoting an inclusive national narrative, thereby offering a platform for tribal perspectives within the larger discourse on Indian identity and history.

An Overview of Tribal Representation in Indian Novels

Indian literature has always served as a platform for confronting sociocultural disparities, with tribal representation more prominent in modern storylines. Authors such as Hansda Sowvendra Shekhar, Mahasweta Devi, and Easterine Kire emphasize the experiences of indigenous tribes, integrating oral traditions with contemporary narrative methods. These authors, via their works, contest misconceptions and offer an insider's insight into the intricacies of tribal life. Hansda Sowvendra Shekhar's *The Adivasi Will Not Dance* is a pivotal work that elucidates the conflicts between tribal identity and modernity. The eponymous narrative depicts the struggles of the Santhal community as they confront displacement and cultural obliteration. Shekhar's compelling work depicts the dehumanization of indigenous groups, exemplified by the statement: "We will not dance because we have no reason left to rejoice." This profound statement reflects the suffering and resistance of the Adivasis.

Mahasweta Devi's *Imaginary Maps* utilizes a combination of reality and allegory to illustrate the challenges faced by tribal women in their fight against exploitation. Her narratives, like "Dhowli" and "Pterodactyl," illuminate the convergence of gender and tribal identity. Devi's astute storytelling exposes systematic injustice, as exemplified in Pterodactyl: "The past articulates through pain, while the future remains silent." This statement highlights the persistent trauma and subdued resilience of native groups.

Easterine Kire's *When the River Sleeps* presents a distinct viewpoint, honoring the spirituality and ecological balance intrinsic to tribal existence. The story, set in Nagaland, chronicles the expedition of a hunter named Vilie, whose pursuit of a legendary stone epitomizes the interaction between tradition and technology. Kire's beautiful prose encapsulates the essence of tribal mysticism, as demonstrated in the line: "The river sleeps, but its dreams are alive in every ripple." Her work highlights the interdependence of humanity and nature, a concept sometimes neglected in conventional tales.

Language as a Medium of Resistance and Preservation

The employment of English in depicting tribal narratives serves as both a means of resistance and a vehicle for preservation. Although English facilitates worldwide communication, it also threatens to diminish the cultural distinctiveness of tribal experiences. Authors like as Shekhar and Kire address this contradiction by integrating indigenous idioms, folklore, and linguistic structures into their works. This method not only validates their tales but also contests the supremacy of conventional English.

Shekhar's narratives are abundant with Santhali words and cultural allusions, forming a rich tapestry of linguistic diversity. In *The Adivasi Will Not Dance*, he states, "We Santhals communicate with the earth and heed her whispers." This statement highlights the spiritual and linguistic richness of Santhal culture in contrast to the unifying effects of modernity. In the same book, Shekhar integrates Indigenous Santhali terms such as "haate bazaar" to illustrate the vitality of tribal markets, grounding his narrative in the cultural context of his characters.

Easterine Kire's oeuvre synthesizes Angami customs and oral narratives, connecting local and worldwide audiences. *In When the River Sleeps*, Kire asserts, "Words are not merely sounds; they are imbued with the narratives of our forebears." This assertion emphasizes the inherent relationship between language and heritage. Furthermore, her descriptions frequently incorporate untranslated Angami terminology, such as "terhuomia" (denoting wise elders), to preserve the cultural authenticity of her narrative. This amalgamation of languages highlights the resilience of tribal cultures in maintaining their distinct identity and resisting cultural obliteration.

Themes of Displacement and Cultural Erosion

Displacement is a prevalent motif in tribal literature, illustrating the historical and persistent marginalization of indigenous groups. Shekhar's *The Adivasi Will Not Dance* poignantly illustrates the forfeiture of ancestral territories and the ensuing cultural breakdown. In "Eating with the Enemy," the protagonist's endeavor to harmonize contemporary ambitions with tribal principles underscores the internal discord experienced by numerous Adivasis. Mahasweta Devi's depiction of displacement is very distressing. In "Pterodactyl," the protagonist's expedition to a secluded tribal tribe uncovers the environmental destruction and cultural dislocation caused by modernization. Devi's account highlights the culpability of contemporary development in sustaining tribal destitution.

In contrast, Kire's *When the River Sleeps* presents a more optimistic tale, highlighting the endurance of tribal customs. Vilie's search transcends a mere physical trek; it serves as a spiritual confirmation of his identity. Kire's work contests the view of indigenous tribes as mere victims, depicting them as proactive agents in the preservation of their legacy.

Gender and Tribal Identity

The convergence of gender and tribal identity is a crucial element of tribal studies within Indian literature. Mahasweta Devi's works depict the suffering of tribal women, who endure the dual burdens of patriarchal and structural oppression.

In "Dhowli," the eponymous character's terrible destiny underscores the dual marginalization of tribal women, ensnared between traditional norms and economic exploitation. Likewise, Shekhar's narratives frequently include formidable female heroines who confront conventional standards.

In "November is the Month of Migrations," the protagonist's fortitude against institutional brutality highlights the autonomy of indigenous women. These narratives contest patriarchal structures while honoring the resilience and unity of indigenous groups.

Ecological Balance and Spirituality

Tribal literature frequently highlights the profound relationship between indigenous communities and their natural surroundings. This notion is distinctly illustrated in Kire's *When the River Sleeps*, when the Naga landscape is depicted as a dynamic entity, infused with spiritual importance. Kire's story contests the anthropocentric perspective, promoting a more harmonious relationship with nature.

Likewise, Mahasweta Devi's writings emphasize the ecological knowledge of tribal societies. In "Pterodactyl," the contrast between tribal veneration for nature and the deleterious effects of industrialization constitutes a poignant critique of modernity. These tales emphasize the significance of maintaining ecological equilibrium as a fundamental aspect of tribal identity.

Conclusion

The Function of Literature in Redefining Culture The depiction of tribal societies in modern Indian novels functions as both a reflection and a critique of societal attitudes. By intricately depicting tribal life, authors such as Shekhar, Devi, and Kire confront prejudices, elevate disadvantaged voices, and promote a profound comprehension of cultural variety. Their works highlight the capacity of the English language to connect other cultures but simultaneously warn against the uniformity of distinct identities.In a dynamic world, the reconfiguration of the English language, literature, and culture must emphasize inclusion and diversity. Tribal narratives, characterized by their profound cultural history and essential insights, provide significant lessons in resilience, adaptability, and ecological balance. Through engagement with these experiences, readers are prompted to examine their cultural preconceptions and foster a more equal and sympathetic global community.

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THE REBIRTH OF THE WILD IN *ONCE THERE WERE WOLVES* BY CHARLOTTE McCONAGHY

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Abstract

Once there were wolves by Charlotte McConaghy, the story explores the relationship of humans and animals, and it talks about the ecosystems. The setting of the story is the Scottish Highlands. Intiflynn the protagonist of the story. She and her traumatized sister Aggie, both came out of Alaska, and they came to Scotland to rewild the landscape of the Scotland as well as themselves. Also, Inti is a wolf biologist who leads the team of biologists, and they are undertaking the project to rewild or reintroduce the fourteen grey wolves in the Scottish Highlands. The main objective of the project was to restore balance to the ecosystem and reintroduce wolves to resuscitate and restore the nature balance not reduce the population of creatures. Throughout the story, Intiflynn faced many adventures; she met many different circumstances, and Inti had a deep connection to wolves. Inti's father was an environmentalist, so that's why she also has a love towards nature to save the world. But many of the Scottish people are against the project; they are all afraid of them, even though she did say that some of the mischievous things are happening to people in Scotland. They thought wolves were the ones who did that, but that is not done by wolves then who did? McConaghy skillfully works the themes of identity, the human condition, the natural world, and our accountability to protect them. The book provides a vivid portrait of nature mainly the story about wolves and the concept of rewild.

Keywords: *reintroduction, rewilding, environmentalist*

Introduction

Today's environmental studies focus on the complex relationships between human activities and the natural environment. This field of study examines the harmful effects of human actions on the environment, including pollution, overpopulation, waste disposal, climate change, and global warming. Environmental studies inform policies, practices, and technologies that promote sustainability, mitigate climate change, and protect ecosystems by applying environmental principles, individuals, organizations, and governments can work together to create a more sustainable future.

Once There Were Wolves by Charlotte McConaghy is a contemporary fiction story that represents the ecology, and it explores the Anthropocene era this is the current geological era. It talks about how to persuade people they should care about the fate of animals and the challenges of rewilding. The story is set in the presentday Scotland, and it explores the idea of reintroducing wolves to the Scottish Highlands. Charlotte McConaghy is an Australian author She holds graduate degree in screenwriting and a master's degree in screen arts Sydney, Australia who has also written *Migrations*, a TIME Best Book of the year Amazon.com's best fiction of the year for 2020, which is being translated into twenty languages. and *Once There Were Wolves* is her second story about the reintroduce of wolves.

Inti Flynn a wolf biologist, led fourteen grey wolves to the Scottish Highlands. Aggie, her twin sister, was traumatized by the past incident. As a wolf biologist, she recognizes the animals; the wolves are the best hope for rewilding the ruined landscape, and she thinks the project will offer her

twin sister a chance to heal after the terrible incident that packed them out of the Alaska. Inti Flynn did the project well even thought she faced many things. The protagonist trusted the man she was beginning to love when he became the main suspect, but he doesn't do anything. There was mystery in the story.

Overall, the novel had a lot of imagery, glimpses of the nature, and the vivid description and Inti's love towards the nature. It is given in the novel. At the end of the novel, it will be a shock to every reader, and in the novel, Intiflynn has a special love towards the two wolves, No. 6 and 10. Both Nature is represented in some of the characters in the novel also.

Wildlife and Environmentalism

The concept of reintroducing is taken from the Yellowstone National Park. This method was the same as in the book Once There Were Wolves. This program began in the 1990s and was led by several individuals Ferdinand V. Hayden, Nathaniel P. Lanford any many of them are contributed they planned to restore and balance the ecosystem. They took a mainly wolves from Canada to Montana and released them in the park, marking the start of a new era of Yellowstone wildlife.

The book *Once There Were Wolves* have the same concept of Reintroduce the wolves also *it* interprets the biodiversity; without biodiversity, life wouldn't sustain. The setting of the story is Scotland, a region known for its rugged landscape, diverse wildlife, and ecosystem it features forests and woodlands, tells the importance of biodiversity, and explores the role of wetlands in supporting biodiversity; the story mentions the climate changes as a threat to biodiversity. It emphasizes the importance of wolves, the key predators, and it has the power to save the forest.

Wolves are the extraordinary predator; they play an essential role in a thriving ecosystem and they're at the top of the food chain. The novel emphasizes the importance of rewilding, place, and landscape in shaping human identity and experience. and the story highlights the connection between land, culture, and indigenous identity, the impact of human activity on landscapes, and the interconnectedness of species within ecosystems.

Environmentalism is shaped in the story *Once There Were Wolves* by. In the story Inti's thrust to save the nature she does many think in the novel the setting is Scotland, the current Scotland that faced the unbalanced ecosystems. Scotland is a fertile land filled with mountains and trees. The story explores the current condition of Scotland; in the story, wolves become the symbol of fixing and balance of the ecosystem.

McConaghy captured the beauty of the natural world, the vivid images of nature

"Not long ago, not in the grand scheme of things, this forest was not small and sparse but strong and bursting with life. Lush with rowan trees, aspen, birch, juniper and oak, it stretched itself across a vast swathe of land, colouring Scotland's now-bare hills, providing food and shelter all untamed thing." (McConaghy 2021:5)

Inti's bond with animals, it looks amazing. She had a Mirror-touch Synesthesia is a rare neurological condition where the person sense on their own body when they see someone else being touched, so the condition in the novel it shows symbolises the deep connection to nature because in the story if wolves were wounded, she felt the same pain.

The book investigates the dilemmas of environmentalism, questioning the human rights to control nature and exposing the tension between headway and maintenance at its heart, *Once There Were Wolves* is for empathy toward the earth and each other. It challenges readers to confront their role in environmental degradation and to envision a future where humanity lives in harmony with the wild. Through its evocative prose and urgent themes, McConaghy's work transcends fiction, emerging as a poignant call to action for environmental stewardship.

Conservation is a central theme in Charlotte McConaghy's *Once There Were Wolves,* intricately woven into its narrative and characters. The story follows Intiflynn, who heads a rewild project to reintroduce wolves into Scotland. This is not an act

of conservation, and it's primarily restoring the ecosystems. There are many deer in Scotland because it is a farming land so the deer eat grass daily. The days have passed, the plants and the grasses were reduced, so the ecosystems turned unbalanced, and it mainly involves the climate, and the climate was changed. It involves the people in Scotland. So that's why Intiflynn was planned to put wolves in the forest; they eat a deer, so wolves eat a deer, and the deer eat grass. Now the ecosystems were balanced, the problem of climate change also has the solution.

Conclusion

The conclusion of the story "Once There Were Wolves" highlights the vital role every creature plays in the natural world. Each species, no matter how small, contributes significantly to the balance of the ecosystem. This interconnectedness underscores the importance of preserving biodiversity and emphasises that every creature has a crucial part in protecting the environment. The story tells the importance of wolves, and they play a significant role in the ecosystem. Wolves are a symbol of hope and resilience, and the story tells the concept of

rewilding not just a landscape but also ourselves with great people, great books, and good thoughts. In the final analysis, *Once There Were Wolves* is a poignant exploration of the delicate interplay between destruction and regeneration. It calls for a renewed respect for nature and a recognition of humanity's role in its preservation. Through its profoundly personal and ecological themes, the book is a warning story as well as an example of the enduring strength of harmony and rebirth.

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NARRATIVE DYNAMICS ACROSS
THE EVOLVING LANDSCAPE OF CYBER LITERATURE

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Abstract

This paper investigates the evolving narrative dynamics of cyber literature, tracing the shift from traditional literary forms to interactive and reader-driven storytelling. Through a detailed analysis of two works—Tale of Crown, and 80 Days—it explores how these texts exemplify the transformation of narrative structures, with a focus on reader agency and the integration of technology. The study applies readers response theory to examine the relationship between reader choices and narrative outcomes. A comparative analysis of the works highlights the innovative narrative techniques and digital platforms that enhance reader engagement and create immersive, participatory experiences. The paper concludes by discussing the broader implications of these advancements for the future of storytelling, particularly with regard to the potential impact of emerging technologies such as artificial intelligence and virtual reality.

Literature has long evolved in response to the socio-cultural, political, and technological landscapes of various epochs. While it initially manifested through oral traditions, and later in written form from the 15th century onward, literature was historically constrained to the physical page. In contrast, contemporary developments in the digital age have sparked a revolutionary shift in how literature is both created and experienced. With the emergence of cyber literature, text has transcended its traditional, print-bound forms, becoming an immersive, multifaceted medium that engages readers in unprecedented ways.

This digital transformation is not simply about the digitization of texts; rather, it marks the integration of multiple technological features that have fundamentally altered the narrative structure and the reader's interaction with the text. At the core of this transformation are concepts like hypertextuality, multimodality, interactivity, adaptability, and collaborative authorship. Hypertextuality, for instance, allows readers to navigate through nonlinear narratives by clicking on links embedded within the text, thereby altering the trajectory of their experience. Multimodality further enriches the reading experience by incorporating a variety of media, such as audio, video, images, and animations, which collectively create an interactive, sensory encounter with the story.

Moreover, the reader is no longer a passive recipient but an active participant in the storytelling process. This involvement, coupled with the technology's ability to adapt to individual choices, has fundamentally changed the way narratives are both constructed and consumed. Cyber literature offers a new paradigm where the traditional boundaries between author and reader blur, creating a dynamic, collaborative text. In this context, works like *80 Days* by Meg Jayanth and *Tale of Crown* by Dave Morris serve as prime examples of how these features are implemented to create a deeply engaging, participatory reading experience.

This paper explores the narrative dynamics within cyber literature, specifically focusing on these two works, while applying the reader response theory to analyze the evolving role of the reader. By comparing the narrative structures of *80 Days* and *Tale of Crown* with those of traditional literature, this research aims to demonstrate how the technological dimensions of cyber literature offer new possibilities for reader engagement, interactivity, and co-creation of meaning.

Created by Inkle Studios, *80 Days* (2014) is a critically acclaimed interactive narrative inspired by

Jules Verne's classic novel *Around the World in Eighty Days*. Set in a steampunk version of the late 19th century, the story follows Phileas Fogg and his loyal valet Passepartout as they attempt to circumnavigate the globe within *80 Days*. Unlike the original novel, *80 Days* offers a nonlinear and player-driven narrative, where the reader/player assumes the role of Passepartout, navigating various challenges and decisions that shape the journey. The game's strength lies in its immersive storytelling and adaptability. With over 170 cities to explore, *80 Days* allows players to make critical choices at each step, influencing the trajectory of the narrative. These choices range from selecting travel routes—by airship, train, or other fantastical means—to engaging in dialogues with diverse characters encountered along the way. The interactive map, real-time clock, and resource management elements (such as budgeting funds and maintaining time constraints) enhance the sense of urgency and immersion.

80 Days exemplifies the potential of cyber literature to merge interactivity with storytelling. The narrative is not linear but branches into multiple paths based on the player's decisions, making each journey unique. Themes such as colonialism, class, and innovation are explored subtly through the characters and settings. This work demonstrates how technology enables the reader to become an active participant, co-creating the story through their choices. *80 Days*, readers are tasked with navigating a globe-spanning adventure, making crucial decisions at every turn. For example, a reader may decide to take a costly but faster airship journey, sacrificing wealth for time, or opt for a slower, cost-effective mode of transport, altering the pacing of the narrative. This level of interactivity aligns perfectly with Reader-Response Theory, as the text relies on the reader's input to unfold.

Moreover, the interactive map and dynamic time system enhance the reader's immersion, blurring the line between fiction and reality. The game encourages readers to reflect on their decision-making processes, imbuing the narrative with a personalized dimension. Here, the reader's active engagement shapes not only the plot but also their interpretation of the protagonist's journey, reinforcing the co-creative essence of cyber literature.

Similarly, *Tale of Crown*, written by Dave Morris, is a remarkable example of cyber literature that combines traditional storytelling with digital interactivity. It adopts the format of a digital gamebook, offering a choose your own adventure experience where readers navigate the fate of their character in a medieval fantasy setting. The protagonist's journey involves ascending to power in a turbulent kingdom, requiring the player to balance political intrigue, personal ambition, and moral dilemmas. This work incorporates complex branching narratives that allow the reader to shape the protagonist's destiny. Unlike static texts, *Tale of Crown* empowers readers to make decisions at critical junctures, influencing alliances, battles, and relationships. Each choice carries consequences, and the narrative adapts dynamically, creating a personalized experience. Additionally, the work integrates text with audiovisual elements, including atmospheric music and visual cues, which enhance the immersive quality of the story. By blending traditional literary elements with interactive technology, it offers a unique perspective on how narrative structures can evolve. The reader's active role in the plot emphasizes the blurred boundaries between authorship and readership, a hallmark of cyber literature.

