BODHI

International Journal of Research in Humanities Arts and Science

Special Issue on

CROSSING BOUNDARIES: RECENT ADVANCES IN
ENGLISH LANGUAGE, LITERATURE AND CULTURAL STUDIES

Special Issue Editors-in-Chief
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HOD'S Message

Dear Members of Academic Community
Greetings!

It is my great pleasure to welcome you to the BODHI International Conference on the theme "Crossing Boundaries: Recent Advances in English Language, Literature, and Cultural Studies" on behalf of the Department of English and Comparative Literature, Madurai Kamaraj University, Madurai, Tamil Nadu. The Motive of this Conference is to enhance and upgrade research development taken by Conference team ensures excellent opportunities for sharing and gaining knowledge and brings out the recent trends, innovative methodologies and developments in the field of English Language, Literature, and Cultural Studies. This international conference not only promotes research culture but initiates organizations to upgrade scope of professional network and collaborative activities. The process involved in the selection of quality papers for publication is highly appreciated and gratitude to all the authors and presenters of this conference.

The efforts taken by the organizing team deserves great endorsement.

EDITORIAL NOTE

It is with great pleasure that we present this special issue of BODHI Journal on the theme "Crossing Boundaries: Recent Advances in English Language, Literature, and Cultural Studies." This issue is a compilation of selected papers from the international conference jointly organized by the Department of English and Comparative Literature, Madurai Kamaraj University and BODHI International Journal, an event that brought together scholars, researchers, and practitioners from around the globe to engage in critical discussions on the evolving dimensions of language, literature, and culture.

The conference theme, "Crossing Boundaries," reflects the dynamic nature of contemporary studies in English language, literature, and cultural studies. In an era of rapid globalization, digital transformations, and socio-political shifts, disciplinary boundaries are increasingly fluid. Scholars are rethinking traditional paradigms, integrating interdisciplinary approaches, and challenging established frameworks to gain deeper insights into linguistic, literary, and cultural phenomena. This special issue seeks to encapsulate the richness of these academic dialogues by showcasing a diverse range of research contributions.

The selected papers in this issue explore various dimensions of boundary-crossing, from theoretical explorations to applied perspectives. Articles on English language studies investigate the intersections of language pedagogy, computational linguistics, sociolinguistics, and translation studies, shedding light on contemporary challenges and innovations. The literature section presents critical enquiries into transnational narratives, postcolonial re-readings, ecocriticism, and digital humanities and reflects the evolving landscape of literary scholarship. Meanwhile, cultural studies contributions engage with identity politics, media discourses, migration narratives, and the global-local interface and emphasizes the transformative power of cultural exchange and negotiation.

This issue is a testament to the intellectual vibrancy and scholarly rigour exhibited at the conference. Each paper selected for publication has undergone a rigorous review process to ensure academic excellence and relevance to the field. We extend our sincere gratitude to all the contributors for their insightful research, the panel of reviewers for their valuable feedback, and the organizing committee for their meticulous efforts in making the conference a success.

As editors, we hope that this special issue serves as a meaningful contribution to ongoing discussions in English language, literature, and cultural studies. We invite readers to engage with these thought-provoking works, which not only highlight recent advancements but also set the stage for future research in the field.

Editors

Aim & Objectives

Academic Excellence in research is sustained by promoting research support for young Scholars. Our Journal on Humanities, Arts and Science of research is motivating all aspects of encounters across disciplines and research fields in a multidisciplinary view, 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.

Disclaimer

Contributors are advised to be strict in academic ethics with respect to acknowledgment of the original ideas borrowed from others. The Publisher & editors will not be held responsible for any such lapse of the contributor regarding plagiarism and unwarranted quotations in their manuscripts. All submissions should be original and must be accompanied by a declaration stating your research paper as an original work and has not been published anywhere else. It will be the sole responsibility of the authors for such lapses, if any on legal bindings and ethical code of publication.

Communication

Papers should be mailed to bodhijournal@gmail.com

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UNDERSTANDING STRATEGIES FOR DEVELOPING EFFECTIVE BUSINESS AND TECHNICAL PRESENTATION SKILLS

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Abstract

Students, irrespective of their medium of study generally reveal that they are not able to make either oral or written presentation properly. Basically, students are engrossed with a lacuna in expressing their ideas while speaking and have got similar problems in organizing their thoughts while writing too. Almost all the students are engrossed in language and communication deficiencies, and this is reflected as an important problem in both speaking and writing. In light to this context, the present paper is concerned to help the students overcome their communication difficulties through undertaking oral and written paper presentation tasks. It is also suggested that the students should contribute technical papers to symposiums and conferences to get wider exposure.

Keywords: business writing, oral presentation, speaking, technical communication, written communication

Introduction

The need for effective business and technical writing skills has become a worldwide concern as it is generally required in all workplace communicative contexts (Gray, Emerson & Mac Kay, 2005; Nickerson, 1998). In a postgraduate level academic context, students are essentially given much focus on developing productive abilities to display their knowledge through technical speaking and writing skills. Postgraduate students are expected to present their project and analytical papers in the technical symposiums, and to submit a written research report on the technical projects undertaken during their study.It is generally expected that students need to practice business writing and technical communication skills to face their academic and workplace demands (Jackson, 2004; Parkinson, et al. 2007). It is also anticipated that they should be able to exercise and develop their cognitive skills through effective speaking and writing tasks.

Methods

Ethnographic qualitative based research was undertaken to analyze the pedagogical needs of the students for developing their oral and written technical presentations in a business communication course.