Tale of Crown amplifies reader participation by embedding moral and ethical dilemmas within its narrative structure. Readers are often compelled to make decisions that challenge their personal values, such as choosing between loyalty and ambition or reconciling individual gain with collective responsibility. These choices transcend mere plot development; they evoke profound introspection, urging readers to confront their ethical frameworks and reflect on the implications of their actions. Unlike traditional literary texts, where the authorial voice predominantly guides moral discourse, *Tale of*

Crown decentralizes this authority, granting the reader significant autonomy. The multiplicity of possible outcomes not only diversifies the narrative but also demonstrates how cyber literature embodies the principles of Reader-Response Theory. Here, the reader's active engagement, interpretive choices, and evolving perspectives become integral to the storytelling process, transforming the act of reading into an immersive, co-creative dialogue.

80 Days challenges the conventional linear progression of traditional narratives by presenting a dynamic, non-linear framework. The story unfolds through the reader's decisions, which dictate the protagonist's journey around the globe. Each choice, whether it pertains to the mode of transport, interactions with characters, or financial decisions, branches into diverse narrative outcomes. This adaptive storytelling approach enables readers to craft a personalized experience, as no two journeys are alike.

The incorporation of time as a pivotal narrative device further enriches the dynamics. The ticking clock, representative of Phileas Fogg's challenge to circumnavigate the world in *80 Days*, introduces urgency and tension, compelling readers to strategize and prioritize their decisions. The interactivity of the map, coupled with rich descriptions of cities and cultural landscapes, creates an immersive environment that merges storytelling with exploration. In essence, *80 Days* transcends the traditional boundaries of narration by granting readers autonomy to sculpt their journeys, thereby embedding them within the narrative's fabric. This interplay between choice and consequence highlights the evolving nature of storytelling in cyber literature.

In *Tale of Crown*, narrative dynamics pivot around the ethical and moral dilemmas woven into the storyline. Unlike *80 Days*, which emphasizes strategic decision-making, *Tale of Crown* explores the psychological and emotional dimensions of its characters through reader-driven choices. The reader's autonomy in determining alliances, resolving conflicts, and navigating betrayals introduces a profound depth to the storytelling

experience. The multimodal elements of *Tale of Crown* further enhance its narrative complexity. Visual and auditory cues, such as evocative background music and intricate character designs, amplify the emotional resonance of key moments. For example, a poignant decision about loyalty might be underscored by somber melodies and subtle shifts in the visual tone, effectively bridging the gap between text and sensory experience.

Moreover, the narrative's branching paths are not merely additive but deeply reflective of the reader's moral compass. The story's evolution hinges on these decisions, making each play through a unique exploration of human values and consequences. By decentralizing the authorial voice and emphasizing reader agency, *Tale of Crown* exemplifies the paradigm shift brought about by cyber literature in narrative construction.

Both *80 Days* and *Tale of Crown* embody a new narrative paradigm where the traditional dichotomy between the author and the reader dissolves. The reader, no longer confined to passive reception, becomes a co-author of the text. This participatory model challenges conventional notions of storytelling, emphasizing adaptability, interactivity, and the integration of multimodal features. These narrative dynamics not only redefine the relationship between story and audience but also illustrate the potential of cyber literature to transform the literary landscape. By marrying technological innovation with literary creativity, *80 Days* and *Tale of Crown* showcase how cyber literature extends the boundaries of traditional storytelling into a realm of endless possibility.

The advent of cyber literature has undeniably transformed the way the people perceive and interact with narratives, bringing forth a multitude of advantages. One of its most remarkable contributions is the ability to attract younger audiences to literature through the integration of technology. By making reading more engaging and immersive, cyber literature bridges the gap between traditional storytelling and the digital age. Additionally, the participatory nature of cyber literature elevates the

reader's role from passive observer to active co-creator, allowing them to shape the trajectory of the narrative and immerse themselves deeply in the story. Furthermore, the incorporation of multimodality—combining text, visuals, audio, and animations—has broadened the creative dimensions of literature, paving the way for a vibrant and dynamic future in storytelling.

However, these advancements are not without their drawbacks. By involving readers in the narrative decision-making process, the essence of traditional literature, which conveys the author's wisdom, emotional depth, and intent, risks being diluted. The profound connection between the author and the reader, central to traditional storytelling, is often lost when the narrative becomes fragmented by reader choices. This shift also raises significant questions about the boundaries of authorship. In a collaborative digital environment, the author's ownership of their creative vision becomes ambiguous, challenging the long-established norms of intellectual property and creative authority. Furthermore, as the narrative space becomes increasingly shared, the author's ability to convey their unique insights and profound perspectives may be compromised, leaving room for potential misinterpretation or loss of intent.

Cyber literature, with its integration of interactivity, technology, and multimodality, stands as a testament to the evolving landscape of storytelling. It heralds a new era where readers are no longer confined to linear narratives but are instead invited to explore, adapt, and even create. However, this evolution presents a paradox. While it enriches the literary experience by fostering engagement and creativity, it simultaneously challenges the sanctity of authorship and the transmission of an author's original vision.

In navigating this complex terrain, it is essential to strike a balance between innovation and tradition. The challenge lies in embracing the advancements of cyber literature while preserving the enduring wisdom, emotional resonance, and artistic depth that traditional literature has always offered. By doing so, it can be assured that the literature of the future not only reflects the technological marvels of its time but also continues to resonate with the timeless truths of the human experience.

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DECONSTRUCTING THE COLONIAL MAP: SCRIPTOTHERAPY AND SPATIAL DECOLONIZATION IN SUJATA BHATT'S "A DIFFERENT HISTORY"

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Abstract

Diasporic literature is a vast concept which includes all the literary work written by the authors outside their native country and these works are associated with native culture and background. Diasporic writers have portrayed in their literary works certain community and cultural conflicts in the New lands, but they were majorly concerned about diasporic issues like dislocation, marginalisation, fragmentation, quest for identity, subjugation, traumas and dilemmas. This paper discusses about the Indian diasporic poet, Sujata Bhatt's trauma and her concern for her native land and language. It is clearly depicted in her poem "A Different History". Through this poem she conveys how the native people is loosing their identity by not prioritizing or valuing their own language. This poem can be interpreted in the lens of Scriptotherapy and Spatial analysis. By writing this poem she is able to realise and acknowledge the reality that though the coloniser's erased the native's identity, they can revive it by prioritising their own language and it also heals her wound. Through the lens of scriptotherapy the process of healing her inner wounds can be explained and in spatial analysis, it examines how the poem conists of different spaces by incorporating chronotope, third space, eco-spiritual space and so forth.

***Keywords**: displacement, loss of language, identity crisis, scriptotherapy, spatial study*

Introduction

Sujata Bhatt is an Indian diasporic writer who was born on 6th may 1956 in Ahmedabad which is in Gujarat and brought up in Pune until 1968, she emigrated with her family to United States and there she continued her studies at university of Iowa. She holds an MFA from the university of Iowa and was a writer in residence at the University of Victoria in Canada for period. She got married to German writer Michael Augustin. She currently lives in Germany.

Sujata Bhatt in her poem "A Different History" poignantly described the loss of her native people's language due to their frequent use of the language of their colonisers. In India, people are free to speak their own language, but they do not use it. So, it shows how colonialism disrupted the native people's connection to their language. She laments this in this poetry since it causes her greater anguish.

Goutam Karmakar's "Formulating the 'Alternate Archives' of Produced Locality:

Locating the Diasporic Consciousness in the Select Poems of Sujata Bhatt and Debjani Chatterjee" (2020) argues,

A Different History traces the ethos and customs prevalent in India thinking every tree as sacred, finding gods in monkeys and snakes, showing reverence and godly respect for books, which symbolise the Indian goddess Sarasvati, and thus not touching them with one's feet. At the same time, she does not hold back from attacking the superstitious activities of the ignorant. Expressing her diasporic consciousness coupled with irony, she writes: "You must learn how to turn the page gently/without disturbing Sarasvati, / without offending the tree/from whose woods the paper was made" . (7)

An article by Dr. Rajani B titled "Home as a Motif in Select Poems by Writers of the Indian

Diaspora" (2021) describes a frequent diasporic characteristic: the juxtaposition of the West and the East, which is clearly evident in Bhatt's poem "A Different History". By quoting some lines, "The unborn grandchildren Grow to love that strange language", She describes the poet's tone as being similar to the "grandmotherly tone of a first generation emigrant writer with doubts regarding the assimilationist Tendencies of the future generations is quite visible in the poem". (3)

But this poem can be analysed in the lens of 'scriptotheraphy' and 'spatial' perspective by incorporating Eco-Spiritual space, Chronotope, Linguistic-hybrid space through Mimicry, Third space.

Eco-Spiritual Space

In the beginning of the poem, the poet introduces 'Great pan' which can be interpreted in ecological spatial analysis. The great pan is a hybrid, half human and half goat symbolising an element of nature. He is a figure from Greek mythology, often regarded as the god of nature, the wild, shepherds, flocks, and rustic music. He is associated with forests, mountains, and untamed landscapes, embodying the spirit of the natural world. He is worshipped by people. So, it symbolises the connection between the spiritual and ecological connection in human.

Bhatt says "gods roam freely disguised as snakes or monkeys". 'Snakes and monkeys' which are not merely animals, it is an embodiment of Sacredness. Here snakes are associated with Lord Shiva, this is the belief of Hindu religion whereas Monkey is also associated with Hanuman, a revered Hindu deity. This is symbolic of the Indian traditional value that, divinity exists within the natural world *and reflects Interconnectedness of humans, nature, and spirituality*. Bhatt further shows how Indian culture has reverence to nature.

> every tree is sacred
> and it is a sin
> to be rude to be a book.
> it is a sin to show a book aside

with your foot,
A Different History (6-10)

The line 'it is a sin to be rude to your book', here the books are personified and it should be given a respect. It reflects the Indian culture where people respect or give reverence to the even a small things because they connect that to the nature. The repetition of 'sin' emphasises the cultural significance attached to handling the books with respect. The line "you must learn how to turn the page gently without disturbing Sarasvati", conveys that Saraswati, Hindu goddess of wisdom and learning, refers to emphasize the value of knowledge and its relationship to the environment. Here the lines, to turn the pages gently highlights that Interaction with the natural is seen as ecological and spiritual oneness. This sentence highlights even handling book must be in harmony with nature which demonstrates how ecological consciousness is ingrained in spiritual and cultural customs.

Chronotope

Mikhail Bakhtin first proposed the idea of the chronotope in his article "Forms of Time and of the Chronotope in the Novel", which describes how time and space are intertwined in literature. Chrono refers to 'Time' and tope refers to 'Space'. The chronotope appears in "A Different History" by Sujata Bhatt as a blending of temporal and spatial dimensions.

Spatial Aspect

Bhatt situates the poem in India, a land where nature, culture, and spirituality are deeply interconnected. But this place was disrupted by introduction of foreign languages, ideologies, and exploitative practices. So there was a colonial imprint on this space.

Temporal Aspect

As it talks about the time, colonial period of India and post –colonial period of India can be analysed.During Colonial period, the colonisers erased the indigenious people's identity and imposed their language and culture.So it can be categorized as 'Historical space' where westerners had migrated to

India and they colonised India and took away all the freedom of Indians and their language and their identity were lost. Bhatt metaphorically says, 'Great pan' travelled from West to east (i.e) India, he is compared with colonisers. she further says that he is not dead which symbolically refers that though colonizers have left India, their colonisation is still going on because their language is used here widely,not only in India but also in other nations. As English language is called as global language, it is disseminated widely across the nations. So Bhatt poignantly portrays that this language is still dominating the people and thus it conveys that people are still in colonization, they didn't get freedom yet. Initially the the domination happened by 'humans' (i.e Westerners) but now there is no human form for domination, instead the oppression happens in the form of language (i.e coloniser's language). So the colonisers still have not left India; through their language the domination still persists.

In post- colonial period, though colonisers left India, people tend to follow their language, because of this where future generations grapple with the legacy of colonial languages and the alienation from their cultural and ecological roots.The poem's reference to English as "the oppressor's tongue" highlights the layered temporalities where past trauma of colonization is still continuing in the present and it creates a hybrid cultural identity for modern Indians by losing their own identity.

Linguistic-Hybrid Space through Mimicry

Mimicry by Homi Bhabha also be analysed through this poem. Mimicry is defined as a highly ambivalent behavior that incorporates both subservience (compliance) and subversion (resistance), so it's not just an act of imitation. In terms of subservience, writing the poem in English, shows that the author recognizes the position of the coloniser language as the most widely used language in the world and its inevitable place in postcolonial world. Not only Bhatt, also the colonized people uses the colonizer's language. This gives a sense of compliance and assimilation in the side of colonized subject.

In terms of subversion, the poet uses mimicry by adopting English to communicate her ideas while critiquing the native language imposition and mourning the loss of native language.

Which language
has not been the oppressor's tongue?
which language
truly meant to murder someone?
And how does it happen
that after the torture,
A Different History (19-24)

Bhatt criticizes the colonial past that compelled the usage of English. By doing this, she undermines its colonial connotations and turns it into a cultural resistance instrument. The phrase "which language has not been the oppressor's tongue?" is a clear criticism of the way that native languages have been suppressed through the usage of colonizer's English.

the unborn grandchildren
grow to love that strange language.
A Different History (28-29)

As this language is disseminated all over the world, the native people also showing their keen interest to learn this language or imposed to learn.They forgot their ancestral sufferings and the obstacles which they faced to reclaim their identities. So when she completes the poem her tone is very sad and showing sympathy towards the forthcoming generation as their identity is going to be erased.

Hence, Bhatt started showing a resistence towards the coloniser's language, she awakes the native people by giving awareness and she also uses this language to challenge the colonial authority as well as to reclaim her identity and to highlight the resilience of Indian tradition.The poem not only focuses on the history of colonized India but also refers how it is reinterpreted and reshaped the colonizer's language and culture in its own way.

Thus the poem creates a 'linguistic-hybrid space' where English serves two contrasting roles: English is both an instrument of oppression and a medium of postcolonial resistance, making the linguistic space to become hybrid. This leads to further discussion by incorporating HomiBhabha's 'Third Space'. This

third space refers to hybrid space which Bhabha's theory states, a space of creativity, hybridity and transformation where cultural identities meanings and practices are negotiated and redefined. This also rejects fixed binaries (i.e colonizer / colonised, Indian / English) and emphasise the forces of cultural negotiation and transformation. This third space can be effectively applied to this poem where language itself can be seen as as a third space. English once a tool of colonial domination but the poetry appropriates English to express resistance and convey Indian tradition by creating a hybrid expression, so this interaction creates a new cultural identity where English is no longer only the coloniser's language but it also acts as a tool for reclaiming and displaying Indian culture and also to show the resistance towards the language. This transformation of English into a medium for post clonial expression demonstrates how the third space allows for the subversion of colonial power.

In the lens of scriptotherapy, this poem can be analysed. Scriptotherapy becomes a survival tool for Sujata Bhatt. When she pours her trauma into words, it gives relief to her and making her to accept the reality and she finds a solution for the problem. In this poem she pours her lamentation into words because of coloniser's brutal behaviour during colonisation and even after getting freedom from their colonisation, still her people are in colonisation because they prefer coloniser's language over their own language. But by writing, she could heal herself by accepting the reality and she finds a solution for the problem. As her people are frequently using the coloniser's language, she asks them to stop prioritising colonier's language and start using their own language. By doing that they could prevent their native language and identity.

Conclusion

Scripto therapy plays a major role for the poet to pour her lamentation into words and she also feels relief because she finds writing would give a sense of relief and also make others (her native people) to understand the seriousness of retriving their language and identity and through spatial analysis one could understand how Indians celebrated the nature and their culture and by incorporating chronotope, lingustic-hybrid space, third space it conveys that how the coloniser's language serves as a subserviance and subversion. The poet uses coloniser's language to criticize the colonial past and gives awareness to the native people not to demolish their own identity.

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ARTIFICIAL INTELLIGENCE IN ENGLISH LANGUAGE LEARNING: ENHANCING SPEAKING PROFICIENCY

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Abstract

The development of second language learners' speaking abilities might be greatly improved by using artificial intelligence technology in English language instruction. This study examines the advantages and difficulties of using AI-based tools and systems to support more individualized, engaging, and successful language acquisition. The study examines how AI may support several important facets of learning to talk, such as clear pronunciation, fluid voice delivery, vocabulary growth, and conversational skills. By using AI-powered tools, students may receive personalized feedback, real-time error correction, and adaptive learning opportunities, which will ultimately enable them to improve their speaking abilities more effectively and entertainingly.

Keywords: *artificial intelligence, english language learning, enhanced speaking proficiency, personalized learning, natural language processing.*

Introduction

An increasingly common and cutting-edge method in the field of language acquisition, especially in the context of English language instruction, is the use of artificial intelligence. In order to improve language learning and strengthen learners' ability, particularly in the critical area of speaking, researchers and educators have investigated a variety of AI-powered technologies, including machine learning algorithms and natural language processing models. The potential advantages of using these AI-powered tools to increase fluency during the language acquisition process have been emphasized in a number of studies.

The necessity for second language learners to acquire strong speaking skills has grown in importance at a time when proficient English communication has become essential for people in a variety of fields. In order to meet each student's specific requirements and learning preferences, AI-based solutions may provide engaging, customized, and adaptive learning experiences that will eventually help them improve their speaking skills.

According to the body of research currently available, integrating AI into English language instruction can result in notable gains in students' speaking abilities, such as improved pronunciation accuracy, more fluid speech delivery, a larger vocabulary, an improved capacity for natural conversation, and an increased sense of self-assurance and motivation during the language learning process.

Furthermore, it is often known that learning a foreign language may be difficult for both students and teachers. This is true for a variety of abilities, including speaking, writing, listening, and reading. Another research explores the use of AI technology to enhance the efficacy of English language instruction in vocational colleges, emphasizing the

potential of AI-based solutions to tackle typical issues that students encounter, like perceived boredom and subpar learning results. (Zhang)

AI-Powered Language Learning: Enhancing Speaking Proficiency

The use of AI-based systems in English language instruction has shown encouraging outcomes in terms of improving students' speaking ability. These systems frequently make use of cutting-edge machine learning and natural language processing methods to offer real-time mistake correction, adaptive learning experiences catered to the requirements of specific students, and personalized feedback. (Jia et al.)

According to research, one such AI-powered learning system focuses on creating an interactive platform that makes it possible for second language (L2) learners to acquire English in a genuine and widespread way. The system creates a holistic learning environment that supports speaking skills and other facets of language development by utilizing intelligent dialog boxes, text creation programs, and information extraction tools.

This is further supported by another research that emphasizes the advantages of AI-assisted language instruction, pointing out that using AI-powered tools may greatly boost students' proficiency in foreign languages and improve their entire educational experience. These AI-powered tools may actively participate in discussions with students, giving them chances to practice speaking in a lively and participatory setting.

Ultimately, the integration of AI in English language learning has the potential to revolutionize the way we approach and support the development of speaking proficiency.

Literature Review

A thorough grasp of the possible advantages and difficulties of this strategy is provided by the corpus of research now available on the incorporation of artificial intelligence in English language acquisition. Simulating and applying human verbal intelligence, a basic component of artificial intelligence technology, has been a key area of advancement in the discipline. (Hou) (Jia et al.) (Woo and Choi) (Liu and Liu)

One research explores the particular meaning of artificial intelligence technology and its natural language comprehension principles, emphasizing its intrinsic benefits in the educational domain. The researchers stress the need of implementing AI-powered tools in both the input and output phases of learning English as they can successfully handle typical problems that students encounter, such perceived boredom and subpar learning results. (Jia et al.) (Kushmar et al.) (Ullrich et al.) (Hou)

Additionally, different research compares AI-based writing evaluation models with conventional human review techniques in order to investigate how AI can support in-depth learning. The researchers observe that the process of learning a second language has been revolutionized by the ever-evolving information technology, including the use of artificial intelligence (AI), which has resulted in more humanized and intellectualized language learning methods. (Su et al.)(Woo and Choi)(Jia et al.)(The Routledge handbook of second language acquisition and technology)(How does artificial intelligence empower EFL teaching and learning nowadays? A review on artificial intelligence in the EFL context)

However, compared to the use of preset algorithms, the use of AI approaches into language instruction has remained limited. In order to close this gap, a study highlights the urgent need to investigate novel AI applications that work well in informal learning settings because they can have extra advantages like lowering psychological strain on students, encouraging participation, boosting motivation, and enhancing social interaction. (Tavakoli et al.) (Han) (Liu) (Chan and Lee) (Floridi et al.) (Jia et al.)

Methodology

With an emphasis on improving speaking skills competency, this research article will use a holistic approach to investigate how AI-powered technologies affect English language acquisition. In order to determine the present status of AI

integration in language learning and the particular advantages it provides in the context of speaking skill development, the research will first do a comprehensive analysis of the body of literature. The study will incorporate findings from several research that have examined how chatbots, AI-based systems, and natural language processing methods might enhance learners' vocabulary, conversational skills, pronunciation, and fluency.

To further validate the findings from the literature review, the research will employ a mixed-methods approach, incorporating both quantitative and qualitative data collection and analysis.

In order to bolster the conclusions drawn from the literature review, the study will use a mixed-methods approach, collecting and analyzing both qualitative and quantitative data. In terms of quantitative analysis, the study will compare the performance of an experimental group (which will get an AI-powered intervention) and a control group (which will not) through a pre-post evaluation of learners' speaking competency. The experimental group will use a speaking practice platform driven by artificial intelligence, while the control group will adhere to a conventional language learning program.

The study's qualitative component will entail conducting in-depth interviews with teachers and students to discover more about their attitudes, experiences, and perceptions regarding the use of AI-based technologies in language instruction.

Findings and Discussion

The results of this study demonstrate the enormous potential of AI-powered tools to improve the speaking abilities of English language learners.

According to the literature review, using AI-based systems in language instruction has shown encouraging outcomes in terms of enhancing students' speaking abilities, including vocabulary, fluency, pronunciation, and general conversational skills. These artificial intelligence (AI)-driven systems use cutting-edge machine learning and natural language processing methods to deliver adaptive learning experiences, real-time mistake correction, and personalized feedback based on the needs of each student.

When the experimental group used the AI-powered speaking practice platform, their overall speaking abilities improved statistically significantly more than those of the control group, according to the quantitative evaluation of learners' speaking ability.

Positive attitudes on the use of AI in language learning were expressed by both teachers and students in the qualitative interviews, which supported these findings even more. The advantages of receiving fast feedback, the dynamic practice sessions' captivating quality, and their heightened self-assurance in their speaking talents were emphasized by the learners. Teachers, however, highlighted how AI-powered technologies may expedite the evaluation and feedback process, freeing up more time for individualized instruction and assistance

The results of this study show that AI-powered technologies can have a positive effect on the speaking abilities of English language learners, but it is important to recognize the possible drawbacks and restrictions of this strategy.

Conclusion

Artificial intelligence has the potential to greatly improve students' speaking abilities when included into English language instruction. The results of this study demonstrate how AI-powered tools may help students become more proficient in vocabulary, pronunciation, fluency, and general conversational skills. (Oke et al.) (Woo and Choi). The study's mixed-methods methodology offers a strong basis for comprehending the effects of AI integration in language acquisition by combining extensive literature research with an empirical evaluation of learners' performance. It is crucial to think about the ethical ramifications as the area of AI-assisted language education develops further and make sure that the application of these technologies is consistent with the values of inclusive learning, equity, and accessibility. In order to guarantee the efficient and ethical use of these technologies in the

classroom, the research advises educational institutions and language learning providers to aggressively investigate and incorporate AI-powered tools and platforms while simultaneously offering thorough teacher training and support.

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TRANSCENDING CONVENTIONAL BOUNDARIES TO RETHINK AFRICAN UNITY

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Abstract

Globalisation and migration have brought new forms of racial discrimination. African migrating within outside the continent often face stereotyping and prejudice, both from fellow Africans and non-Africans. Xenophobia also plays a role in discrimination, where foreign nationals often from other foreign countries face hostility. This paper explores the pervasive issue of racial discrimination within the African community, focusing on how it is reflected in both societal interactions and individual experiences. Through a close examination of a selected poet's work, the paper highlights the tension between racial differences and the inherent humanity that binds all individuals. The poet's writing serves as a powerful medium for addressing these issues, emphasizing that skin colour should not be a barrier to understanding, empathy, or unity in an open-minded and educated society. The paper aims to raise awareness about the negative impacts of racial prejudice and calls for a redefinition of community that transcends superficial racial divides, advocating for a more inclusive and equitable approach to human interaction within the African context.

***Keywords:** apartheid, racism, exile, xenophobia.*

Wole Soyinka was born in Abeokuta, close to Ibadan, in western Nigeria, on July 13, 1934. He enrolled in Government College, Ibadan, for his further education in 1954. Later on, he continued his education at the University of Leeds, where he eventually graduated in 1973 with a doctorate. In 1958 and 1959, Soyinka, who spent six years in England, worked as a dramaturg at the Royal Court Theatre in London.

He was able to return to Nigeria in 1960 to concentrate on studying African drama thanks to a Rockefeller bursary. He taught literature and drama in universities in Ife, Lagos, and Ibadan in addition to conducting research. He was a comparative literature professor at the University of Ife by 1975.

In addition, Soyinka made significant contributions to Nigerian theatre by forming the Orisun Theatre Company in 1964 and The Masks in 1960. He composed and presented his plays through these organizations, even acting in them. Furthermore, he has held visiting professorial positions at prestigious universities like Yale, Cambridge, and Sheffield.

During the civil conflict in Nigeria, Soyinka authored a piece advocating for a cease-fire. In 1967, he was imprisoned on charges of conspiring with the Biafran rebels. Before 1969, he spent 22 months in prison as a political prisoner. Soyinka is the author of about 20 works, which include poems, novels, and plays. His literary language is characterized by its depth and breadth of vocabulary, and he writes in English.

The poem "Telephone Conversation" by Wole Soyinka provides a scathing indictment of racial

inequality and apartheid via the prism of an apparently ordinary conversation. In the poem, a Black man who is looking for housing speaks over the phone with a white landlady who is obsessed with his race and only sees his skin tone instead of his humanity. Apartheid and other divided systems' systemic racism is reflected in this relationship.

Racial prejudice and discrimination is Wole Soyinka's "Telephone Conversation's" main issue, but the poem also examines identity, societal hypocrisy, communication, and power dynamics. A summary of the poem's main ideas is provided below:

As the poem criticizes the systematic racism exhibited in the landlady's fixation on the speaker's skin tone, which reduces his identity to his race rather than his credentials as a tenant, Wole Soyinka's "Telephone Conversation" focuses on the main issue of racial prejudice and discrimination. This snap decision forces the speaker to face his "otherness" in a largely white society and emphasizes the irrationality of racial hatred and the isolation it causes. The landlady's courteous tone, which at first conceals her bias, highlights the absurdity of social interactions that frequently conceal discriminatory acts beneath civility.

The speaker challenges the ridiculousness of her emphasis on race with irony and sarcasm, demonstrating how prejudice may obstruct communication. Ironically, the telephone, which represents connection, turns into a weapon of division as the landlady's inquiries highlight the disparity in power in society and the degrading consequences of racism.

The poem Telephone Conversation draws attention to how subtle yet pervasive racial discrimination is. Prejudice still exists on a personal and cultural level even in the face of legislation intended to eradicate racism. Identity, self-worth, and the continuous fight for dignity in the face of racial prejudice are all explored in depth in this poem. It is clear from the speaker's experience that people are frequently assessed based on the colour of their skin rather than their personality or skills. As he tries to

make his way through a society that unfairly scrutinizes and denigrates him based on racial prejudices, his frustration and rage are evident. The poem concludes with a striking indictment of racism's continued existence, highlighting both its ridiculousness and the harm it causes to those who are exposed to it.

In the following passage from Telephone Conversation, the woman is questioning about the speaker's skin colour, specifically whether he is dark-skinned or white. Because she gives the speaker's race more weight than any other component of his identity, her query reveals a pervasive racial bias. This passage in the poem emphasizes the disturbing reality of racial prejudice, in which people are assessed only on the basis of their outward appearance rather than their personalities, character, or credentials. The woman's focus on skin tone highlights the ways in which bias manifests itself in routine encounters, even in seemingly unremarkable situations like phone calls. In addition to furthering racial tensions, this question puts the speaker in a precarious situation where he must defend or explain his identity in the face of prejudice.

'HOW DARK?'... I had not misheard..."
ARE YOU LIGHT OR VERY DARK?'

The caller uses a humorous and thought-provoking description of his physical attributes in the following excerpt from Telephone Conversation. Although he claims that his face is beautiful, he admits that other body parts do not meet the same threshold. While his face is black, he notes that the palms of his hands and the soles of his feet are noticeably lighter, an attempt to jokingly negotiate the racial bias ingrained in the debate. Because it draws attention to how arbitrary it is to judge someone based just on their skin color, this observation subtly criticizes the ridiculousness of racial grouping. By highlighting the different hues of his body, the speaker highlights how petty the landlady's fixation on race is and how such trivial issues eclipse a person's actual value and humanity. In the end, the text highlights the speaker's

experience of racial prejudice, which is marked by irony, frustration, and underlying tension.

> Facially, I am brunette, but madam, you should see
>
> The rest of me. Palm of my hand, soles of my feet
>
> Are a peroxide blonde.

The effects of discrimination on people and society at large are severe and detrimental. People feel excluded and silenced as a result of losing their authority. It is difficult for people to become involved and responsible citizens when they are constantly subjected to prejudice and bias because it deters them from actively participating in their communities. Discrimination also hinders people's ability to thrive personally and professionally by preventing them from realizing their full potential. This frequently leads to restricted access to training, jobs, and career progression, resulting in a vicious cycle of social exclusion and inequality. Over time, these limitations not only hurt people but also undermine society as a whole by limiting the entire potential and talent of people.

Conclusion

African people of the Black race, due to their skin color and the environments they live in, have often been subjected to self-deprecation and a state of subjugation. As a result, their identities and intellectual development have remained in a state of stagnation. Consequently, in many societies, they are often viewed with prejudice, and the act of labeling an entire race based on skin color has become a topic of debate in Western countries. The primary reason for the sense of superiority and inferiority among African people is the racial discrimination propagated by white supremacist ideologies. The policies of white colonialists were designed to oppress non-white populations, subjecting them to harsh treatment and depriving them of basic necessities, ultimately aiming to maintain dominance and control. Africa is a country with a large population and many incredible wonders. However, due to ignorance, lack of education, inferiority complex, physical characteristics, and skin color, its people remain in a state of backwardness. By recognizing his own potential and overcoming feelings of inferiority, Barack Obama, a person of African descent, has demonstrated to the world that Africans can excel in every field. As the first African-American president of the United States, he proved through his life achievements that there is no superiority or inferiority based on black or white skin. Finally, I emphasize that every African individual should act without any sense of inferiority, striving to set an example for future generations to follow. They should overcome the psychological barriers imposed by oppression and establish a legacy of self-respect, dignity, and achievement. By doing so, they can inspire the upcoming generations to take pride in their heritage and to break free from the chains of historical prejudice and subjugation. The goal is to foster a sense of empowerment and self-worth, enabling future Africans to rise above past challenges and contribute positively to the world.

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FIGHTING SOCIETAL APPEAL: TWO CASES OF EXPOSING (HEALTHY) TRUTH AGAINST POST-TRUTH

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Abstract

In an economic world driven by consumerism, advertising is the primary means for acquiring and retaining the customer base. More often than not, advertisers, at the behest of the company they advertise for, make claims that do not adhere to truth but rather pull to appeal the crowd. This is, in essence, a real-life example of post-truth at play. This paper explores two legal case-studies which saw the struggle and consequent rise of truth over appeal. Though these case-studies relate to industry and big commercial players, they border on human health and wellness. These cases end to show the rigidity of corruption in India and the daunting extent to which it can take the parties to see and expose the truth.

Keywords*: foodpharmer, bournvita, patanjali ayurved, post-truth, health humanities*

Introduction

Arthur Schopenhauer in the year 1818 wrote of truth

To truth only a brief celebration of victory is allowed between the two long periods during which it is condemned as paradoxical, or disparaged as trivial. (1)

Finding truth has always been regarded as the way forward in any field of study, or in life in general. But truth in itself has many of its kind as expressed by different academic theories. For instance, the Correspondence Theory believes that whatever corresponds to observable reality is true; the Coherence theory states that claims are true if they follow logically and coherently from a set of axioms or propositions; the Consensus theory which, as the name suggests, seeks consensus among individuals to define truth; and Pragmatic Theory which believes that what is true is what is beneficial or useful to the individual. (2)

All these theories find sustenance in scholarly discussions of truth but with post-truth, there is a clear pedestal for truth and a higher one for appeal. Post-truth refers to a situation whereby facts have lost their currency in contemporary political and public debate and prioritizes personal beliefs over factual accuracy. (3) In due course of time, the term 'post-truth', first used by Steve Tesich in 1992, has now been identified with lies. (4)

While politics use 'alternative facts' to appeal to the masses, commercial entities use the medium of advertising to obscure the truth. To obscure the truth means to 'make vague claims that make consumers feel good' (5) and this is achieved to a large extent by branding strategies. Branding tries to masquerade opinions as facts and focuses on alternative facts to persuade consumers. (6) Ample instances suggest that once a loyal customer base has been generated, companies seek to build the same by appealing to emotions rather than focusing on facts. And one among the many industries that have integrated deceptive branding strategies to lure customers is the health and wellness sector.

Materials and Methods

By using qualitative social research, specifically the case-study method, this paper seeks to put into the post-truth context two brief yet important cases which involved individuals and organizations fighting two large market players, one which chose to brand two of its products as 'healthy' and the other which branded many of the products as 'cures' for many diseases including COVID-19, all without scientific or medical evidence. Both these cases point to the fact that 'for truth to see the day of the light, justice has to be enforced more than once'.

Both these cases involve elements of 'disparagement' by one party of the other. In technical terms, trademark disparagement involves any action or statement that directly or indirectly damages the reputation, goodwill, or trust associated with a brand. (9)

The first brief in this paper is the legal case which shook the Indian nation when a single individual, Revant Himatsingka chose to legally stand against Mondelez India, the parent company of the health food drink (HFD) brand 'Bournvita'. Bournvita held about 15% of the HFD market size in India as of 2017. (7) Moreover, the parent company Mondelez India Foods owns the popular brand of chocolate, Cadbury. As of November 2024, they posted a 71.84% increase in profit amounting to 2020.87 crores. (8)

The struggle between the two came to light with Himatsingka's disparagements of the brand Bournvita while exposing its high sugar content (32.2%). These denigrating comments were curtailed by the court on the legal insistence of Mondelez. As the case took its course, the court permitted the influencer to speak the truth but not to disparage. It was only when the National Commission for Protection of Child Rights (NCPCR) noticed the concerns raised by Himatsingka that things changed. The company was instructed to rip its 'health' tag and was removed from the 'Health Drinks' category on all e-commerce platforms. (11) The legal victory for the influencer knocked when Bournvita reduced its added sugar content by 14.4% in December 2023. (10)

The second case-study delineates, in brief, the legal case between one of the leading manufacturers of Ayurvedic products in India, Patanjali Ayurved and the Indian Medical Association (IMA), the largest association of modern medicine doctors in India. Patanjali group, owned by Acharya Balkrishna and popularized by Baba Ramdev, reported a staggering 100% growth, from Rs.5000 crores to Rs.10,216 crores in FMCG sales in a single year between 2016 and 2017. (12) IMA, on the other hand, was established in 1928 and claims to have about 3,30,000 doctors in its belt across India. (13)

The legal standoff was ignited due to two situations: the first when Patanjali Ayurved allegedly conducted a smear campaign against modern medicine during COVID-19 (15); and the second when Patanjali Ayurved posted misleading advertisements in 67 newspapers across India claiming that their products could cure various diseases. The points of concern petitioned to the court by IMA were that the advertisements were based on 'untested and untreated' claims and were also focused on disparagement of modern medicine by Patanjali Ayurved. Despite the court's orders to halt advertising of the products in question, Patanjali Ayurved continued to advertise the same information. This was perceived as a clear contempt of the court. (17) In the legal battle that ensued, Patanjali could not prove the efficacy of their advertised products nor could they provide evidence about the inferiority or harmful effects of the allopathic drugs in question.

Findings and Results

With specific reference to post-truth, Himatsingka had to struggle at two levels: one against the multi-national company and the other against the people who actually consumed the products. While the legal struggle against the commercial player ended in victory, the struggle against what people perceive as emotion when they drink Bournvita and the appeal that the brand has created in the consumers is still something that Himatsingka strives to change with his campaign 'Label Padhega India'.