Research Objectives

To help the postgraduate students develop writing a technical paper and to do the oral presentations in seminars and symposiums.

Data Collection and Analysis

An open-ended questionnaire-based survey was carried out with 28 postgraduate business administration students to observe their perceptions in developing oral and written business and technical presentation skills. Structured and unstructured interviews were conducted with the business and language faculties to elicit relevant information on the requirement of learning business communication skills and to specifically analyze their business

writing requirements in academic and job specific situational contexts. Classroom observations and discussions with the faculties helped to evaluate students' participation and performances in their oral and written technical presentations.

Findings and Discussion

The postgraduate students often confessed that they were never exposed to having continuous practice in participating in oral communicative tasks in their school and undergraduation studies. Their syllabus and curriculum are oriented towards passing the subject but not subjected to develop either language or communication skills. Most students felt that while organizing a seminar, symposium, workshop and conference, they are deemed to speak in English with the business community where they have adequately felt inferior for not possessing enough confidence to speak with their intercollegiate colleagues. They feel that they are not able to speak in bothformal and social conditions. They felt that they needed to develop oral fluency to confidently communicate with their peers. They also felt that they need to send written papers responding to the call of any symposium or intercollegiate meeting. Both Communication and Management faculties emphasized that they need to practice better writing skills to organize and attend intercollegiate symposiums. To mitigate the students' present learning deficiencies and to create more opportunities for participation, the Head of MBA Department was keen on organizing intracollegiate and intercollegiate symposiums and helped the students get sufficient exposure to develop their professional and social skills. Without any bias, all the students considered that the essentiality of the presentation in speech and writing is required. Hence sufficient oral and written practice was undertaken for all the students to develop their technical paper presentation skills.

The students lack spontaneous expression while interacting in communication. They are unable to pose themselves in extempore talks and even they could not put into exemplary written communication. They are habituated towards memorization and repetition of the text. Hence, they could fare very little to stabilize themselves on thought and clarity in expression. Lack of exposure and opportunity to interact in situations is one of the limitations of the learners which act as a barrier to developing their communication abilities. Some faculties even shared that while doing power point presentations, the students are merely reading the content.

The presentations may not be satisfactory as most of the students, especially girls, have the habit of memorizing the content and presenting it as if they read the content without seeing the paper. This looks so odd while we watch others doing presentations.

Revealed Communication Faculty.3.MBA I year Student.14 also reflected,

The real expression and speaking style are missing as they deliberately read the content on the screen.Weneed to practice more on presentation skills.

Though they felt satisfied with the performance of the students, they expected them to naturally communicate without the artificiality of rote reading while presenting seminar and power point presentations.

All the Communication Faculties urged the students that their random thoughts and ideas on a topic should be clearly stated and sequenced in a logical way. Topics and themes should have direct relevance to the content and information. Technical papers need to deliver specific information on the area of interest. Professionals expect that the theme and content need to be specified with a concrete understanding of global issues and should aim at convergence. The students are asked to prepare technical presentations in both oral and written forms. They encouraged the students to select those topics so that they could discuss on any relevant present issues and trends on any realia based themes. One of the management faculties discussed the students' major assignment is to gather necessary information and to timely understand their individual liabilities for preparing technical written presentations. In this context, Communication Faculty.2 revealed,

When a written task is given to the students, they need to gather relevant information on the topic and select the necessary details within the purview of the theme. Subsequently, it should be planned and arranged in a logical sequence and put into small paragraphs, each with a significant central idea.

The aspiring students need to develop language fluency and respond peers. Again, the students are

found to select substantiate topics for their presentations, discussions and mini projects.

All the Communication faculties instructed the students the planning, preparing, and organizing the topic, theme, and content needs to be logically and coherently done in an effective way. Specific information should be provided with an appropriate theme. Abstract and discrete ideas should be avoided. The logical progression of ideas should define the purpose of writing. The theme should be emphasized clearly to determine the importance of the subject. In this context, the Communication Faculty.1 addressed the students to prepare the content with appropriate structure and format,

The length and the type of the sentence should be presented according to the intensity of information. It may be simple, but not too much complicated. Graphical charts can be added for technical presentations.

Some students are often able to originally think andreflect theiroriginal thoughts on the topic, and most students are often ingrained with interpreting and paraphrasing the views of their peers. In some instances, most of their views are divergent and they are ready to put forth their discrete ideas on the topic. Sometimes, as they lack clear understanding of the topic and its specific significance, they are not able to express it with utter precision and clarity. It is found that they need to be convergent in organizing their ideas and should be able to state concrete ideas in their presentations. The presentation should be thought provoking with a depiction of substantial information on the subject. Communication Faculty.1 admitted,

While pursuing advanced and higher education, they need to be specialized in areas where they could contribute their knowledge and skills to discuss and solve issues.

Most students are not clear with their ideas and hence they are not able to arrange their ideas in a logical sequence and the paragraphs are not properly arranged and presented with proper theme. Henceforth, they are not able to highlight the main and sub themes in a logical way and hence they reluctantly come forward to the discussion of the topic. The Communication Faculty.3 extends to provide a clear understanding of the topic and would ask the students to reveal the central and subtheme of the topic. When the students are made to understand the significance of the topic and the relevance of the theme, they need to select appropriate rhetorical elements like describing or explaining the content that most suits the presentation. Students are assigned to prepare technical presentations as a group project. Students discussed their progress in sharing and gaining knowledge through group presentations,

As we once decide the topic, we work in teams to collect information to prepare the paper. We discuss with the faculties too. If one is good with his own analytical knowledge, the other is equally talented for text information. Again, another is computer savvy and helps to prepare PowerPoint and flow charts. It is easy for us to prepare a technical presentation with all our team members.