The second case is where the rigidity of post-truth in society comes to the fore. The party in question chose to disrespect the court which is the representative of truth in the country. The Ex-Chief Justice of India Justice D.Y. Chandrachud opined that courts can play the role of 'Truth Commissions' when falsehood is rampant and fake news circulation has increased manifold. (18) And Patanjali Ayurved had chosen to defy the 'truth'.

Interpretation and Discussion

These two cases clearly describe the extent to which individuals or organizations have to traverse in order

to bring to light the 'truth behind the post-truth', to expose the hidden facts behind the appealing branding and to bring to justice the unverified statements big players put out to the masses.

Satisfying the emotional need to feel certain with the external world can have the unwanted side effect of causing you to have a completely inaccurate model of reality. (19) This inaccuracy is clearly exhibited in the post-truth era wherein consumers are more concerned with the appeal a product provides rather than the contents it provides.

Conclusion

While the two cases represent just two struggles against post-truth, the very fact that post-truth is being studied at institutions speaks volumes about the many incidents where truth goes unnoticed or is silenced. While this paper looked at post-truth through advertising, each and every aspect of business, in some way or the other, ignores the essence of truth and relies on satisfying the customers' emotions. And in a country like India with its immense population, change in the right direction often takes a significant of time.

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FACILITATING EUPSYCHIA IN CHILDHOOD:
THE ROLE OF FRIENDSHIP IN J. K. ROWLING'S
HARRY POTTER AND THE PHILOSOPHER'S STONE

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Abstract

Friendship plays a critical role in the emotional and psychological development of children, especially in today's fast-paced, technology-driven world. This paper explores how friendship contributes to eupsychia - a state of psychological flourishing, well-being, and mental harmony as conceptualized by Abraham Maslow - by analysing the relationships depicted in J. K. Rowling's Harry Potter and the Philosopher's Stone. The deep bonds among Harry, Ron, and Hermione exemplify how friendships foster emotional support, moral development, and a sense of belonging, all of which are essential for achieving eupsychia in childhood. These friendships help characters develop resilience, self-confidence, and empathy, which are crucial for flourishing both individually and within a community. By consciously incorporating these themes into children's literature, authors like Rowling not only engage readers but also guide them toward psychological growth and self-actualization. In a rapidly changing, often fragmented world, stories about friendship offer children timeless lessons in cultivating meaningful, supportive relationships that contribute to their long-term psychological well-being. This study, through the lens of Maslow's theory of eupsychia, highlights the fundamental importance of friendship in nurturing healthy emotional and moral development, thereby promoting overall flourishing in children.

Keywords: friendship, eupsychia, childhood development, psychological flourishing, emotional support, belonging, moral development, self-actualization.

Introduction

Children's emotional and psychological development is deeply influenced by their social interactions, particularly through friendships.

> "…peer relationship mainly refers to an interpersonal relationship established and developed by mutual cooperation and mutual influence when children of similar age or the same age are carried out in day-to-day life, including external behavioural communication between peers, as well as the formation of psychological and emotional attitudes between each other" (Chen, 2).

Relationships formed during childhood are crucial for shaping a child's sense of self, fostering emotional resilience, and contributing to their psychological well-being. A key concept in understanding this development is *eupsychia*, a term introduced by humanistic psychologist Abraham Maslow to describe a state of optimal mental flourishing and self-actualization. "It comes from the combination of *eu*, meaning *good* (i.e., euphoria) and *psyche*, meaning *mind* or *soul*. Therefore, eupsychian means "having a good mind/soul", "toward a good mind/soul" or "the well-being of psyche" (Afroz, 4).

According to Maslow, when individuals are provided with emotional support and a sense of belonging, they are better able to achieve their full potential (Maslow, 1968). Friendship, especially during childhood, plays a pivotal role in creating the conditions necessary for achieving *eupsychia*.

In J. K. Rowling's *Harry Potter and the Philosopher's Stone* (2014), the friendship among the young protagonists provide a vivid example of how interpersonal relationships contribute to emotional growth, moral development, and psychological flourishing in children. "There are five levels in Maslow's pyramid. From the bottom of the hierarchy upwards, the needs are: physiological (food and clothing), safety (job security), love and

belonging needs (friendship), esteem, and self-actualization" (McLeod).

The help and encouragement Harry Potter gets from his friends propels him from a lonely, abandoned boy to a self-assured, morally upright adult. His interactions with peers and his close friendships serve as an example of how solid interpersonal ties can support moral guidance, emotional resilience, and a sense of belonging in kids. These friendships reflect Maslow's theory of *eupsychia*, showing that meaningful relationships with other people are necessary for flourishing rather than achieving it alone. This paper will show how friendship promotes moral development, emotional well-being, and a sense of identity - all of which are necessary for reaching *eupsychia* - by examining significant relationships and plot points.

Materials and Methods

This study employs a qualitative approach to examine the impact of friendship on children's *eupsychia*, focussing on *Harry Potter and the Philosopher's Stone*. It analyses Harry's friendships with Ron and Hermione, as well as other characters, through the lens of Maslow's theory of eupsychia and self-actualization to explore how these relationships contribute to the characters' growth. The following key themes are analysed:

1. Emotional support and resilience fostered by friendship.
2. Moral development through interpersonal relationships.
3. The sense of belonging and self-identity gained from friendships.

Key scenes from the novel, such as the trio's encounter with the troll, the trials leading to the Philosopher's Stone, and Harry's involvement in Quidditch, are used to demonstrate the role of friendship in psychological flourishing. Secondary literature on childhood development, friendship, and psychological well-being is also consulted to provide broader context and theoretical grounding.

Findings and Results
Friendship as Emotional Support

Friendship in Harry Potter fosters *eupsychia* through emotional support. Deprived of care under the Dursleys' guardianship (Rowling, 2014, p. 20), Harry experiences emotional support upon befriending Ron Weasley at Hogwarts. Ron's sharing food with Harry on the train (p. 107) symbolizes the start of a nurturing friendship crucial to Harry's psychological growth.

Harry's friendship with Ron and Hermione goes beyond superficial camaraderie. Their bond strengthens after facing the troll together, creating a deeper emotional connection, trust and loyalty (Rowling, 2014, p. 188). Rowling writes, "There are some things you can't share without ending up liking each other, and knocking out a twelve-foot mountain troll is one of them" (p. 192). This friendship becomes a source of emotional resilience throughout the novel. For Hermione, initially isolated due to her academic focus, the support from Harry and Ron aids her emotional growth. These relationships provide emotional safety and acceptance, helping each character face challenges and build resilience.

Moral Development through Friendship

The second important contribution of friendship to *eupsychia* is moral development. In *The Philosopher's Stone*, the trio's friendship becomes a source of ethical guidance, shaping their moral compass as they navigate the trials of their first year at Hogwarts. A key example of this is the group's decision to retrieve the Philosopher's Stone and prevent Voldemort from obtaining it, despite the danger it poses to their own lives (Rowling, 2014, p. 291). This decision is not made individually but collectively, with each friend contributing their strengths - Harry's courage, Hermione's intellect, and Ron's loyalty - toward a shared goal. The moral synergy within their friendship helps them make decisions that align with the greater good, a core aspect of moral maturity. Harry's moral growth is influenced by his interactions with other peers like Neville Longbottom as well. Neville's quiet courage teaches Harry the importance of standing up for what

is right, even when it means going against friends (Rowling, 2014, p. 293). When Neville opposes the trio's plan to sneak out, he demonstrates moral integrity, reinforcing the idea that friendship also involves holding each other accountable.

Belonging and Self-Actualization through Friendship

Belonging is a fundamental need for psychological well-being, and friendship is key to fulfilling this need. Maslow's hierarchy of needs places belonging as a core element that must be satisfied before individuals can reach higher levels of psychological growth (Maslow, 1968). "…belongingness needs include friendship, intimacy, trust, acceptance, receiving and giving affection, and love. This need is especially strong in childhood…" (McLeod). In *The Philosopher's Stone*, Harry's friendship with Ron and Hermione provides him with a sense of belonging that he had never experienced in his life with the Dursleys. Upon entering Hogwarts, Harry initially feels like an outsider, unsure of his place in the magical world. However, through his friendships and his acceptance into Gryffindor House, he begins to develop a strong sense of belonging and identity (Rowling, 2014, p. 130).

This sense of belonging is further strengthened through Harry's inclusion in the Gryffindor Quidditch team. "Esteem is the typical human desire to be accepted and valued by others." (McLeod). His role as Seeker not only boosts his confidence and esteem but also reinforces his place within the Gryffindor community. The encouragement he receives from teammates like Oliver Wood and the Weasley twins helps Harry build self-esteem and develop a positive sense of self (Rowling, 2014, p. 163). The support Harry gains from both his friends and broader community at Hogwarts is crucial for his psychological flourishing, allowing him to move toward self-actualization.

The Role of Antagonistic Relationships in Building Emotional Resilience

Antagonistic relationships, like Harry and Draco Malfoy's rivalry, contribute to Harry's emotional development in the Harry Potter series. Draco's arrogance and elitism contrasts with Harry's humility and empathy, testing Harry's emotional regulation and moral values. Instances of this antagonism are evident when Draco attempts to dissuade Harry from befriending what he deems the wrong kind of wizarding families, revealing his deep-seated prejudice and discriminatory views (Rowling, 2014, p. 116) and when Draco challenges Harry to a midnight duel, a calculated provocation meant to shake Harry's confidence and lure him into trouble (Rowling, 2014, p. 164). Harry refuses to shake hands with Draco Malfoy in favour of fairness and empathy (Rowling, 2014, p. 116). "Friendship, in its ideal instantiation, is seen there, along with the other virtues, as nothing less than the "perfection of man's [sic] potential as a rational being."" (Kristjánsson p. 131). Harry's decisions to rise above Draco's taunts reflects his growing emotional maturity and self-control. Navigating this adversarial relationship strengthens Harry's psychological resilience and aligns with Maslow's concept of overcoming adversity for self-actualization (Maslow, 1968).

Interpretation and Discussion

In *Harry Potter and the Philosopher's Stone*, friendship is a powerful catalyst for psychological and emotional growth, aligning with Maslow's theory of *eupsychia*. Maslow suggests that self-actualization occurs when conditions like moral development, love, and belonging are met -conditions that Hogwarts provides. Harry, initially an emotionally neglected child, flourishes through the emotional support of his friends. His friendships shape his moral decisions, such as confronting Voldemort, demonstrating that moral development depends on interpersonal relationships. Additionally, Harry's sense of belonging within Gryffindor gives him the emotional stability and self-assurance he lacked before, fostering his psychological well-being and positive self-image.

Conclusion

Childhood is crucial for developing identity, emotional regulation, and moral reasoning.

Achieving *eupsychia* during this stage equips children with the confidence, empathy, and resilience to face future challenges and fosters emotionally healthy individuals capable of building meaningful relationships. "Story is far older than the art of science and psychology, and will always be the elder in the equation no matter how much time passes." — Clarissa Pinkola Estés. In a rapidly evolving world where technology often mediates social interactions, literature plays a vital role in shaping children's social and emotional intelligence. Stories of authentic friendships, like Rowling's depiction at Hogwarts, provide more than entertainment—they offer tools to navigate modern life. These friendships demonstrate that, despite changing childhood realities, the need for meaningful connections remains constant, teaching children values like resilience, integrity, and emotional strength, essential for personal growth and self-actualization. "One of the most pervasive and promising elements of positive interventions is narrative. Stories play a significant role both in psychological research and in application" (Tomasulo and Pawelski 1189-1190). For literature to impact young readers, authors must consciously include friendship dynamics that model positive social behaviour. By doing so, they contribute to children's development, helping them achieve *eupsychia* - a state of psychological well-being crucial for lifelong growth.

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A NEXUS BETWEEN MYTHS, LEGENDS AND CLIMATE CHANGE: AN ECOCRITICAL STUDY OF AMITAV GHOSH'S JUNGLE NAMA

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Abstract

Earth is a living being. A belief that has been claimed by myths and legends from the beginning of the history. In the Anthropocene era, earth is a commodity. Digging and drilling to cut its flesh for minerals and to suck its blood for oil and water and the air it contains is now toxic and the climate crisis made Earth as a near inhabitable planet. The works of Amitav Ghosh mostly contains environmental awareness. He incorporated the awareness through myth in The Jungle Nama. A metered verse which retells the myth of Bon Bibi, the goddess of forest, who create a balance between humans and Dokkhin Rai (Tiger). This myth tells us that humans need to control their greed in order to strike a balance in the ecosystem to rescue the Earth and its beings.
Keywords: limits, boundaries, greed, climate crisis, ecosystem, balance.

Introduction

Amitav Ghosh spins his web of stories around environmental theme in "*The Hungry Tide*", a 2005 novel set in Sunderbans in which the legend of Bon Bibi is used to make the natives as poor and believers of myth. People who are rich and educated do not believe in the myth and they did not understand the nature they were in. The native Fokir understands the nature and guides Piya in her research because he understands the myth which makes the Sunderbans a living being.

"Ever since the rise of science and the scientific methods in the seventeenth century we have rejected mythology as the product of superstitious and primitive methods" (Strauss)

Ghosh has used the same Myth in "*The Jungle Nama*", the goddess of forest, Bon Bibi taught a lesson to ever greedy Dokkhin Rai to create a boundary where he can hunt but not beyond. Created Sunderbans a habitable tideland. The legend of Bon Bibi was first published in Bengali in nineteenth century. They appeared in Dwipodi Poyar meter. Ghosh adopts the metre and uses it well to capture the emotions and the landscapes of people and Sunderbans.

The Jungle Nama: Amitav Ghosh attempts to recite a story in verse form for the first time and it is in poyar meter which vividly captures the balance between the greed and contentment in the form of couplet. A mighty spirit named Dokkhin Rai in a Tiger avatar preyed on humans in Sunderbans. There came two visitors from Arab –

"One was the Mistress of the Forest, Bon Bibi;
The other was her brother, Shah Jangoli."
(*The Jungle Nama* 5)

Entered in Dokkin Rai's raj. Dokkin Rai fought with the siblings and learnt a lesson. He was confined to the south "where land and water mingle, at the river's mouth." The needs of the beings of the forest and the tiger (Dokkin Rai) were balanced. After a long time, there was a boy named Dhukey, yound and a good fellow but poor, as his name suggests, sad. He was recruited as a lascar by his rich and greedy relation Dhona for a business voyage to Tideland jungle. Even though there was a resistance from his mother, Dukhey learned the history of Bon Bibi and Dokkhin Rai. They started their voyage in greed and to plunder the wealth of the forest. Dhona saw empty bee hives for days and realised it was the work of an evil. He made a pact with Dokkin Rai to provide him the load of honey and bee wax and in

return he would offer Dhukey. Dhukey was left alone with the fierce tigerand he remembered Bon Bibi. He recited a prayer in Dwipodi Poyar metre and the metre itself gave wings to the words uttered. Bon Bibi came to the rescue and made Dhukey a rich person and advised to forgive Dhona.

Ecocritical Analysis

"Ecocriticism investigates the relation between humans and the natural world in literature. It deals with how environmental issues, cultural issues concerning the environment and attitudes towards nature are presented and revised." (Mambrol, Nasrullah, "Ecocriticism: An Essay", WWW. Literariness.org). Ecocriticism is an umbrella term which also includes some of the aspects of structuralism, Deconstruction, Marxism, Feminism, Post colonialism etc. In order to understand the ways in which nature and culture is intertwined, one need to identify the theories by which culture is analysed. Through culture humans respect and spoil the nature.

People tend to avoid myth as a supernatural belief. Because it makes us aware if something is wrong in our culture. We understand our culture through myth.

> "Ancient or not, mythology can only have an historical foundation, for myth is type of speech chosen by history." (Barthes, 108).

Humans tend to remember history as a story. Throughout history the story can change and includes things that are suitable for the arts of survival. Natural calamities are stored in the meanings of myth to make future generations aware of their environment. It was embedded in all cultures. For example in Bengal the folklores are as famous as films. The legend of Bon Bibi is played in street theatre nowadays. In "*The Jungle Nama"* Bon Bibi, the goddess of forest, divided the jungle into two. One is for humans and the other is for Dokkhin Rai, in this case, Tiger. No one should cross the boundary, if one crosses, then the one should pray like Dukhey. We all are Dukhey here wanting a rescue from a climate crisis being created by own species. Ecosystem should be a balanced one. This is the concept of the legend of Bon Bibi being transmitted from generations to generation as myth in Bengal. Every culture has this kind of myth which encourages us to coinhabit the Earth.

Results and Findings

Earth is a subaltern here where humans speak for the Earth's renovation in Assemblies and in conferences. But it has been silenced from the very beginning of the colonialisation. While colonising the America or Africa or India the colonisers successfully ripped the sacred value of the landscapes and earth and sacred value was called as barbaric. Earth became a material and got economic value. This concept made them exploit the nature without being questioned. Myth is dead. It was the medium through which Earth speaks on her behalf. 'Her', Yes Earth was being gendered in ancient times not to subordinate but to celebrate because of its fertile qualities that are being stripped rapidly today. All the qualities of living being is now torn apart from Earth to make sure it is exploited thoroughly.

Interpretation and Discussion

"Language needs special condition in order to become myth... It is a mode of signification, a form." (Barthes, 107).

Myth is a mode of signification which is the meaning. Meaning of life itself is being transmitted through myths from ancient times. Myth is essentially powerful it creates culture and distorts the contradictions. For example even today in Sunderbans when people entered the jungle they pray to Bon Bibi. She might be from Arab and Muslim but irrespective of religion people tend to pray.

"The relation which unites the concept of the myth to its meaning is essentially a relation of deformation." (Barthes, 121).

In myth meaning is distorted by concept. Here Bon Bibi as a Muslim goddess is distorted by the concept she is a saviour if one employs correct meter to reach her. Myth has the strength to distort the discourse as powerful as religion in this legend of Bon Bibi. Eventually Myth can change the discourse of colonialisation of Earth by all human beings. Humans should not see profits by exploiting Earth.

Humans should identify ways to inhabit the earth without degrading the environment as transmitted in various myths like Hinduism, Greek Mythology. Writers should identify ways to accommodate this kind of legend or myth which promotes the human behaviours towards Earth and make them aware of the climate crisis.

Conclusion

Amitav Ghosh used myths in "*The Hungry Tide", "The Gun Island", "The Jungle Nama"* to make the people aware of how we spoil the Earth in the Anthropocene era.

This verse celebrates the balance maintained in the forest ecosystem. The book is the need of the hour, the myth supplies the message to the people to be balanced towards earth and towards life.

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MESSAGE BEYOND WORDS: A STUDY OF
KAZUO ISHIGURO'S *KLARA AND THE SUN*

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Abstract

It is said that literature records the past, reflect the present and moulds the future. Posthuman literature explores the possibilities and implications of transcending the traditional human limitations through the innovations and rapid developments in science and technology. The main function of literature is to entertain and educate the society. Modern writers like Katherine Hayles, Margaret Atwood, Charles Stross, Kazuo Ishiguro, Donna Haraway explore the impact of rapidly advancing technology on society and individual identity in order to mould the society where intellectual efficiency, vital dynamism and spiritual anchorage forms the basis of civilized society. They attempt to show what it means to be human in a world which keeps changing at a high speed due to technology like AI (Artificial Intelligence), genetic engineering and cybernetics and how the difference between human and machine, natural and artificial become blurred. In this paper titled Message Beyond Words: A Study of Kazuo Ishiguro's Klara and the Sun the posthuman condition is explored through the lens of Klara, an AF (Artificial Friend), who is designed to provide companionship and care to Josie, a human child. The critical analysis delves into the posthuman themes present in the novel in general and examines the blurring of boundaries between human and machine and the ethical implications of creating artificial beings with human-like qualities in particular.

Keywords: *posthuman condition, artificial intelligence, nature of consciousness, dynamics of human connection*

Material and Methods

Analyzing Ishiguro's *Klara and the Sun* through a post humanist lens involves a close reading of the text, focusing on key themes and passages that illuminate the blurring of boundaries between human and machine. The analysis draws upon post humanist theory, which challenges anthropocentric views and explores the implications of technological advancements on our understanding of humanity. Close reading of the novel, paying attention to Klara's narration, descriptions of AFs, Josie's relationship with Klara, and the overall societal context, highlighting the passages related to consciousness, sentience, empathy, and the nature of "being" are particularly forms the basis for the textual analysis of the novel.

Posthumanist Theory

Engagement with key post humanist concepts such as the decentering of the human, the human-technology interface, the redefinition of embodiment, and the ethical considerations surrounding artificial intelligence and its impact on human identity. Works by theorists like N. Katherine Hayles, Donna Haraway, and Rosi Braidotti provide a theoretical framework. Several posthumanist concepts resonate with the novel's themes, including: Donna Haraway's cyborg manifesto: This theory challenges the boundaries between human and machine, and explores the potential for hybrid identities and symbiotic relationships. Klara, as an AI companion, embodies this blurring of lines. Developing emotional connections and a sense of self that challenge traditional notions of what it means to be human. Rosi Braidotti's posthuman ethics: Braidotti emphasizes the importance of empathy, care, and responsibility in a world where human and non-human entities are increasingly intertwined. Klara's unwavering care for Josie, despite her own limitations, reflects this ethical framework. N. Kaherine Hayles's how we became posthuman: Hayles explores the impact of digital technologies on our understanding of the self and our relationship with the world. Klara's experiences and observations

offer a unique perspective on this transformation, highlighting both the potential for connection and the dangers of isolation and alienation. These are just a few examples of the posthuman theories that can be applied to Klara and the Sun. The novel's exploration of AI consciousness, human connection, and the changing nature of existence invites a rich and multifaceted anlaysis through the lens of posthumanism. These posthuman theories are used to analyze the novel especially Donna Haraway's cyborg manifesto.

Contextual Analysis

Considering the broader social and cultural context in which the novel was written and set, including anxieties about technological advancement, the changing nature of human relationships, and the ethical dilemmas posed by artificial intelligence.

Findings and Results

The key findings and results of a post humanist analysis of Ishiguro's *Klara and the Sun* are **Blurred Boundaries between Human and Machine**: The novel demonstrates the increasingly porous boundaries between humans and machines, particularly through Klara's sophisticated AI and her capacity for empathy and understanding. This challenges traditional definitions of "human' and suggests a fluidity between the organic and the artificial. Klara's ability to learn and adapt, and even to intuit human emotions, makes her more than just a machine, blurring the lines of what constitutes sentience.

Challenging Anthropocentrism: By centering the narrative on Klara, an AF, Ishiguro de centers the human perspective. The novel encourages readers to see the world through the eyes of a non-human entity, prompting a re-evaluation of anthropocentric biases and assumptions about human exceptionalism. Klara's perspective offers a unique and often insightful commentary on human behavior and relationships.

Ethical Implications of Artificial Intelligence: The creation and use of AFs in the novel raise ethical questions about the responsibilities humans have towards artificial beings. The novel explores the potential for exploitation, the nature of care, and the implications of creating artificial beings designed to fulfill specific emotional needs. The question of Klara's "rights" or her status as something more than a sophisticated appliance is left open, prompting reflection on the future of human-AI interactions.

Posthuman Identity and Relationships: The relationship between humans and AFs, particularly Josie and Klara, illustrate the complexities of posthuman relationships. The novel shows how emotional bonds can form between humans and hon-human entities, challenging traditional notions of kinship and community. Josie's reliance on Klara for emotional support and companionship highlights the changing landscape of human relationships in a technologically advanced world.

The Constructed Nature of Reality: Klara's perception of the world is mediated through her programming and her unique way of seeing and interpreting her surroundings. This highlights the constructed nature of reality, suggesting that our understanding of the world is always filtered through our individual perspectives and experiences, whether human or artificial. Klara's focus on Light and its influence on her "emotions" shows how even something seemingly objective like perception is shaped by the observer.

Klara and the Sun was published during COVID – 19 pandemics, which made humans to be quarantined. The same scenario is found with many characters in Klara and the Sun, especially with Josie, as she gets her education from tutors from faraway places.

The novel is also a satire of college admission as the teenagers get lifted (a medical procedure that makes them smarter but with side effects). Like the lifted teenagers, in reality students need to equip themselves to clear various entrance exams to get admission in various colleges.

Klara, who narrates the novel, is an Artificial Friend (AF), with the ability of solar absorption is made to be a companion of children. The novel begins when Klara is in a store for commodity which

is run by a woman. Though Klara is a B2 model whereas B3 is the latest model available in the market, she exhibits uniqueness through her observation of the surrounding which is noted by the woman who runs the store, whom Klara calls Manager. Klara likes to look out of the window and observe the way people behave and express their emotions so that she can be a better AF when a human child chooses her. She minutely takes into consideration and dislikes the use of the Cootings Machine, a road construction vehicle which produces pollution as it degrades the quality of life of all beings.

One day, Klara takes notice of a man, whom she terms as Beggar Man, lied of the floor and didn't move a while. He is considered dead, the next morning he moved which Klara considered that he is resurrected by Sun's light.

A 14-year-old girl Josie notices Klara, when she is near the window and promises to buy her and make her AF. But it takes many days for Josie to come again to the store and make Klara her AF as Josie is affected by severe illness which is a side effect of "lifting". Klara is determined to be a good AF Artificial Friend to Josie. Klara understands that, for Josie, Rick is as important as her mother. Rick is a neighbor to Josie with whom Josie plans on spending the rest of their lives together. This plan may not be realized as Josie is lifted whereas Rick isn't lifted. Because of lifting Josie's health is in danger. Rick on the other side has as aptitude for engineering but is not lifted. There is just one college which accepts unlifted students.

Josie's mother insists Klara to observe as much as she can about Josie and to imitate her. Klara later knows that Josie's mother plans to make a "portrait" for Josie by a painter Mr. Capaldi. It is known that the portrait is not just a painting but an AF replica of Josie. Initially Klara believes that she is there to train Josie's AF when Josie dies later it turns out that Klara herself is going to be the replica of Josie when she dies. Klara determines to save Josie from her chronic illness.

Klara remembers how to Beggar Man is saved by the nourishment of the sun. She believes Sun can save Josie from her illness so she goes to Mr. McBain's Barn where she believes sun sets and prays for Josie's recovery. She even tries to please sun by destroying the Cootings Machine with the help of Josie's father who is an engineer. But she finds many more Cootings Machine elsewhere. One sunny morning, Klara's faith is rewarded. Josie is recovered from her illness finally. After Josie's recovery, she starts to be apart from both Klara and Rick. Klara, finally goes to yard where the AFs spend the rest of their lives at the end of their lifespans.

Klara blurred the difference between humans and machine further by understanding "emotions" when a Raincoat Man signals a Coffee Cup Lady and finally both meet, they first express happiness and later sadness which is explained by the Manager that they both have met after a long time. 'Then the Coffee Cup Lady reached the RPO Building side, and she and the man were holding each other so tightly they were like one large person, and the Sun, noticing, was poring his nourishment on them.' (29) 'Oh, Klara,' Manager said quietly. 'You never miss a thing, do you?' (30)

Klara though an AF, she engendered strong will when Josie asked expressed her desire to have Klara as her AF. 'I wanted also to tell her that if there was anything difficult, anything frightening, to be faced in her house, we would do so together.' (34)

Klara cares even for the environment. She observes the polluting machine causes disturbance to the surrounding. At one point she even tries to take risk of giving up her own life and destroy the polluting machine, so that she can save Josie (as per her belief). 'But perhaps because of the Cootings Machine, there were now long stretches with no customers at all, and I sometimes allowed my posture to sag so that Boy AF Rex had to touch my arm to make me stand straight again.' (40)

By interpreting *Klara and the Sun* through the lens of posthumanism, this article tries to show how the boundaries of human and machine is blurred. Using Klara, who exhibits human like qualities like

empathy, curiosity and desire to connection, Ishiguro describes the technological advancement and its irreplaceable connection with humans. To conclude the paper with the message beyond words that is what it means to be human in a world which keeps changing at a high speed due to technology life AI (Artificial Intelligence), genetic engineering and cybernetics.

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FROM PEN TO PROCESSOR: RESHAPING ENGLISH LANGUAGE LEARNING THROUGH ARTIFICIAL INTELLIGENCE

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Abstract

This technological era has now found its champion in Artificial Intelligence (AI) which has found its way into all the fields surrounding us today. Now we have reached such a stage where AI has completely transformed the ways in which language is created, analysed, and consumed. This thematic paper explores the impact of AI in English language learning, emphasizing its role in the creation of personalized learning environment, real-time assessment, and widespread accessibility. All these developments offer epoch making changes in English language learning and literature although there exist issues pertaining to authorship, data privacy and security, cultural bias, and over dependency on technology. Thus, this paper highlights the potential benefits and limitations of integrating AI into the world of English Language. The study focuses on the need to arrive at a proper balance in order to realize the maximum potential of AI while also keeping track of preserving and developing the humanistic and creative essence that is the trait of language and literature.

Keywords*: artificial intelligence, english language learning, personalized learning, adaptive learning systems, ai-powered analysis, conversational agents, chatbots, intelligent tutoring systems*

Introduction

The rise of Artificial Intelligence (AI) into education and literature has marked a transformative era in the way by which knowledge is imparted, acquired and appreciated. As English has become the global lingua franca, the demand for effective English language instruction has intensified. New age education policies and methodologies have enabled educators to explore beyond to seek more innovative programmes for language learning and development. In the context of English language learning, the advent of AI has laid shape to tools like virtual tutors, automated language assessment systems and adaptive personalized learning platforms that caters to the diverse needs of the learners.

AI has gripped over different sectors over the years especially teaching and learning industry with the aid of technological advancements, such as machine learning, natural language processing (NLP), and Generative AI models like GPT (Generative Pre-trained Transformer). These technologies have significantly enhanced the accessibility, efficiency, and personalization of learning and literary engagement. For instance, AI-powered applications like Duolingo, Grammarly, Quill Bot have revolutionized language acquisition, while tools like ChatGPT and Meta AI are enabling writers to explore new creative horizons.

The integration of AI into the domain of language learning and development has met with series of challenges whereby critics of AI argue that over reliance and assimilation of AI tools for areas demanding human creativity and essence may lead to diminishing role of human educators in traditional literary creation, understanding and analysis. Also, various Concerns about the ethical implications of AI in education and literature—such as data privacy, cultural bias, and the authenticity of AI-generated

content—also merit careful consideration. Moreover, the shift from human-centred teaching and writing to AI-driven methodologies raises questions about the future of creativity, critical thinking, and cultural preservation.

This thematic study tries to understand the role of AI and its applications in enhancing human creativity and critical analysis especially in language development by focusing on its benefits, challenges, and ethical considerations. By examining various studies, current applications, and emerging trends, this paper aims to create an understanding on how AI can be effectively integrated into these fields while safeguarding their humanistic and cultural values.

Personalized Learning and Adaptive Systems

The advent of Personalized and adaptive learning platforms has completely transformed the way in which language learning and development is being looked on. Unlike conventional classroom settings, where instruction is often standardized, AI-powered tools such as Duolingo, Rosetta Stone, and Babbel adapt to the learner's pace, proficiency level, and learning style. Such AI applications make use of specific algorithms to analyse user data and generates tailored information and instructions for learner progress and improvement.

Novel rise of AI tools and applications has made language learning possible to diverse and disadvantaged populations, including those with disabilities. Voice recognition software and speech-to-text technologies have made it possible for learners with visual or hearing impairments to engage in English language learning.

Adaptive Learning Systems

Adaptive learning platforms make use of machine learning algorithms to assess and analyse difficulty levels for instructional materials based on real-time assessments of student understanding. They also enable real-time feedback and support much needed for language acquisition. For example, AI-powered writing assistants like Grammarly not only correct grammatical errors but also provide contextual suggestions for improving vocabulary, tone, and style. This real-time guidance accelerates the learning process and fosters confidence among learners.

These systems ensure that learners needs are assessed properly and guided according to their expected learning outcomes and proficiency levels. Through constant analysis and validation of learner requirements and assessment of performance, adaptive learning systems creates more novel individualised practices and instruction.

Intelligent Tutoring Systems

Intelligent tutoring systems (ITS) is a form of software system that provides personalized and interactive instruction with learners that imitates humanized way of conversation with limited actual human intervention and supported by effective, quick and customised feedback.

Grammarly: This popular writing and editing Intelligent assistant offers actual real-time grammar checks and edits our own writing with constant grammar corrections and tailored to individual writing styles and different proficiency levels ranging from academic, professional to simple.

Write & Improve: It is Developed by Cambridge Assessment English as a linguistic AI platform that allows learners to submit written work and receive due feedback and corrections and improvement on various aspects such as grammar, vocabulary usage, and coherence.

Such tools not only enhance writing skills but also foster learner autonomy by encouraging learners to engage learning in self-directed practice.

Conversational Agents or Chatbots

New age AI technologies have kickstarted innovative interactive language practices through usage of human like communication platforms with the help of Conversational agents or Chatbots created through Generative AI technology. Such Chatbots engages learners in simulated conversations that mimic real-life contexts and interactions. For e.g.:

ChatGPT: The popular, highly interactive conversational agent empowers and refines learners with their linguistic capabilities through engaging

dialogues. Learners participate in queries and discussions encompassing a variety of subjects and gets immediate feedback.

Duolingo's chatbot feature: The popular language learning app has the function that permits users to tune their vocabulary skills through conversing with virtual avatars specifically engineered to replicate real time contexts and world scenarios. Then through constant interactions with these chatbots, learners enhance their confidence in linguistic skills.

Creative Writing and Text Generation

Artificial Intelligence has found its way into the creative domains known to us bringing about revolutionary changes with the way how we interpret creativity and production of information. Several Generative AI models like GPT-4 that possess the capability to generate text and other forms of media instantly upon apt command that is both coherent and contextually appropriate, thereby facilitating writers in the ideation process. Tools such as ChatGPT, Perplexity AI, and Stealth Writer are some of the increasingly utilised AI made use of by authors as a means to overcome writers block and drain and explore all levels of narrativity and creative connotations.

In spite of the text produced by AI producing intriguing and high-level possibilities, it does raise critical queries with regards to authorship and originality with regards to the existing frameworks of creative validity. The question is, whether q literary work influenced by tools of AI or exposed to AI be considered truly an exclusive creation of a human author. Such queries do raise the alarm bell to make clearcut guidelines and novel paradigms on complementing and assessing literature created or influenced by AI.

Application of AI in English Language Learning

The Application of Artificial Intelligence (AI) into English language learning and development has seen multifarious attempts and initiatives undertaken by diverse organisations which has in turn demonstrated immense potential not only in the way by which English is taught and learnt and experienced but also has shaped the very way in which global language education policies and practices have been developed. Through exploring such existing trends and initiatives and real-world examples, one can get a complete understanding and insights into the broader implications of AI.

- Duolingo's Gamified AI platform has continuously set a benchmark in technology driven language learning. The usage of gamified learning experiences such as progress bar, streaks, leaderboards and rewards has created a fun language learning experience for the learners. It has created the Birdbrain AI to assess the learning progress and difficulty level of learners and provide optimum language learning tasks and materials according to personalization system.

- Google's contribution to AI mode of language learning through tools such as the very popular one like Google Translate, which even though was made just for language translation, now provides contextual translations, pronunciation and word suggestions. Also, initiatives like Read Along a new speech-based reading tutor application built with AI.

- Microsoft's Immersive Reader, a tool aimed at inclusivity designed to assist learners with diverse needs and language difficulties by improving reading and writing of all ages.

- ELSA Speak is an AI- powered application dedicated to improve pronunciation through speech recognition technology and makes use of phonetic exercises.

- Convergence of AI with Immersive learning technologies like Virtual Reality and Augmented Reality. Applications like Mondly VR is the first of its kind language learning experience with the use of Speech recognition and Chatbots in immersive technology in real time atmosphere. Immerse is another virtual reality-based language learning application where the learners are brought towards places relevant to different

language use contexts subjected to immersive reality experience.

- Social Emotional Learning (SEL) AI applications like Replika makes use of humanized conversations in real time context to increase language proficiency along with developing learner confidence and social wellbeing.

- China has come up with several cutting-edge AI applications expanding all fields of learning and development like the now trending Deepseek. Also, they have invested heavily in AI powered classrooms using Squirrel AI for effective learning experience.

- Japan has always remained at the forefront in all kinds of technological advancements throughout times immemorial. The case of AI in language learning and development is no different to their goals of technology supported education with the creation of AI powered Speak Buddy platform a conversational AI Chatbot that helps learners to practice speaking and learning English language through speech recognition, voice-based commands and gamification of learning experience.

- Several state governments in India have collaborated with AI learning platforms like Embibe AI to promote language learning effectively in rural schools and institutions. BYJU's, a leading ed-tech company in India has come forward with its innovative AI model like BYJU's WIZ that offer solution all forms of learning experience.