MBA I year Student.27

We are often motivated with our friends' contributions. As they work, sometimes they reveal their technicalities of the subject. As we all share our views, we are eager to contribute new ideas and are very much concerned about understanding practical issues.

MBA I year Student.34

It is found that most students follow a convivial approach with all their peers to share and select ideas and content, and this makes them to confidently prepare the paperand become moreefficient for the presentation. After selecting the necessary ideas and relevant information, the students need to prepare and plan how they could interpret the acquired information in an authentic tone. The student needs to think and visualize about the reliability and validity of information. The logical sequence of ideas is must for a clear and systematic presentation. The presentation needs to be thoroughly prepared, planned, organized, and executed in a logical and coherent order. Communication Faculty. 2 revealed that some students are found to be in a mood of haste or tense or anxious to provide all the details they have prepared. Hence, it is often found that they are not able to convey and develop their ideas in a gradual way. Communication Faculty.1 put particular emphasis on the clear and controlled depiction of ideas and content,

The content should not be superseded by the stream of thought itself. It should be clearly put down with a systematic framework of introducing the topic and the gradual development of the main theme with the sub themes to systematically discuss the issues and to provide necessary suggestions and recommendations.

A fair opening and closing will strengthen the presentation of the theme. A clear distinction and fair examination of the topic, theme and content will visualize to understand the significance of the topic in the relevant field. The opening paragraphs of the essay should provide a statement that highlights the need for the topic to be addressed in the present literary arena. The paragraphs need to be put with clarity and precision. The MBA Head informed the faculties that the students' presentations need to be continuously monitored. As they produce a huge mass of written content, it is hard to comprehend the message. All the students considered developing presentation skills and added that theyare improving to provide the content in a logical sequence. Further, MBA Student.19 commented,

The content should not look jumbled and clumsy. When there is a need to discuss numeric points, it should be addressed by providing bullets and numbers for an easy understanding of the points to remember.

Communication Faculty.1 stressed that the conclusion of the paper should also address and report the main agenda and its implications that have been drawn from the findings of the study. The concluding remarks should provide an impact on the readers to put forth further reading on the subject concerned.

Making a brief sketch of the thought and acquired knowledge should be systematically done through drawing an outline of the information. Note-making and writing a rough draft of the content will help to develop convergent writing skills. It will help to write with more coherence that no major or minor point is left untouched. Further, the main focus of the presentation needs to be discussed providing necessary supplemental graphical representation like graphs, charts, diagrams and pictures. The language needs to be clearly furnished with good expression and style. The language needs to be more realistic and convincing. The drafted essay needs to be revised and modified if needed in terms of language, meaning, form and style. The final revised draft should be written with flawless language and style.

The students are given further training in writing narrative, explanative and argumentative discourse in business writing. As convincing, persuading, explaining and negotiating skills are the basic rudiments of business communication, they are given sufficient practice in it. They are made to understand the role and significance of coherence, brevity, clarity, courtesy, and concreteness in the message and are asked to highlight necessary points with numbers/bullets for catchy references. Both the communication and business faculties concur that when the studentsare given assignment for writing papers and subsequently to do oral presentations, they are getting more benefitted in grasping information through searching adequate resources and indulge in continuous reading and writing process. It helped them to participate in technical presentations too. Their experiences in preparing and presenting papers in symposiums helped them to analyze their own limitations in technical writing, and cognitive problems in general.

Implications &Conclusion

Conducting on-campus guest lectures and symposiums helped the students to feel more responsible to involve themselves in organizing communicative events and to be a part of it. It helped them to develop their formal, social and technical interaction skills. Classroom observations, discussions with the faculties and managers helped to evaluate students' participation and performance in the process of paper preparations and presentations. Students' keen involvement in writing specific genres and their participation in task-based performances secured them to be more confident in developing their professional and technical communication skills.

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FEMININE IDENTITY AS THE SITE OF STRUGGLE IN JANE AUSTEN'S PRIDE AND PREJUDICE

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Abstract

Literature has always acted as a mirror to the society. With the process of evolvement of the human society, the novels and the literary writings played a vital role in expressing and reflecting the social scenarios and defining the human psyche. The most essential component of the social discourse is women. They have been making a lot of effort to discover who they really are and how valuable they are for millennia. We may readily follow the traces of the shift in women's status throughout nations and eras by flipping through the pages of literary history. Through their publications, women writers and critics have provided a window into the social structures and conventions that were common in various eras. One such moving author from the Romantic Era of English literature is Jane Austen, who defied the conventional narrative by showcasing strong female heroines who were capable of independent thought and decision-making and by retaining her young vitality. Austen was born into a culture that severely discriminated against women's rights, and she experienced internal turmoil against the unfair social structure from an early age. She even remained single throughout her life as a result of this, continuing to write as a career to support herself. In her writings, Austen consistently promoted marriage, but she did so out of love rather than to elevate oneself in society. During Austen's time women were expected to be submissive and timid. They were viewed as being unable to think critically or maintain their uniqueness. Through youthful exuberance and nuanced irony, her writings ridiculed the then-traditional novel theme of love, marriage, and romance. The heroines of her books were strong, independent women who were also progressive. In the male-dominated society, they did not think social conformity was important.
Keywords: feminism, identity, society, male-dominated, novels, satire.