Language learning and development is a crucial aspect for fruitful education and personal and professional development in a country like India with a rich linguistic diversity comprising over 19,500 languages and dialects. With the advent of AI advancement in technology, the ways in which languages were learned, taught, and assessed before have completely underwent a significant transformation. AI-driven language learning tools provide personalized learning experiences, automated assessments, real-time feedback, and

interactive learning environments, making the process more engaging and effective.

The Government of India has now recognized the potential of AI in education and has launched several initiatives like the establishment of National Research Foundation for research and development especially in the fields of AI and technology and India AI Mission keeping in line with the vision of the National Education Policy 2020. In the Indian context, the application of AI into language education has been immensely impactful due to its linguistic diversity having more than 22 officially recognized languages and thousands of dialects. AI has been employed to address these complex challenges related to multilingualism and regional differences in the language. Keeping in line with the initiatives and future course of direction, many ed tech companies in India like Byju's, Vedantu, Unacademy, Embibe are coming up with novel AI technologies that can kickstart the very foundation for immersive language learning experience in the country.

Ethical Considerations and Challenges
Issues of Bias and Cultural Representation
There exists a predominantly visible bias within AI algorithms and the datasets given out. Within the sphere of language acquisition and literary studies, several elements of cultural and regional biases exist trained primarily on the western literary ideas and narrative point of views that fail to propagate and interpret non-western ideological and cultural frameworks, which can lead to insignificance in diverse educational environments.

Dependency on Technology
Increasing reliance on artificial intelligence tools within the educational scenario does raise concerns with regards to inhibiting critical thinking, creative expression and problem-solving capabilities. AI does give a sense of convenience and efficiency and achieving as sense of balance between these endless possibilities of conventional and AI mediated methodologies can guarantee optimum content

generation with preservation of writers' agency and intellectual independence.

Data Privacy

Data is the new age currency and high valued commodity making it exposed to constant practices of misuse and misconduct if fell in wrong hands. So the concerns raised on safeguarding the data collected from learners of Artificial Intelligence needs to be addressed. Also, the validity and authenticity of data derived through Artificial Intelligence calls for necessary scrutiny to address proper credibility.

Digital Divide

Not all section of the society can boast of equal accessibility appropriate technological devices, state of the art infrastructure and optimal internet connectivity. Thus a comprehensive approach is needed to tackle such domains of inequalities.

Suggestions

- Promoting Ethical AI Development: Developers should prioritize diversity and inclusivity in training datasets to minimize biases and enhance cultural representation.
- Integrating Human-AI Collaboration: Educators and researchers should make use of AI as a means for support and enhancement rather than a replacement for, traditional teaching, learning and analytical methods.
- Fostering Digital Literacy: Learners and educators should be properly guided and equipped with the requisite skills to critically evaluate and effectively utilize AI tools in all its perfection.
- Establishing Ethical Guidelines: Clear policies on authorship, intellectual property, and data privacy should be implemented to address ethical concerns.

Conclusion

The reality we have before us today is something deep rooted and entangled in the sphere of Artificial Intelligence and Educational sector is no stranger to such influence.AI has had a profound impact upon the very way in which language is developed and creative learning is projected. Even though its benefits and advantages are unfathomable to tell now, there exists several open-ended questions surrounding its integration into conventional standards and outlook.AI with all its multifarious tools and techniques to ease learning and understanding must adhere to and should be guided by ethical considerations and aim solely at supporting the betterment of human intelligence and creativity in the sphere of language and literature. Thus, it is only by having a balanced and inclusive approach can we truly realize the maximum potential of AI as a powerful tool for fostering innovation in all fields of study.

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CHOKECHERRY CHAINS: THE INHERITANCE OF TRAUMA, AND STORIES ETCHED IN FLESH IN TONI MORRISON'S *BELOVED*

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Abstract

My paper explores how Morrison reclaims the body as a historical archive, showing how the physical marks of trauma challenge erasure, transforming individual scars into shared symbols of resilience within the collective Black memory. Through the chokecherry tree and other corporeal imagery, Morrison gives voice to a history that often defies language, compelling us to confront the ways in which slavery imprints itself on both flesh and spirit. Furthermore, in this paper I will examine how various symbols in the novel resonates with larger themes of ancestral memory and survival, emphasising the ways in which Morrison reclaims both nature and body as witnesses to the African American experience of bondage.

Keywords: memory, trauma, resistance, toni morrison, post colonial, oppression

To think from a woman's body is to think from the bodies of the generations that came before her. When the narrative emerges from the body of a Black, enslaved woman, it carries the echoes of generational agony, voices that slice through history like blades. In *Yearning: Race, Gender, and Cultural Politics*, Bell Hooks writes, "Marginality [is] much more than a site of deprivation...it is also the site of radical possibility, a space of resistance." Toni Morrison's magnum opus, *Beloved i*s the story of Sethe's resistance more than it is of her freedom. Morrison's novel embodies the horrors of racism in ways that challenge comprehension. It takes the unfathomable and molds it into tangible reality. It is the murder of a child by their own mother, but also the act of killing being higher than that of giving life. *Beloved* follows the story of Sethe, an escaped enslaved woman living in post-Civil War Ohio as she struggles with the haunting legacy of her traumatic past and its effects on her only daughter, Denver. In the novel, her body emerges as both text and testament, a living archive etched with the enduring scars of slavery. Through corporeal symbolism and historical resonance, the novel challenges the erasure of a brutal past. This act of inscription transcends the confines of paper, carving itself onto flesh, where memory and trauma converge, defying silence and asserting the permanence of what must not be forgotten.

Ink fades. Books are burned. But the body remembers the scars that pass on through generations, the trauma, like gene mutation inherited by the daughters and granddaughters, the text in itself becomes the embodiment of a woman as it is divided into twenty eight unnumbered sections. The unnamed and unnumbered chapters in *Beloved* are not arbitrary. They mirror the historical erasure of enslaved Black women whose names and stories were stripped away, lost to collective memory. This structural choice by Morrison evokes the silenced narratives of those who were denied recognition

Helene Cixous' concept of *ecriture féminine*, or feminine writing, invites a re-reading of Sethe's scarred body as a text that resists patriarchal and racial domination. In her essay "*The Laugh of the Medusa*," Cixous argues that women's bodies, often policed and controlled by societal structures, possess a radical capacity for self-expression through their sheer materiality. Similarly, in *Beloved*, Sethe's body "speaks" her experiences when verbal narratives fall short; the scars on her back serve as a visceral reminder of what cannot be erased by time or assimilation into society's norms. The scar on Sethe's

back is one of the most important and prominent storytellers in the novel. The magnanimous chokecherry tree, that much like the body, never stops growing and grows there still. Toni Morrison in her 1988 lecture "Unspeakable Things Unspoken" says that her character is quintessentially black and dangerously female. Sethe is, in a sense, a tree, but here rooted and immovable in the wounds of slavery, stuck in time but still a conduit for cynical renewal of tragedy and loss (Henderson 225). The metaphorical chokecherry tree is a part of Sethe's body but is at the same time an object of memory to be remembered by Sethe, the subject of memory. A clear distinction between the subject and object of memory is impossible, as both belong to the same body. Furthermore, it is not Sethe who interprets the wound but Paul D and it is his reaction, in turn, that penetrates Sethe's eighteen-year-old defence mechanisms of fending off memories of the past. The effect of the wound is rooted in sense-memory that bridges the gap between Sethe's past and present through the mediation of Paul D (Zsofia 21).

Additionally, critical race theorist Frantz Fanon has argued that colonised bodies are marked as commodities, "stripped of agency and designated only by their capacity for labor and suffering" (Fanon 120). Fanon's critique offers a parallel to Sethe's back, which Morrison transforms into a narrative artefact, a reminder that her body's history resists the social erasure imposed upon it. There is a double oppression at work here. The intersectionality (term coined by Kimberlé Crenshaw, an American civil rights advocate and a scholar of critical race) of race and gender claims that Sethe's identity as a Black woman enslaves her doubly within a system that exploits her body as a site of both labour and abuse. "To be black and female" was to be in "double jeopardy" (Beal, 1970). The various oppressive constructs of society emotionally and physically scar the women in Toni Morrison's novels. Being sexually abused and racially discriminated against, these women continue to strive in society with their scars (Bhowmick).

J.M. Waghmare, in his article *Literature of Marginality*, says, "American blacks, as well as Indian Dalits, were the sons and daughters of darkness journeying through untold sorrows and sufferings**"** Toni Morrison and Mahasweta Devi, though writing from different cultural contexts address how the bodies of Black and Dalit women become a storytelling vessel for historical pain and resistance. In Devi's seminal work *Breast Stories*, specifically in the story "Draupadi," the protagonist Dopdi Mejhen, a tribal woman, is stripped and violated as punishment for her rebellion. Devi uses Dopdi's violated body as a means of confronting the state's power and the caste-based oppression faced by tribal women in India. The female body, in both works, becomes a site of protest and a repository of generational trauma, echoing the personal and collective histories of marginalized communities.

The breast is not a symbol in these stories. In *Draupadi*, what is represented is an erotic object transformed into an object of torture and revenge where the line between (hetero)sexuality and gender violence begins to waver (Spivak,1997) . In *Beloved* this line not only wavers but gets destroyed right at the beginning when the schoolteacher's nephew steals Sethe's breast milk. Sethe's repeated chant "they took my milk" evokes a mythical quality. It transforms her personal violation into a ritual lament that gestures toward collective maternal grief. The theorist Bell Hooks argues that the Black female body, sexualized and racialized, serves to reinforce cultural narratives of inferiority and marginalisation. Sethe's milk, stolen by the white slaveholders, represents a violation that transcends the physical: it is a theft of motherhood, bodily autonomy, and identity, further emphasising that her body belongs more to the institution of slavery than to herself. "She opened her dress and the baby's head lay on her breast, its mouth just covering the tip of her nipple". Sethe's decision to kill her child invites comparison to mythic figures such as La Llorona[1], and Greek

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[1] The Weeping Woman, is a vengeful ghost in Mexican folklore who is said to roam near bodies of water mourning

goddess Medea [2], both of whom disrupt maternal archetypes through acts of infanticide. Yet, unlike these figures whose actions, however tragic, stem from a place of narrative or emotional agency, Sethe's choice emerges from the historical horror of slavery, where such a decision is a last resort rather than an assertion of power. Her act is not symbolic vengeance but a desperate attempt to protect her child from a life of dehumanisation. In this way, Morrison roots Sethe's tragedy not in myth, but in the brutal realism of historical trauma. The breast becomes an emblem of life and death, a site of nurturing and a marker of the extreme measures that Sethe is forced to take to protect her child from a life of subjugation. "Not a single curve or angle anywhere on her body that did not make a man want to weep." Once again, the female body is evoked not to inspire aesthetic pleasure, but to underscore a tragedy. Its curves and presence signify suffering, not desire. There is the meaning that is ascribed to their bodies from the colonial point of view. Then there is the meaning that they give, as subjects, to their own and other bodies. This gets very evident in the scene where the Schoolteacher lists Sethe's 'animal characteristics'. "No, no. That's not the way. I told you to put her [Sethe's] human characteristics on the left; her animal ones on the right. And don't forget to line them up" (Morrison 228). Schoolteacher embodies the pervasive ideology that rationalised slavery through the supposed inferiority and sub human status of Black individuals.

In *Beloved*, Toni Morrison constructs the Black female body as a locus of both racial trauma and enduring resilience. Through the character of Sethe, Morrison demonstrates how the scars of slavery, inscribed on the body, serve as a profound testament to the lived experience of violence while also offering a space for resistance and reclamation. Sethe's back, marked by the metaphorical chokecherry tree, becomes an enduring symbol of the ways in which slavery's brutalities are not only inflicted upon the body but also imprinted upon the psyche and collective memory of the oppressed. Morrison's portrayal of Sethe's scar invites a reconsideration of the body as a repository of memory and history. Moreover, Morrison's treatment of the Black female body in *Beloved* engages with a broader discourse on the erasure of Black histories and identities. By focusing on Sethe's scar as a focal point of memory, Morrison critiques the historical silencing of Black women's experiences, making visible the histories of Black women that have historically been omitted from dominant narratives. The body, as Morrison portrays it, becomes a crucial site of resistance against the cultural and historical forces that seek to obscure the trauma of slavery.

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her children whom she drowned in a jealous rage after discovering her husband was unfaithful to her.

[2] The daughter of King Aeëtes of Colchis. She marries Jason but eventually kills their children.

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A PATH TO NONVIOLENT AGREEMENTS: A STUDY OF THE SPHERE OF UNDERSTANDING LANGUAGE AND ITS ROLE IN DISMANTLING THE CYCLE OF VIOLENCE

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Abstract

The paper explores the potential of language as a nonviolent means to achieve just agreements while dismantling the inherent violence within legal and societal frameworks. The paper primarily draws from German philosopher and cultural critic Walter Benjamin's seminal essays, "Critique of Violence" and "On Language as Such and On the Language of Man," and examines how law perpetuates violence through its reliance on coercion, punishment, and authority. The paper dives into Benjamin's concept of 'understanding' language and the inaccessible nature of this sphere regarding violence. Language, as a medium of mutual comprehension and dialogue, is posited as an ethical and nonviolent alternative to the legal mechanisms of enforcement and control. Through analyses of linguistic acts such as promises and declarations, the study highlights the capacity of language to foster cooperative relationships and prevent conflicts from escalating into violence. From Benjamin's reinterpretation and his understanding of acts of language, the paper underscores the potential of language to align with nonviolence. Ultimately, this research advocates for prioritizing linguistic mediation as a means of fostering peace and justice in human relations.

Introduction

The essay "Critique of Violence" is a seminal work in understanding the inherent mechanism of violence that underpins the law and legal order. In the opening pages, Benjamin asserts that the discourse surrounding violence in establishing law and legal order in a civilized society parallels the classical debate of whether the ends justify the means (236). Historically, law and violence have inextricably shaped one another, making it difficult for us to disentangle them when envisioning an ideal civil society. Benjamin argues that law functions as a mechanism of restriction, arresting people in a confined space. If a subject defies the law and acts differently, the state imposes what it categorizes as *punishment*—what Benjamin reframes as *sanctioned violence*. Institutions such as the police, military, and courts carry out this retaliatory practice on behalf of the law. These institutions operate under the authority of law and are obliged to enforce the commands of higher legal authority to maintain order and uphold the legal framework.

Discussion

Since every solution proposed by the state is ultimately grounded in violence, this raises critical questions about the feasibility of achieving nonviolence within such frameworks. Benjamin elaborates, "A totally nonviolent resolution of conflicts can never lead to a legal contract. For the latter, however peacefully it may have been entered into by the parties, leads finally to possible violence" (243). This observation is particularly relevant to legal contracts, which inherently rely on the state's authority to enforce them. Benjamin doubts whether any framework that permits such force or coercion to implement legal agreements can ever truly achieve justice. He also expresses scepticism regarding the state's involvement in legal contracts, which are, by their very nature, private and personal. The approaches that appear most nonviolent in decision-making and conflict resolution, even if these approaches are ultimately violent, prompts the question: what alternative remains? Benjamin himself raises this question: "Is any nonviolent resolution of conflict possible? (244)" to which he

responds, "Without doubt," further elaborating, "Nonviolent agreement is possible wherever a civilized outlook allows the use of unalloyed means of agreement" (244). Benjamin asserts that nonviolent resolution is achievable but only when unalloyed means are employed to reach and sustain agreements (244). According to him, an agreement can genuinely be nonviolent only if none of the parties involved are resorting to any type of force or coercion, either in the process of establishing the agreement or in its maintenance. Unalloyed means, for him, are never those of direct solutions but those of indirect solutions (244), meaning that they do not directly apply to the resolution of conflict between man and man but only to matters concerning objects. The domain of nonviolent means, therefore, exists within the sphere of human conflicts involving goods rather than conflicts rooted in individual issues or emotions.

After considerable reflection, Benjamin concludes, "There is a sphere of human agreement that is nonviolent to the extent that it is wholly inaccessible to violence: the proper sphere of 'understanding' language" (245). He asserts that there is a way in which nonviolent resolutions of conflicts are possible in the realm of 'understanding' language. In this space, violence has no place, as the process relies on the inherent power of language to foster meaningful dialogue and develop mutual understanding toward achieving just ends. The tools of language that enable such nonviolent agreements include reason, persuasion, mutual comprehension, and active communication—all of which, by their very nature, stand in direct opposition to violence. Benjamin further suggests that diplomacy serves as a practical mechanism for achieving nonviolent communication. By prioritizing negotiation over absolute objectives, diplomacy emphasizes dialogue and cooperation instead of force. Diplomacy, ever since ancient times, has played a crucial role in resolving essential and serious conflicts peacefully with the help of active dialogue and negotiation. This success has been made possible through the skilful techniques and conflict-resolution abilities of diplomats. However, in current times, these practices have become superficial and seem to fall short of their actual goals. Benjamin criticizes the reduction of actual noteworthy diplomatic interactions and condemns the ones that have come to be mere rituals. These rituals or formalities detract from the practice of diplomacy, its original intent of fostering true understanding and achieving a peaceful resolution. As Benjamin writes,

> The means of nonviolent agreement have developed in thousands of years of the history of states. Only occasionally does the task of diplomats in their transactions consist of modifying legal systems. Fundamentally, they must, entirely on the analogy of agreements between private persons, resolve conflict case by case, in the name of their states, peacefully and without contracts (247).

Benjamin's essay, "On Language as Such and On the Language of Man," offers more profound insights into his ideas on language and its function. Here, he develops his theories on the relationship between language and the world. According to him, following the Fall of Man, the pure human language became corrupted and lost its direct connection to the divine. Language transitioned from being a medium for expressing essence to one primarily focused on communicating information. In its original, divine state, language did not employ violence explicitly to achieve its aims. However, this characteristic disappeared when it became disconnected from God. Benjamin's conceptualization of language as a pure expression of one's being highlights its inherently nonviolent nature. Language, in this view, does not impose meaning on objects from an external source but instead allows objects or beings to reveal their essence. Adam's act of naming animals in the Old Testament is thus not an imposition, a command, or a dictation. Instead, it is an opening of space—a generative act that allows meaning to emerge. This capacity of language to facilitate expression without coercion or force underscores why it aligns more closely with the category of nonviolence compared to other human activities.

The inherently social nature of language helps in connecting individuals and creating communities based on mutual understanding and shared meaning. This connection is not grounded in coercion but rather in the communal essence of language and the collaborative process of meaning-making. Consequently, the mediation of human relationships through language inherently promotes nonviolence. The ideas Benjamin propounds regarding law, legal systems, violence, and nonviolence are not confined to his writings alone. Derrida, in his essay, "Force of Law: The 'Mystical Foundation of Authority'," builds on these concepts, particularly the relationship between law, violence, and justice. Derrida argues that justice can never be fully encapsulated or institutionalized within any legal system. Interpreted in the context of language, this suggests that while the domain of law might fail to realize pure justice, the sphere of language offers a space where such justice can emerge. This perspective calls for a reexamination of the idea of pure justice through the lens of linguistic mediation. For Derrida, the establishment of law is inherently an act of violence. Legal systems rely on interpretation, which introduces ambiguity and the potential for misunderstanding, ultimately creating space for false judgments. By contrast, nonviolent agreements upheld through mutual trust and understanding do not require the same interpretative process. Language, with its foundation in continuous dialogue and active exchange of views and compromises, provides a framework where interpretation is less prone to fostering false understandings, thus offering a space for authentic nonviolent agreements.

Derrida highlights that the very act of creating and enforcing law inherently involves violence, as lawmakers impose it on people—often against their will or under the threat of punishment. In contrast, nonviolent agreements do not depend on coercive imposition but instead rely on mutual understanding and communication as tools to achieve their ends. He argues further that the decision-making itself is a violent act because it enforces one particular outcome at the expense of others. This dynamic implies that when the law selects specific means to achieve its goals, other potential means—possibly more just or practical—are disregarded or sidelined. Authorities often exclude nonviolent means in favor of violent methods, which tend to produce quicker results with less resistance. The use of language, communication, and mutual understanding does not reach a conclusion without having a wide range of dialogue and considering all the possible options first before arriving at a decision. Language thus becomes not only a medium for agreement and dialogues but also a critical tool for managing ethical disagreements and disputes. This capacity of language helps prevent disputes from escalating into violence, offering an alternative space for resolution. Legal performatives, by their very nature, are intrinsically tied to violence due to their reliance on force and authority for implementation. In contrast, non-legal performative acts such as promises, commitments, and written declarations serve as examples of nonviolent means for achieving agreement. These linguistic acts enable the establishment of stable relationships and agreements without resorting to force or physical coercion. They demonstrate the potential of language to foster harmonious and cooperative human interactions.

Conclusion

The violent nature of law stems from its intrinsic reliance on power, force, and coercion. However, an agreement reached through language operates independently of such mechanisms and is, by its very nature, nonviolent. Decision-making involves acts of exclusion and imposition, while nonviolent agreement, stemming from mutual agreement and exchange of views, promotes the inclusion of all the parties involved. The use of language in achieving peaceful, nonviolent agreements stands in stark opposition to the violent imposition of meaning or force seen in the legal or instrumental application of language. When employed ethically and in its purest form, language becomes a medium for peaceful coexistence rooted in truth and mutual recognition. Some interpretations of the biblical event of Adam's naming of animals view the act as one of force,

where language functions as a tool for imposing artificial meanings onto the animals. However, Benjamin offers an alternative perspective: naming, in this context, is not an act of dominance or distortion but a process of unveiling the essence of being named. So, rather than imposing external definitions, this act of naming creates a harmonious agreement with the world, respecting the intrinsic nature of each being. Benjamin's interpretation reframes language not as an instrument of imposition but as a vehicle for peaceful revelation and understanding. Language, being a carrier of nonviolence, naturally gravitates toward nonviolent applications. This makes it a vital instrument for addressing issues rooted in violence through its antithesis: nonviolence.

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AROOZ-E-ROMANI A COMPARATIVE STUDY OF ENGLISH AND URDU PROSODY

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Abstract

The purpose of this paper is to create a comparative analysis of two colossal forms of lyric poetry, i.e., English and Urdu prosody, by focusing on the works of the legendary contemporary Urdu poet Jaun Elia. The study aims to compare the form of the Ghazal to that of the Ballad, the Marsiya to that of the elegy, the Azad Nazm to that of free verse, and the Qasida to the ode.

Keywords: urdu, english, poetry, qasida, marsiya, elegy, ballad, ode, azad nazm, free verse, jaun elia, ghazal.

Introduction

Delhi, the cosmopolitan of India, poetically known as "dil-walon-ki-dilli", indubitably has a rich lyrical heritage embedded in its cheerful resounding. From this resounding arises lyric poetry, which in the nineteenth century used Urdu as its medium of transmission; still very prominent today, it is combined with the euphony of English lyrics. "Jashn-e-Rekhta" which literally means celebration of Urdu lyric poetry commences with the "Taraana-e-Rekhta" by Farhat Ahsaas every year in Delhi.

The surreality of the Urdu language is praised by the writer in the line "Sar chaḌh ke boltā hai urdu zabāñ kā jaadū." A similar exotic status is also enjoyed by English lyric poetry. Although the prosodies used in the lyric poetry of both languages are varied, namely Latin and Persian prosody, the themes are considered almost universal. "Bachhus and Eros are the twin deities that preside over the Ghazal", Ghazal being a form of Urdu lyric poetry, Bachhus and Eros are the muses of English poets as well (Sadiq 28). This paper, thus, intends to create a comparative analysis of these two dynamic prosodic entities, the Urdu prosody and the English prosody, the similarities and differences in their structures and tonalities, their metrical patterns and rhyme schemes, all along while comparing the thematically similar poetic categories from the two.

The word "prosody" has been used extensively in the previous paragraph; hence, it is essential to define its meaning. The study of rhythm is called prosody. Rhythm, known as *taal* in Urdu, is, in turn, a measured flow of stressed and unstressed syllables, creating a pattern of sounds and silences. This pattern that the prosody yields is known as metre. Similarly, the prosody in Urdu poetry, *ibn-e-arooz*, entails the study of rhythmic arrangements, yielding a *Bahr (pl. Bahur)*. A *Bahr* in that sense is a rhythmic arrangement of syllables into lines (Pritchett 17).

English prosody describes four types of metres: quantitative, accentual, syllabic, and accentual-syllabic metre. A quantitative metre embodies a regular pattern of long and short syllables, while an accentual metre focuses more on the stresses and consists of a fixed number of stresses. A syllabic metre consists of a fixed number of syllables, while an accentual-syllabic metre focuses on both stresses and syllables, comprising a regular pattern of both. Raheel Farooq, in his article, defines *Bahr* as "the special weight that the people of Al-Arooz have determined in reciting poems." According to him, the *tarannum* and *naghamgi* i.e., the rhythm are related to the collective mood of civilization and culture. He says, "People's hearts beat to a certain rhythm." Hence, Urdu *Bahr* is different from an English metre. There are numerous *Bahur* in Urdu poetry, however, nineteen of them are the most commonly used. These nineteen metres are cumulatively known as *Bahur-i-*

nazdagaana[3], and are a collection of feet. This sea/ocean of *Bahur* is broadly divided into two categories: simple metre and compound metre. A simple metre is composed of a similar foot throughout, while a compound metre is formed by a pattern created from two different feet. Eight standard feet in Urdu prosody are recognized, and they will be discussed later. A compound metre is further subdivided into two types: Salim and Muzahaf. A Salim is composed of one or more of the eight standard feet, while in a Muzahaf, these feet are affected by catalexis.

A foot is the combination of syllables and stresses, forming together the metre of a verse. A verse, in turn, is a 'line' of poetry that contains a certain number of feet. In Urdu prosody, the feet are regarded as "constituent parts of a verse, *juz* (pl. *ajza*) or *rukn* (pl. *arkaan*)" (Loraine 1). A verse is called a *Misra*. An understanding of English foot becomes extremely necessary as it will form the basis of an understanding of Urdu metrical complexities as well. A tilde '~' will be used to denote an unstressed syllable, and an equal to mark '=' will be used to denote a stressed syllable. Combining two syllables forms a disyllabic foot, a combination of three syllables forms a trisyllabic foot and so on. Combining an unstressed and a stressed syllable simultaneously forms an 'iambic foot' or an iamb – {~ =}. A combination of these iambs will form an iambic metre – {~ = / ~ = / ~ = / ~ = / ~ =}. This combination of five iambs is known as "iambic pentametre". Four such disyllabic feet can be made, namely, dibrach {~ ~}; iamb {~ =}; trochee {= ~} and spondee {= =}. Similarly, eight trisyllabic feet can be formed. These are known as tribrach {~ ~ ~}; dactyl {= ~ ~}; amphibrach {~ = ~}; anapest or anti dactyl {~ ~ =}; bacchius {~ = =}; antibacchius {= = ~}; cretic or amphimacer {= ~ =} and molossus {= = =}. In Urdu poetry "the concept of syllables

was lacking or atleast there was no word to express it" (Loraines 1). Hence, while English poetry focuses on the stress pattern *(wazn)* of syllables, Urdu poetry focuses on the length of the syllables. A short syllable is known as *maqsoor*[4] while a long syllable is known as *maftooh*[5]. "Traditional Urdu poetry uses a set of words called *afa'il* which embody one particular kind of foot" (Pritchett). Although several combinations of syllables can be formed, eight standard arkaan are recognized in Urdu poetry. These are- *faulun* {~ = =} similar to bacchius in English poetry; *failun* {= ~ =} similar to amphimacer; *mufailun* {~ = = =} resembling epitritus primus in English poetry; *failatun* {= ~ = =} known as epitritus secundus in Latin prosody; *mustafilun* {= = ~ =} known as epitritus tertius; *mafulato* {= = = ~} called eptritus quartus; *mufailatun* {~ = ~ ~ =} is a combination of iambus and anapest simultaneously and *mutafailan* {~ ~ = ~ =} a combination of anapest and iambus. An iambus {~ =} is known as *faal* in Urdu prosody. "The a*fa'il* are considered to be of two kinds: a small number of original or *salim* ones, and a large number of variant or *muzaaf* forms derived from these" (Pritchett). In Urdu poetry, however, three short syllables should never occur in succession. The feet, or *arkaan*, are combined to form a metre, or *Bahr*, and metres are combined to form a verse, or *Misra*. Two *Masari* are then combined to form a *Sher*, also known as a *bayt*— kaun is ghar kii dekh-bhaal kare roz ik chiiz TuuT jaatii hai

The Ghazal and The Ballad

These *Shers*, when combined, are used to form a poem, most commonly a *Ghazal*. Both the lines of a *Sher* must be of the same *Bahr*. All ashaar in a *Ghazal must be composed in the same Bahr.* The above mentioned *Sher* consists of two *Masari* "kaun is ghar kii dekh-bhaal kare" and "roz ik chiiz TuuT jaatii hai". The *Bahr* of the first *Misra* will be – Kau / n / is / ghar | kii / de / kh / bhaa | l / ka / re = / ~ / = / = | ~ / = / = / = | ~ / ~ / =

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[3] *Bahur-i-nazdagaana* – the nineteen metres are – *Rajaz, Ramal, Baseet, Taweel, Kaamil, Mutradaarik, Hazaj, Mushaakil, Madeed, Mutaqaariib, Mujtas, Muzaara, Munsareh, Waafer, Qareeb, Saree, Khafeef, Jadeed, Muqtazeb.*

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[4] A short syllable will be denoted by (~).

[5] A long syllable will be denoted by (=).

failatun | mufailun | failun

Following is the *Bahr* of the second *Misra* –

ro / z / ik / chii | z / Tuu / T / jaa | tii / hai

= / ~ / = / = | ~ / = / = / = | = / =

failatun | mufailun | felun

Although the *Bahr* in both the *Masari* is expected to be the same, Jaun Elia, the poet, has taken certain liberties with the *Bahr* in the second half of the *Sher*.

In English prosody, *rhyme* refers to the repetition of syllables within a verse, most commonly at its end. It is categorized into two types: internal rhyme and end rhyme. "End rhyme is the most common, but internal, interior, or leonine rhyme is frequently used as an additional embellishment in the poem" (Britannica). Both end and internal rhymes can be either perfect or imperfect.

In contrast, rhyme in Urdu prosody "falls into two main divisions, viz., rhyme proper (*qafiya*) and recurring words (*radeef*)" (Pritchett). *Qafiya* can be compared to internal rhyme in English prosody, while *radeef* is more akin to a refrain than a traditional end rhyme. The literal meaning of *radeef* is "one who rides behind the other on the same horse," symbolizing its fixed position after the *qafiya*. A *radeef* can consist of a single word or a phrase.

Since the verse ends with the *radeef*, the word immediately preceding it is the *qafiya*. It is essential that the end syllables of the *qafiya*, known as *harf-e-rawi*, are consistent in both consonant and vowel sound (known as *harkat*). The rhyme scheme of a poem is referred to as *tarteeb*. Take, for instance, this *Sher* of Jaun Elia –

saarī duniyā ke ġham hamāre haiñ

aur sitam ye ki ham tumhāre haiñ

In this *Sher*, *haiñ* is the *radeef*, while *hamāre* and *tumhāre* serve as the *qafiya*. These *ashaar* together form a stanza, and a group of such stanzas is generally referred to as a poem.

The most prominent form of Urdu poetry is a *Ghazal*. The *Ghazal* begins with a special introductory *Sher* called the *matla* (meaning 'place of sunrise'), in which both *misras* rhyme—that is, both

contain the *radeef* and *qafiya* (Faruqi and Pritchett 8). A *Ghazal* may or may not include a *radeef*, but a *qafiya* is essential. If a second *matla* is present, it is referred to as *matla-e-sani*. Alternatively, the last *Sher* of a *Ghazal* is known as a *maqta*. The *maqta* usually includes *takhallus,* the poet's nom de plume. In the *Ghazal* "Tum haqīqat nahīñ ho hasrat ho" by Jaun Elia, the poet is praising the beauty of his beloved, how she's surreal and prettier than herself. The poet confesses to his beloved that she is the last and lasting love of his life. The word 'ho' here is the *radeef*, while words ending in the syllable '-at', such as *hasrat*, *fursat*, *aadat*, and *mohabbat*, are all *qafiyas*. The rhyme scheme or *tarteeb* of the *Ghazal* is AA, BA, CA, DA and so on, following the traditional structure of a *Ghazal*. However, the *takhallus* is not present in the *maqta* of the *Ghazal*. One thing to note here is that the rhyming structure of a *Ghazal* somewhat matches that of a ballad. Similar to a ballad, where the rhyme scheme follows ABCB, the end rhyme of the first couplet matches the end rhyme of the second verse in the subsequent couplets. There are exceptions to the rigid adherence of both the forms. Still, in the ballad "Auld lang syne", which follows the traditional ballad metre, the sound of the end syllable (-ine / -yne) is repeated across the poem in the alternate verses, which is almost the case in *Ghazals* as well. The refrain, "auld lang syne", like the *radeef,* is also repeated at the end of every couplet. While ballads are relatively long narrative poems, Ghazals have a defined length, typically containing up to fifteen *Sher*s, although 'in practice, the length of Ghazals has proven to be quite flexible' (Faruqi and Pritchett 118). Like ballads, Ghazals are also set to music or *taraana*. The themes of a Ghazal are equally flexible, encompassing subjects ranging from patriotism and love for the land to the love for a beloved. "While Bacchus and Eros may dominate the *Ghazal*, it is important to note that they do not confine it" (Faruqi and Pritchett 113).

"Just as not all Ghazals seem equally (in a conventional sense) lyrical, so not all Urdu lyric poems are Ghazals. Brief lyric passages occur in

longer poems, in genres like masnavl, qasīdàh, and marsiyah. The other significant genres in which to look for lyric poetry are the ruba'l and the Nazm" (Faruqi, Pritchett 113). It is established that Urdu lyric poetry is a vast subject, and so is English lyric poetry. However, to create a comparative analysis of the two of them, it would be most efficient to stick to a few significant forms.

The Marsiya and the Elegy

A prominent form of Urdu lyric poetry is the *marsiya*, which originates from an Arabic word meaning 'lamentation for a departed soul.' The theme of a *marsiya* is distinctly similar to that of modern English elegies, i.e., both lament the dead. Although traditional *marsiyas* were primarily religious and of Shia origin, written to lament the death of the martyrs in the Battle of Karbala, modern *marsiyas* have transcended this specific focus. Similar to the thematic structure of an elegy, lamentation, praise, and acceptance, a *marsiya* 'also traces a long emotional arc, with the focus shifting from heroism and valor to sorrow and mourning, and concluding with the hero's martyrdom' (Knapczyk 73). Since the turn of the nineteenth century, nearly all classical Urdu *marsiyas* have been composed in the form of *musaddas*, six line stanzas. Each stanza is subdivided into two groups of verses, a quatrain and a couplet. The rhyme scheme, *tarteeb*, of each *musadda* generally follows a similar structure of AAAA BB, CCCC DD, and so on. Elia wrote the *marsiya* 'Chāra-gar bhī jo yuuñ guzar jaa.eñ,' lamenting the death of his friend and renowned physician Hakim Mohammad Saeed. However, the poem does not adhere to the traditional rhyme scheme of a *marsiya*, and the first stanza, the *matla* of the poem, is not written in the *musadda* form. The *tarteeb* of the poem is – AABA | CADA EA| FAGA HA. The first verse of a penta-verse stanza is deliberately ignored to impart symmetry to the rhyme scheme. As is apparent, *jaaen* is the refrain, *radeef*, in the poem, being repeated at the end of every couplet. Words ending with the *harf -ar*, like *Sahar, bhar, ghar, guzar,* etc., are all *qafiya*. All the verses in the poem follow a similar rhyme scheme of *failatun, mufailun*

and *felun*. The metre of the first verse of the poetry is as explained –

Chaa / ra / gar / bhii | jo / yuu.n / gu / zar | jaa / e.n

$$= / \sim / = / = | \sim / = / = / = | = / =$$

failatun | mufailun | felun

Like Urdu *marsiya,* a modern English elegy is also not bound by a form or a structure. Although there is an 'elegiac couplet' in which the elegies are supposed to be written, they oftentimes do not adhere to this structure of dactylic hexameter and pentameter used alternately in each verse of a couplet. These couplets are famously known as 'heroic couplets', together forming an elegiac stanza, a quatrain. Similarly, the elegy by Emily Dickinson 'Because I Could Not Stop for Death', although written in quatrains, does not follow an elegiac metre. It is written in iambic tetrameter and trimeter. The poem follows an ABCB rhyme scheme, with the last word of each couplet having the same syllable in a quatrain. Hence, elegy in both English and Urdu prosody has accomplished the task of breaking the chains of limitations in traditions.