Literature Review

A thorough and critical analysis of Jane Austen's writings makes it abundantly evident that, in addition to being a great novelist, she was also a brilliant feminist critic. Two months after its release, in March 1813, the Critical Review gave Pride and Prejudice a review and praised it as a realistic and morally sound book. It likened Elizabeth and Darcy's light-hearted fights to those of Beatrice and Benedick in William Shakespeare's Much Ado About Nothing. According to Laura Dabundo of Kennesaw State University, the five Bennet girls in the book reflect five different types of women's roles. According to her, gender politics and the evolving responsibilities of women in this quickly evolving world are the novel's main themes.In her study paper , The Impact of the Feminist Heroine: Elizabeth in Pride and Prejudice, Hui-Chun Chang critically analyses Elizabeth Bennet's personality in relation to the other main female characters in the book, including Caroline, Jane, and Charlotte. She characterizes Elizabeth as a feminist who not only challenges gender norms set by society, but also assisted Mr. Darcy in overcoming his pride and gaining Elizabeth's love.

Introduction

Sense and Sensibility, Jane Austen's debut novel, was published anonymously in epistolary form in 1795. Through its two female heroines, the Dashwood sisters, Elinor and Marianne, the book emphasizes the difficulties and struggles that women of that time encountered in their search for the right mate. Pride

and Prejudice (1813), Jane Austen's second published and most widely read book, is regarded as a timeless classic. Previously, the book was titled "First Impressions." Despite having marriage as its main theme—which was once thought to be crucial for a woman to achieve social mobility—this book masterfully captures the sensitivity, feelings, and yearning of women to be understood in this materialistic and patriarchal culture. Austen's portrayal of Elizabeth Bennet, the female heroine, is a masterwork. She has a fierceness and out rightness that even modern ladies may identify with. The book is about Mr. and Mrs. Bennet, who resided in the town of Meryton, which is close to London, and their five unmarried daughters. The only thing Mrs. Bennet wants is for her daughters to marry wealthy men. Out of the Bennet sisters, Elizabeth comes in second. Her opinions on romance and marriage were very different from her mother's. Elizabeth stands up for her values and views and freely shares her opinions throughout the book. She is not prepared to be made fun of for being a member of the middle class. Elizabeth doesn't need a man to give her a social status because she is content with who she is, but she does want to be respected and cherished. Jane Austen has imitated her own character, identity, and beliefs in Elizabeth Bennet. She is adamantly against how women are treated under English inheritance and wealth distribution laws. With an undercurrent of mockery, Pride and Prejudice offers social criticism on all the significant facets of early nineteenth-century English society. Additionally, it develops Elizabeth Bennet's feminist persona in a novel way.

Textual Study

Pride and Prejudice as the Feminist Voice of its Time

"I hate to hear you talk about all women as if they were fine ladies instead of rational creatures," Jane Austen wrote in Persuasion (1817), her final finished novel. We all don't wish to spend our entire lives on tranquil waters. By writing these sentences, Austen aimed to challenge the traditional notions of women. Her books vehemently promoted giving women equal rights and giving them the bravery and independence to be independent. Throughout the Romantic era, women's status and position in English society underwent a gradual change. Poets and novelists began to argue about the place of women in society. Molly Wollstonecraft, Maria Edgeworth, and other well-known female novelists and critics took the platform to share their thoughts and opinions about female education and upbringing. Wollstonecraft strongly objected to women being evaluated from a male viewpoint. She maintained that women should have an education in order to achieve individual liberty and equal social standing with men, and that the traditional education that is now given to them is inappropriate. It has been a protracted battle for women's independence.

"There were a good principle that created order, right and man, and a bad principle that created chaos, darkness and woman," according to the ancient Greek mathematician Pythagoras. For years to come, this impression has persisted in people's thoughts. Women have historically been viewed as the "other one." In her book The Second Sex, published in 1949, French existentialist Simone de Beauvoir examined how women have been treated historically by males. She contends that women are viewed as the "other," whereas men are viewed as God's default creation. The way that women are defined has always been in relation to males. The biological reality of sex is the one factor that shapes her identity. Jane Austen's conception of heroines as sentient beings in that era significantly questioned this universal idea. "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife," begins Pride and Prejudice. This first line has drawn everyone's attention ever since Austen wrote this book. The fierce rivalry among upper-class English women of that era to locate a good spouse as soon as they reach marriageable age is subtly alluded to. The fact that women are still under pressure to marry young, even though circumstances have somewhat improved, is one of the main reasons this line is still so well-liked today. With five daughters, the Bennet family experienced the same difficulties. To save her daughters from becoming socially penniless, Mrs. Bennet was paranoid enough to marry them off to wealthy men.

The Bennet family's existence is chronicled in the novel, with particular attention paid to their five unmarried daughters: Jane, Elizabeth, Mary, Kitty, and Lydia. According to the English law of the time,

their entire estate will inevitably pass to their distant relative, Mr. Collins, as they have no son to nominate as the family's future successor. Jane is the oldest and most attractive daughter. Jane has a wonderful heart, is obedient, and is her sister Elizabeth's best friend. At an assembly, she has the opportunity to meet Mr. Charles Bingley, the new and affluent renter of their nearby estate, Netherfield. Jane falls in love with Mr. Bingley as they both quickly grow fond of one another.Elizabeth Bennet is the heroine of the story and the second daughter of the household. She is quick-witted, sensible, and moral. She is willing to learn from her mistakes, even though occasionally her snap decisions cause her to make poor decisions. Elizabeth's search for her true love is the focus of the entire narrative. In the same assembly where Jane meets Bingley, she runs across Mr. Darcy, who is Mr. Bingley's acquaintance. In contrast to Jane and Bingley's devotion for one another, Elizabeth hated Darcy because she thought he was too cocky and conceited. This miscommunication causes a lot of problems for them in their future relationship until they eventually realize how much they love each other and get married.

A young lady who is burdened by her family and society to marry is subjected to a number of social and psychological traumas, despite the story's apparent simplicity. She receives criticism for her choices and judgment for every action she takes. Mr. Bennet is ecstatic when Mr. Collins shows up at Meryton with the proposal to Elizabeth. She thought Elizabeth would be an ideal fit because it would secure the family's wealth. Elizabeth, however, refused the marriage right away since she was not prepared to live the rest of her life with the conceited and shallow Collins.In addition to her mother, her neighbours expressed their disapproval of her choice when Elizabeth rejected the proud Mr. Collins' marriage to her best friend Charlotte. However, Elizabeth was neither heartbroken nor regretful. In a culture when males dominated both the economy and society, Elizabeth always stood on her own terms. Elizabeth became a powerful feminist figure as a result of her conflict.

In Jane Austen's time, feminism was defined and conceptualized very differently than it is today. Women's equal voting rights and a few other fundamental rights were the extent of feminism in her era. Because they were seen as lacking depth and substance, even female authors were not given much credit. This was one of the reasons why Austen wrote anonymously and concealed her genuine name throughout her writing career. Feminism has impacted every part of our lives in the modern era. Men and women are viewed as equals in this concept. Elizabeth exhibited the qualities that define a modern lady. Even after marriage, she desired to have her own voice rather than be a passive and obedient wife. Throughout the entire book, Mr. Darcy was captivated by her special quality. He was always drawn to Elizabeth's easy-goingdemeanour, even when he made an effort to avoid her. Elizabeth, however, preferred to live her life as she saw fit. Elizabeth repeatedly turned down Mr. Darcy's marriage proposal once he finally realized how much he loved her, until she finally realized how she felt about him. When the wealthy and conceited Lady Catherine de Bourgh paid Elizabeth a visit and attempted to disparage her because of her middle-class background and her relationship with Mr. Darcy, Elizabeth responded, "He is a gentleman; I am a gentleman's daughter, so far we are equal." This further demonstrated Elizabeth's strong feminine identity.Elizabeth shows off her inner feminist here. She refused to let anyone make her feel less than others because of her money and social standing. She never expressed a desire to get married merely to have a stable future and a pleasant lifestyle. This is one of the main explanations for Pride and Prejudice's enduring appeal throughout time. A contemporary woman can adopt Elizabeth Bennet's perspective and defend her choices.Elizabeth embodies the ideals of the modern lady. She chooses to live her life as she sees fit rather than following the path that society has prepared for her. She expresses her opinions without shame and maintains a hard exterior when faced with challenges, but at her core, she is simply a regular woman who wants to be appreciated and loved. This story is a masterpiece by Austen because of her search for love and identity.

Through the majority of her novels, which all center on strong female protagonists, Austen has continued to uncover and rediscover the virtues and vices of her society. The story of Emma Woodhouse, a young, attractive, and conceited woman who takes great satisfaction in her ability to arrange marriages, is told

in her well-known novel Emma (1815). Emma persisted in trying, even though the majority of her attempts ended badly and led to serious misunderstandings. Austen never made an effort to portray her female characters as the ideal of perfection. They were flawed and foolish in their own right. They were rounded individuals who possessed a combination of all human characteristics. This added interest and wit to her novels.

Respect and value for one's own opinions are among the basic needs of all people. In the late 18th and early 19th centuries, women were not seen as being very free. The majority of their upbringing was domestic schooling, which equipped them to take care of the house and satisfy their husband's demands. As they attained the right age for marriage. The ladies gladly accepted the fact that the entire family and society's goal was to marry them to men who were most likely further up the social scale. Women were unable to speak out against patriarchy because they were subject to its restrictions. However, there was horizontal animosity among the women, and they would fight among themselves to get the favors and attention of their superior male peers. The most well-known scene in the book is when Mr. Darcy initially asks Elizabeth to marry him.The pages were full with social realities even though it appeared to be a fairy tale. Darcy had great expectations that Elizabeth would accept his romantic proposal of love, which was undoubtedly made when he made it. He had every right to think so; he was well-connected and held a far better social status. For many women, he was without a doubt the most attractive man, but Elizabeth was in danger. Her family has experienced privation, and she faces the prospect of becoming a spinster. Darcy also realized that she was unlikely to turn down such a seductive request.He was fairly certain of a positive response. However, she is one of the most powerful feminist figures of all time because of her tactful and firm rejection of Elizabeth. She bravely waited till Darcy overcame his masculine ego and freely expressed his love for her. In the end, she gained his affection and respect.

Conclusion

Virginia Woolf, one of the finest modern-day novelists and literary critics, accurately described Jane Austen as a mistress with far more depth of feeling than meets the eye. Austen conveys a powerful societal message through a tale of courting and marriage that is still relevant 200 years after it was first published. Pride and Prejudice has been taught in schools and colleges as part of their curricula and has been adapted for television and the internet on multiple occasions. The book offers a perceptive critique of the male-dominated culture in which laws are created solely to benefit men.The inequities of these regulations and the long-term harm they inflict on women are illuminated in Austen's novels. Despite following social norms and eventually being married, Elizabeth married for her own reasons and convinced her husband of her value. She lived on her own terms, showing reciprocal love and respect for one another, and she never accepted being married to be a trophy wife. This book will continue to inspire and motivate women for many years to come. Because her plot is credible and her novels are highly relevant to modern life, readers may identify with her works.