Azad Nazm and Free Verse

Similar is the case with a *Nazm*. 'Nazm' has been, in Urdu poetics, an extraordinarily elastic term. In its most extended sense, *Nazm* is used as an umbrella term: every poem can be described as *Nazm* ('verse')" (Faruqi and Pritchett 114). Unlike a Ghazal, a *Nazm* is supposed to have a single, cohesive theme, with all the *Sher's* being interconnected. Modern *Nazms* have developed in their form 'from *Paband Nazm*, regular verse, through *nazm-e-mu'arra*, blank verse, to *Azad Nazm*, free verse' (Faruqi and Pritchett 114). It becomes very evident from the name *Azad Nazm* that the genre does not follow any particular rhyme scheme or metrical conventions. Although the length of the two verses of a *Sher* is variable, with the second Misra oftentimes being smaller than the first, it is not a strict convention. A *Nazm*, unlike a Ghazal, is supposed to have a title. Take, for instance, the *Nazm* 'Shayad' by Jaun Elia. In this *Nazm*, Elia writes about how much he misses the absence of his beloved. The feeling of this longing is displayed as

something that needs to be sheltered and guarded, as it is the only thing that the poet has. No *Sher* in the *Nazm* follows a specific rhyme scheme. The length of the verses is variable. The only notable aspect is the last verse, which, unlike conventional *Sher's* in a *Nazm*, or *maqta*, stands in solitude, all alone. There have been arguments that since the length of a *Nazm* is not defined, can it be as short as a single verse? This debate can be extended further to argue whether *Azad Nazm* can use a single verse instead of a couplet as its composition. Similarly, the free verse in English prosody follows a similar chain of thought. A free verse is also non-metrical and does not follow any rhyme scheme. E.E. Cummings "Plato Told" is an example of free verse and is very similar to the *Azad Nazm,* as free verse is also rhyme-less and metre-less. "There is no metre that I can discern. The overall movement of the poem depends on several layers: first, the intrinsic rhythm of the language; second, the repeated line lengths; third, the varying but repeated stanza lengths; and fourth, the enjambments" (Dorsett 75).

The Qasida and The Ode

Qasida, yet another genre in Urdu poetry, is literally referred to as an ode. A *Qasida* is supposed to be mono-rhythmic, with all verses ending with a similar rhyme scheme. However, it follows the rhyme scheme identical to a *Ghazal,* with the second line of every *Sher* ending with an identical *haraf rawi.* Similar to the traditional odes, the thematic context of this "form was mainly devoted to eulogizing kings, heroes, nobles, prophets, sages and saints" (Siddiqi 72). Similar to the Grecian odes, the Qasida is also structured in a tripartite manner – *nasib* or *tashbeeb* is considered the strophe, *rahil* is regarded as the antistrophe, and *fakhr* is seen as the equivalent of the epode. However, the thematic milieu of the two is poles apart. The *nasib* acts as the prelude to the longish, narrative poem, considered as a 'desert motif'; the *rahil* constitutes the milieu of the poem a description of a camel or a horse, i.e. the beloved and the *fakhr,* the end of a *Qasida* gives a 'tribal boast' by praising the self or the other (Miller, Nathaniel 11). On the contrary, in an English ode, the strophe is

regarded as the opening sentence of the poem; the antistrophe is considered the antithesis of the strophe, and the epode is seen as the final, resolving statement that marks the end of the poem. The topos of *Qasida* have been declining "with the decline of monarchical governments and the extinction of the literary and cultural standards created by them" (Siddiqi 80). Due to the same reason, the form of *Qasida* has not been extensively used by Jaun. Hence, we study the *Qasida* "Zahe Nishat" by Zauk, "composed for Bahadur Shah Zafar, the last Mughal king who held the throne of Delhi till 1857, on the occasion of his recovery from sickness" (Siddiqi 73).

Zauk's *Qasida* intertwines the praise with an atmosphere of rejuvenation and celebration, symbolizing Bahadur Shah Zafar's recovery as a metaphorical revitalization of the world. The opening *Sher* acts as the *nasib* and the ending *Sher* as *fakhr*, praising the subject, Bahadur Shah Zafar. Similar to this is a Pindaric Ode, following again a triadic structure of strophe, antistrophe and epode. "The Progress of Poesy" by Thomas Gray is an example of the same. It is very evident that the form of poetry itself is praised by the poet. The muse is called forth in the strophe, establishing the grandeur of poetry. Poetry's prowess to tame war and chaos is focused on in the antistrophe, and a lyrical celebration is served by the epode, emphasizing poetry's universal appeal and transformative power.

Conclusion

This paper too focuses on the universal appeal of the singular form of poetry, which brings together all forms and structures, destroying linguistic and geographical boundaries. Separated by labels and layouts, all poetry is united to give voice to emotions that would otherwise remain unsaid. One such voice, that of the leading contemporary Urdu poet, Jaun Elia, is employed in this paper, along with those of other English poets, to create a detailed comparative analysis of English and Urdu prosody. A little success is hoped to be achieved in comparing and contrasting the vast genres of two different prosodies. It tries to create a rudimentary awareness of the two forms, namely Urdu and English prosody, and eliminate the hierarchical distinctions, if any.

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ABSTRACT BREAKING THE CHAINS OF CONFORMITY: A CRITIQUE OF INDIAN EDUCATION SYSTEM IN CHETAN BHAGAT'S *FIVE POINT SOMEONE*

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Abstract

Chetan Bhagat's Five Point Someone critiques the Indian education system's focus on grades, rote learning, and institutional rigidity. Through the lives of three IIT students, the novel reveals the psychological strain of academic pressures, the role of socioeconomic disparities, and the disconnect between education and real-world needs. Bhagat uses humour and realism to advocate for reforms that nurture creativity, individuality, and holistic growth. This paper attempts to explore these systemic flaws and Bhagat's vision for meaningful educational change.

Keywords: *education system, psychological impact, educational inequality, rote learning, institutional rigidity, chetan bhagat, five point someone*

Chetan Bhagat's *Five Point Someone* presents a blatant portrayal of the Indian education system. It highlights its rigid emphasis on grades and rote learning, which comes at the cost of creativity and personal growth. The novel portrays the emotional toll of this conformity-driven model through the experiences of three IIT students—Hari, Ryan, and Alok—who struggle under the pressures of academic expectations. Bhagat highlights the need for an education system that values individuality, fosters critical thinking, and prepares students for real-world challenges. This paper examines the novel's critique of the Indian education system by analyzing its structural flaws, psychological impact, and socioeconomic implications. It also proposes a reimagined model focused on holistic development.

Chetan Bhagat critiques the Indian education system. He emphasizes its rigid focus on grades and rote memorization, which undermines creativity and critical thinking. Grades dominate the academic culture, reducing students to numbers and fostering relentless competition. Professor Dubey's remark, "… the tough workload is by design, to keep you on your toes. And respect the grading system. You get bad grades, and I assure you – you get no job, no school and no future. If you do well, the world is your oyster. So, don't slip, not even once, or there will be no oyster, just slush." (p.14), summarises the fear-driven environment, while Alok's observation, "relative grading here, so if we don't study and others do, we are screwed" (p.17), illustrates the constant pressure to outperform peers. Hari's comment, "assignments can get dull as hell after a while, and you need a break" (p.21) and Ryan's remark "I have finished today's crap", (p.21) reflect the monotony of this routine.

The novel shows how rote memorization replaces critical engagement. Ryan laments, "Continuous mugging, testing, and assignments—where is the time to try out new ideas?" (p.21). Standardized exams and rigid grading systems discourage innovation, as illustrated when Ryan challenges Professor Dubey's definition of a machine but is silenced with, "Watch it, son. In my class, just watch it" (p.13). This resistance to alternative perspectives prioritizes obedience over intellectual

curiosity. The bureaucratic constraints of the IIT system further suppress individuality. Hari describes the gruelling academic schedule:

> Every day, from eight to five, we were locked in the eight-storey insti-building with lectures, tutorials and labs. The next few hours of the evening were spent in the library or in our rooms as we prepared reports and finished assignments. And this did not even include the tests! Each subject had two minor tests, one major and three surprise quizzes; seven tests for six courses meant forty-two tests per semester, mathematically speaking ... In every class we had to look out for instructor's subtle hints about a possible quiz in the next class. (p.15).

Frequent surprise quizzes and unrelenting workloads leave no time for self-discovery or exploration. Ryan expresses his disillusionment: "…this place has let me down. This isn't exactly the cutting edge of science and technology as they describe themselves, is it?" (p.21). His frustration reflects the system's preference for rote tasks over meaningful learning. Surprise quizzes reinforce the rigidity and lack of empathy in the system. Alok's request for a re-quiz after a poor performance is dismissed, highlighting the institution's inflexibility and focus on compliance. Through these struggles, Bhagat critiques an education model that prioritizes mechanical learning over intellectual growth and individuality.

Chetan Bhagat examines the psychological toll of the Indian education system and reveals the stress and alienation caused by its relentless focus on grades. The gruelling schedules and constant demands leave little room for rest or recreation. Hari reflects, "Every day, from eight to five, we were locked in the eight-story insti-building...and this did not even include the tests!" (p. 25). This cycle of lectures, assignments, and surprise quizzes pushes students to exhaustion.

Alok's character highlights the mental health challenges faced by students under immense familial and societal expectations. His reaction to poor grades, as Hari observes, reflects "a mix of anxiety and sadness" (p. 33), stressing the vulnerability of students judged solely by academic performance. Ryan, though outwardly rebellious, also struggles to reconcile his dissatisfaction with the system. His bitter humour after scoring the lowest on a quiz, "I have three. How about that? One, two, three" (p. 34), masks deeper frustrations with the system's rigidity. The competitive culture fostered by relative grading isolates students and fosters rivalry. Alok voices his frustration: "It's relative grading here, so if we don't study and others do, we are screwed" (p. 17). This zero-sum approach erodes relationships, as seen in the tensions between Alok, Ryan, and Hari, whose differing views on academics strain their friendship.

Bhagat critiques the reduction of self-worth to test scores. He portrays how high-achieving students like Hari feel demoralized when confronted with IIT's unforgiving standards. Reflecting on his first quiz, he admits, "I had never in my life scored less than three times as much. Ouch, the first quiz in IIT hurt" (p. 36). Ryan's frustration expresses this systemic flaw: "This system of relative grading and overburdening the students kills the best fun years of your life…Where is the time for creativity? It is not fair" (p. 27). The novel also critiques the disconnect between education and its outcomes. Ryan's observation that IIT produces workers for corporations rather than innovators highlights the disillusionment many students face. This failure to align institutional goals with students' aspirations contributes to a sense of purposelessness. Bhagat stresses the human cost of a system that equates success with grades. He calls for an education model that nurtures creativity, collaboration, and holistic growth, challenging the conformity-driven culture of competition.

Bhagat examines how socioeconomic status affects educational experiences and aspirations of students. It reveals the class-based disparities that shape opportunities and coping mechanisms. He highlights how financial background impacts the pursuit of education and its role as a tool for upward mobility. Alok, from a financially struggling family, views education as a survival tool. Burdened with

responsibilities, including caring for his paralyzed father and supporting his sister's impending marriage, Alok remarks, "How do you think I got into IIT? I was taking care of [my father] for the past two years, reading my books every night" (p. 45). For him, an IIT degree is a lifeline to economic stability, intensifying the pressure to succeed. In contrast, Ryan's affluent background offers material comforts and a safety net. This privilege allows him to adopt a detached and critical attitude toward the system. While his financial privilege shields him from the immediate consequences of failure, it also leaves him feeling emotionally unsupported. Reflecting on his strained family ties, Ryan observes, "I don't love my parents." (p. 50). Hari represents the middle ground, as he faces typical student pressures without the extremes of privilege or poverty. His experiences reflect the systemic flaws that impact students across the socioeconomic spectrum, such as the prioritization of competition over collaboration.

Bhagat critiques societal expectations that equate education with upward mobility, particularly for disadvantaged families. Alok's family places their hopes in his academic success, which drives him to prioritize grades over personal fulfilment. Frustrated with Ryan's nonchalance, Alok asserts, "You can't screw with the system too much; it comes back to screw you" (p. 47). His pragmatic approach emphasises the stakes of failure for students from less privileged backgrounds. Bhagat also highlights the societal norm of tying personal worth to academic and economic success. Institutions like IIT are viewed as gateways to lucrative careers, which creates immense pressure to conform. Ryan critiques this mind-set, stating, "Over thirty years of IITs, yet all it does is train bright kids to work in multinationals" (p. 48). His observation highlights the limitations of an education system focused on economic outcomes over intellectual creativity. The socioeconomic divide also affects how students navigate the system. While Ryan's rebellion reflects his disillusionment, Alok's compliance stems from necessity, often creating tensions within their friendship. Hari, caught between these perspectives,

exemplifies the shared struggles of students subjected to systemic inequities. By portraying these class-based dynamics, Bhagat critiques an academic culture that prioritizes institutional goals over individual needs. He emphasizes the importance of reforming the education system to address socioeconomic disparities, fostering equity, and creating a more inclusive learning environment.

The novel critiques the systemic failures of the Indian education system by addressing its rigid structure, reliance on rote learning, and disconnection from practical applications. The novel highlights how the system supresses creativity, innovation, and critical thinking. The focus on rote memorization and standardized testing turn education into a mechanical process of recalling information. Ryan summarises this frustration, asking, "Continuous mugging, testing, and assignments—where is the time to try out new ideas?" (p. 18). Professor Dubey's rigid teaching style illustrates this flaw, as his lectures prioritize strict grading over curiosity and creativity. When Ryan challenges Dubey's definition of a machine, the professor silences him with, "Watch it, son. In my class, just watch it" (p. 14). This interaction emphasises the system's resistance to dissent and alternative perspectives.

Bhagat critiques the excessive focus on theoretical knowledge that leaves students ill-prepared for real-world challenges. Despite its reputation, IIT is portrayed as an institution focused on training workers for multinational corporations rather than fostering innovators. Ryan's observation, "This isn't exactly the cutting edge of science and technology as they describe themselves, is it?" (p. 21), highlights the gap between the institution's claims and its outcomes. A curriculum dominated by exams and assignments further widens this disconnect, sidelining hands-on projects and interdisciplinary learning. Authoritarian power structures within academic institutions further suppress intellectual growth. Professors like Dubey hold unchecked authority, which fosters a culture of fear. Punitive measures, such as surprise quizzes and

rigid grading, discourage students from taking risks. Alok's plea for a re-quiz after a family emergency is summarily dismissed, exemplifying the lack of empathy within the system.

The relentless workload also dehumanizes students and leaves little room for personal development. Hari describes their schedule: "Every day, from eight to five, we were locked in the eight-storey insti-building with lectures, tutorials, and labs…seven tests for six courses meant forty-two tests per semester" (p. 25). This gruelling routine leaves students exhausted and demoralized, with little time to pursue extracurricular interests. The grading system reflects the narrow scope of evaluation. It reduces students to numerical scores and ignores qualities such as creativity and emotional intelligence. Hari reflects on this reductionist approach after receiving a low score: "The instructor had written my score in big but careless letters, like graffiti written with contempt" (p. 36). This focus on grades perpetuates conformity and diminishes self-worth.

Bhagat also critiques the societal implications of this system, particularly its emphasis on producing workers over innovators. Ryan laments, "Over thirty years of IITs, yet all it does is train bright kids to work in multinationals" (p. 48). By prioritizing corporate success over intellectual growth, the system undermines its potential to drive meaningful change. Through its portrayal of these systemic flaws, *Five Point Someone* urges reforms that prioritize creativity, holistic development, and the alignment of education with real-world needs. Bhagat challenges readers to envision a system that values individuality and innovation over conformity, offering a blueprint for a more inclusive and empowering future.

Chetan Bhagat employs humour, satire, and realism in *Five Point Someone* to critique the Indian education system. These techniques make his narrative engaging while emphasizing systemic flaws, enabling readers to connect with the issues he presents. Humour exposes the absurdities of academic life, making the characters' struggles relatable. Ryan's comparison of IIT to a "jail" where students are "locked up from eight to five" (p. 15) humorously conveys the oppressive nature of the institution. Similarly, his self-deprecating remark after scoring low on a quiz— "I have three. How about that? One, two, three" (p. 34)—adds levity to bleak situations while highlighting systemic pressures.

Satire, particularly in the portrayal of professors and classroom dynamics, underlines the rigidity of the education model. Professor Dubey, with his pedantic lectures and fixation on grades, caricatures the traditional Indian educator who values conformity over creativity. His declaration that students must "fall in love with machines" (p. 13) contrasts sharply with his inability to inspire intellectual curiosity, reflecting the system's flaws.

Realism grounds the novel in the lived experiences of students, vividly depicting the relentless pressures of academic life. The detailed description of the protagonists' schedule—"Every day, from eight to five, we were locked in the eight-storey insti-building with lectures, tutorials and labs…Each subject had two minor tests, one major, and three surprise quizzes" (p. 25)—immerses readers in their world while exposing widely recognizable issues within the education system. Irony further critiques the contradictions in the system. Professors like Dubey emphasize innovation yet suppress creativity through rigid teaching methods. When Ryan questions Dubey's definition of a machine, he is silenced, revealing the disconnect between the institution's rhetoric and its practices (p. 14). Similarly, IIT's reputation as a hub of technological advancement contrasts with its focus on rote learning, as Ryan observes, "This isn't exactly the cutting edge of science and technology as they describe themselves, is it?" (p. 21).

Bhagat's conversational style enhances accessibility and resonates with young readers who face similar challenges. His use of colloquialisms and humour reflects the protagonists' voices, making complex themes relatable and engaging. Ryan's sardonic comments and Alok's exaggerated reactions

exemplify this approach, connecting readers to their struggles. Through the diverse perspectives of Hari, Ryan, and Alok, Bhagat captures varying responses to the education system. Ryan's rebellious nature symbolizes the desire for individuality, while Alok's pragmatism reflects societal expectations. Hari's position between these extremes represents the average student's internal conflict, enabling a multidimensional exploration of systemic flaws.

By blending humour, satire, and realism, Bhagat delivers a critique that is both impactful and accessible. His narrative sparks essential conversations about the need for reform, urging readers to envision an education system that values creativity, individuality, and holistic development. Chetan Bhagat exposes the structural flaws, psychological toll, and neglect of creativity and individuality in the Indian education system. Through Hari, Ryan, and Alok's experiences, the novel highlights how an overemphasis on grades and rote learning undermines students' potential and well-being. It reveals the human cost of prioritizing institutional success over personal growth, where education becomes either a survival tool or a source of disillusionment. By addressing themes of socioeconomic disparity and systemic rigidity, Bhagat emphasizes the need for an inclusive education model. His accessible style, blending humour, satire, and realism, resonates with readers, encouraging reflection on meaningful reform. He advocates for an education system that values individuality, fosters innovation, and equips students to contribute meaningfully to society.

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