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NATIVE THEMES AND FOLK INFLUENCE IN THE SELECTED WORKS OF SAROJINI NAIDU

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Abstract

Sarojini Naidu was an Indian poet in the nineteenth century, a famous political activist, feminist and an insurgent leader of the Indian independence movement. She was the first Indian woman to be appointed the President of Indian National Congress and to be the Governor of an Indian State. Her significant contribution to Indian literature, especially poetry is that she effectively blended Indian themes with traditional western poetic forms. India, often described as a sub-continent, has a cultural heritage that is both rich and diverse. Multiculturalism is diversity in its new form. The astonishing part of Indian spiritual heritage is that multiculturalism can't erase the religio-philosophical leanings of Indians. The spiritual foundation will continue to support Indians with its myths, folk-tales, legends and cultural past. Aurobindo considers "philosophy and religion" to be "the soul of Indian culture, inseparable from each other and interpenetrative." Sarojini Naidu's poetry is significantly influenced by Indian folk traditions, which can be seen in the themes, rhythms, and imagery that permeate much of her work. She drew inspiration from the rich cultural heritage of India, including its folk songs, stories, and the vibrant colors of its diverse regions. Sir Edmund Gosse, English poet, critic and literary historian advised Naidu to shed the English vein in her poems and illumine the Orient before a Western audience. She was the protégé of Victorian greats, Edmund Gosse and Arthur Symons. This paper attempts to bring out the influence of native themes and folk culture in Sarojini Naidu's selected poems.
Keywords: culture, folk, indianness, traditional society, rhythm and lyrical quality

Introduction

Sarojini Naidu's work as a poet earned her the sobriquet **'the Nightingale of India'** or **'Bharat Kokila'** by Mahatma Gandhi because of colour, imagery and lyrical quality of her poetry. She is a brilliant star in the galaxy of Indo-Anglican literature. Her poems often reflected the beauty of India, its traditions and the struggles of its people and also the spirit of east in western poems. Naidu's poetry was characterized by her lyrical and musical style, which captivated readers and highlighted her deep love for her country. She used the medium of poetry to express her deep love for the country, its rich heritage and its quest for independence. Sarojini co-founded the **Women's Indian Association** in 1917, advocating for women's education and rights.

One of Naidu's notable contributions was the way she integrated Indian mythology, legends, and folklore into her poetry which assures the readers to experience the essence of India while reading her poems. This fusion of Indian and Western literary traditions made her poetry unique and distinct. Another notable feature of Naidu's poetry was that it was not only aesthetically pleasing but also politically charged; she evoked a sense of patriotism and resistance, calling for India's independence and addressing the social issues of her time.

Additionally, Naidu's contribution to Indian English poetry extended to her role as a mentor and advocate for other Indian poets writing in English. She actively promoted Indian literature and encouraged young writers to express themselves in English, setting the stage for the development of a vibrant literary scene in India. In summary, Sarojini Naidu made a significant contribution to Indian English poetry by bridging the gap between two different literary traditions, infusing her poetry with Indian themes and culture, and using her words to inspire and unite people in the struggle for India's independence. Her lyrical style, political activism, and promotion of Indian literature continue to resonate with readers and make her a celebrated figure in the realms of poetry and Indian independence movement.

Significant Literary Works of Sarojini Naidu
The Golden Threshold (1905)
The Bird of Time (1912).
The Broken Wing (1917)
The Sceptred Flute Songs of India (1928)
The Feather of the Dawn (1961), Posthumously Published
Folk themes and Native Settings
In the Bazaars of Hyderabad
Folk theme is one of the dominant themes in most of Sarojini Naidu's poetry. *In the Bazaars of Hyderabad* deals with one such theme, the loveliness and vibrancy of a traditional Indian bazaar in the city of Hyderabad. She has vividly described the bazaar with vendors selling different kinds of wares; it displays the opulence, luxury items and vivid emotions displayed at the bustling market place.

This poem was written during the Swadeshi Movement. The poem sends a clear and loud message that the traditional Indian products made out of pure materials were of great quality and that there was no need of any foreign goods in India. She also highlights the life of ordinary people who toil hard for their survival.

The poem gives a vivid description of luxurious items - crimson and silver turbans, tunics of purple brocade, amber-detailed mirrors, and jade-handled daggers. The vendors displaying their wares and the totality of a colourful description of Indian typical bazaar and the splendor of Hyderabad is sketched in this poem. She provides a panoramic view of a bazaar's colours, sounds and sights in Hyderabad.

Bangle-Sellers
It is included in her collection of poems called "The Bird of Time" published in 1912. The poem brings out the social, religious, and symbolic value of bangles in Indian culture. The poem *Bangle-Sellers* is associated with bangles and the implications of women's roles in a traditionalist Indian social setting. This poem explores different stages of woman's life through different colours of bangles and this concept highlights the cultural depth of India. The bangle seller is trying to convince the woman by explaining the spiritual and symbolic importance of these bangles. The Bangles here are called as '*lustrous tokens of radiant lives*', it relates to the Indian custom of associating bangles with happiness and prosperity.

Sarojini Naidu's 'The Bangle Sellers' touches upon the theme of Indian culture and people. Like her poems, it is also set in Indian settings and depicts a temple fair where the bangle sellers sell their bangles. The theme of the poem revolves around the "bangles" and the role of bangles in each stage of a woman's life.

Some are meet for a maiden's wrist, Silver and blue as the mountain mist,
Some are flushed like the buds that dream.
Some, like the flame of her marriage fire, Or, rich with the hue of her heart's desire, Tinkling, luminous, tender, and clear, Like her bridal laughter and bridal tear.

The subsequent stanzas describe through lush and natural imagery the beauty of the bangles and their representation of these ideals help to increase their precious value. Some of these descriptions invoke the passion of "marriage's fire"

Meet for a bride on her bridal morn
Some, like the flame of her marriage fire, Or, rich with the hue of her heart's desire,
Tinkling, luminous, tender, and clear, Like her bridal laughter and bridal tear

The purple and gray flecked bangle is meant to symbolize a woman who "serves her household in fruitful pride, and worships the gods at her husband's side."

Some are purple and gold flecked grey
For she who has journeyed through life midway, Whose hands have cherished, whose love has blest, And cradled fair sons on her faithful breast,
And serves her household in fruitful pride, And worships the gods at her husband's side.

Sarojini Naidu's 'The Bangle Sellers' touches upon the theme of Indian culture and people. Like her poems, it is also set in Indian settings and depicts a temple fair where the bangle sellers sell their bangles. The theme of the poem revolves around the "bangles" and the role of bangles in each stage of a woman's life.

Wandering Singers
This poem *Wandering Singers* is about wandering singers who are common in Indian scene, their life and all about what they do in life, their experiences. The wandering singers wander here and there. They

consider all people as their family and relatives and the world as their homes. They have lutes in their hands and they always sing about the cities luster which is lost, laughter and beauty of the women who are dead now, swords of old battles and crowns of old kings.

Where the wind calls our wandering footsteps we go.

No love bids us tarry, no joy bids us wait: The voice of the wind is the voice of our fate.

There is no love that compels them to stay and no joy that forces them to wait, but they wander about as the winds guide them. There is a suggestion of fate governing their future.

Wandering Singers by Sarojini Naidu is a beautiful poem that talks about a group of singers who travel from place to place, sharing their music. The poem captures the essence of their wandering lifestyle and explores deeper themes of freedom, impermanence, and unity.

Wandering Singers" celebrates the life of wandering poets who live a carefree existence, singing about the beauty of the world, and driven by the voice of the wind. The poem reflects the vastness of the cities, the sorrow and happiness of people, and the old battles and kings.

Kali, the Mother

The poem, *Kali, the Mother* is a hymn to Kali, "the Eternal Mother" of Hindu worship. Indian folk culture is dominated by ritual. The rituals observed on the occasion of festivals draw on the participants' sense of their own common helplessness, in the face of dancers and mysteries which confront man, both in his own nature and in his world, Through such rituals both the individual and the community express their common attempt to placate some supernal being who can destroy them as well as protect them from un known dangers, lurking in the darkness of the future: O' Terrible and Tender and Devine! O" Mystic mother of sacrifice

We deck the somber altars of thy shrine With sacred basil leaves and saffron and rice All gifts of life and death, we bring to thee Uma, Haimavathi,

There are innumerable gods 'and goddesses whom the Hindus have always worshiped and sung hymns to since the time of the *Rig Veda., Kali , the Mother* is one such deity, and in the present hymn Sarojini has succeeded capturing the very spirit of the worship that is offered to her every year by the people of India as a whole, as well as individually.

Indian Weavers

"Indian Weavers" by Sarojini Naidu is a beautiful and evocative poem that captures the essence of Indian craftsmanship through the metaphor of weaving. Sarojini Naidu, often known as the "*Nightingale of India*," uses her poetic prowess to delve into the lives of Indian weavers, highlighting their skill, dedication, and the rich cultural heritage they embody. The poem intricately weaves together the stages of life with the different garments woven by these artisans, painting a vivid picture of their world.

'*Indian Weavers*' is taken from her first full-length collection, *The Golden Threshold*, which was published in 1905.

The poem begins by describing how the weavers made blue clothes for a newborn child in the first light of the morning. The second stanza goes on to outline how they made green and purple marriage veils in the late evening before the final stanza focuses on the white shroud they wove at night to adorn a corpse at their funeral. Thus the poem spans the entire cycle of a day, as well as the entire span of human life.

Village Song

The Village song" is a folk lyric in the form of a dialogue between a mother and her daughter. The daughter is romantic wants to escape from the sorrow and suffering of the real, the actual, and the present into the utopian world of nature and the supernatural. The mother addresses her sweet daughter and asks her where she is going to? Would she throw away all her jewelry into the wind blowing, and would she leave her mother who has fed her on 'golden grain,' i.e., brought her up with such affectionate care? Would she also break the heart of the lover coming on horse-back to marry her and thus cause him intense grief? But the daughter who is fed up with the harsh realities of the mundane world is determined to go away. She would go out to the beautiful forests where the sweet-scented Champa flower is shining in all their beauty, and the Koels are singing. The fairies are calling her to the beautiful forest, and she must go. She hears their call, and she invites her mother also to listen to them.

The speaker of the poem is a small girl living in a village who has gone to fetch water from a river which is far away from her home. There are many places in India where people do not have the facility of running water and for that they have to walk a long distance to collect water from wells, rivers, ponds or similar water bodies. It is a chore usually done by women of the house where they carry the pitchers or vessels full of water to fulfill the need of water at home. Here the poet talks about such a situation where a girl has gone to fetch water from a river. The poem deals with the traditional living style of villages and the attachment of the young girl to her family and how fear is created in her mind because of the darker environment.

Conclusion

Sarojini Naidu's poetic world is the ordinary world clarified and enriched by the sensitivity and delicacy of her imagination. The subject of her poetry is the simple, familiar and unpretentious world of natural feelings and emotions, simple joys and sorrows, vivid memories and reveries, poignant recognitions all characterized by the richness of Indian life and culture. . Finally, A.N. Dwivedi remarks "One of India's illustrated daughters, Sarojini ably served the cause of Indo-Anglian poetry, at the dawn of the twentieth century " .

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THE VITALITY OF NON HUMAN ENTITIES: FROM T. KINGFISHER'S NETTLE AND BONE

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Abstract

Literature is an art form reflects the culture, values, and perspectives of the society from which it originates. By capturing the essence of human experience, literature serves as a bridge across time and space, offering insights into different eras and societies.Fantasy literature in America, often transport readers to magical realms filled with mythical creatures, enchanted landscapes, and epic quests. American fantasy literature explores themes of heroism, morality, and the battle between good and evil, often using the fantastical as a means to comment real-world issues and human experiences. Through its imaginative storytelling, fantasy offers readers an escape from reality,"Nettle and Bone" written by T. Kingfisher, the pen name of American author Ursula Vernon, is considered an American novel due to both the author's nationality and its place within the broader landscape of contemporary American literature. This study entitled "Vitality of nonhuman entities" focus on the nonhuman relationship between technologies and the nature. Ursula Vernon initially such gained recognition through her work in children's literature with learning, making it a favorite among children and educators alike.

Keynotes: *ecocriticism, material ecocriticism, dog, bone, dust, crow, nature*

Introduction

Literature is an art form reflects the culture, values, and perspectives of the society from which it originates. By capturing the essence of human experience, literature serves as a bridge across time and space, offering insights into different eras and societies.Fantasy literature in America,often transport readers to magical realms filled with mythical creatures, enchanted landscapes, and epic quests. American fantasy literature explores themes of heroism, morality, and the battle between good and evil, often using the fantastical as a means to comment real-world issues and human experiences. Through its imaginative storytelling, fantasy offers readers an escape from reality. "Nettle and Bone," written by T. Kingfisher, the pen name of American author Ursula Vernon, is considered an American novel due to both the author's nationality and its place within the broader landscape of contemporary American literature. This study entitled" Vitality of nonhuman entity" focus on the nonhuman relationship between technologies and the nature Ursula Vernon initially suchgained recognition through her work in children's literature with learning, making it a favorite among children and educators alike. Her transition from children's literature to adult fantasy with "Nettle & Bone" demonstrates her versatility as a writer. While she shifted genres, her skill in crafting imaginative worlds and compelling narratives continued to shine, solidifying her place within the realm of American literature. This author takes a unique approach to traditional fairy tale elements, infusing them with a darker, more nuanced tone. Marra is not a typical fantasy heroine; she is determined, but not without flaws, driven by a deep sense of duty and love for her sister. To accomplish her mission, Marra assembles an unconventional group of allies. Among them are a grave witch, who has power over the dead and the ability to commune with spirits, and a knight, whose skills and bravery are indispensable to their journey. Adding a twist to the ensemble is a fairy godmother, not the gentle, whimsical type often seen in fairy tales, but one with a more pragmatic and sometimes cynical edge. Perhaps the most unusual member of the group is a demon-possessed chicken, a creature that adds both humor and a sense of the uncanny to the story. Marra's quest is fraught with impossible tasks, including creating a dog made of bones, which serves as a metaphor for the difficulties she faces. These challenges are not merely physical but also test her resolve and ingenuity. The story cleverly blends

elements of fairy tales and dark magic, creating a world where the familiar is made strange and the whimsical is tinged with menace. At its core, "*Nettle and Bone*" explores themes of family and sacrifice. Marra's journey is motivated by her desire to protect her sister, and she is willing to go to great lengths, even risking her own life, to achieve this goal.

A key word focus of Ecocriticism is the representation of nature in literature. It looks at how natural elements like landscapes, animals, and ecosystems are portrayed and considers the implications of these portrayals for our understanding of the environment. Material ecocriticism is a branch of ecocriticism on the extension of traditional ecocriticism that emphasizes the materialize of the environment and the interconnections between humans and non-human entities American Ecocriticism specifically, portrays nature and human interactions with the environment. It explores how these portrayals reflect and shape cultural attitudes toward ecological issues, such as conservation, environmental degradation, and the relationship between technology and the natural world.

The Nettle and Bone, Marra, the protagonist, is one of three princesses from a harbor kingdom. The narrative centers on her witnessing her sisters' arranged marriages to a foreign prince, where the marriages result in abuse and suffering. This personal trauma propels Marra into a journey involving magic and supernatural forces, all in an effort to save her sister from the cruelty of her abusive husband. Along the way, Marra interacts with magical and non-human entities that play critical roles in the story, reinforcing the concept that non-human materialism has a form human action. It encourages readers to rethink their relationship with the material world. It opens up new possibilities for storytelling that reflect a deeper appreciation of the interconnection between human and non-human forces in shaping our shared reality.

The role of bone dog is an extraordinary creation that subverts conventional notions of lifelessness. Inanimate and discarded materials like bones are often viewed as remnants without vitality or purpose. However, in Marra's journey, the bones are transformed into a living, animate companion. This transformation emphasizes the vitality of non-human materials, a core tenet of material ecocriticism. The bone dog becomes much more than an object—it is a character in its own right, acting independently at crucial moments to protect purpose. and assist Marra.

Marra's magical journey, viewed through the lens of material ecocriticism, is the creation of the nettle cloak. This task requires Marra to weave a cloak from stinging nettles, enduring intense physical pain as the nettles tear into her hands. The process to sacrifice for her sister and the greater good, while also reflecting the transformation potential of the material world. The nettle cloak, once completed, is imbued with protective magic, shielding Marra and her companions from harm. From a material ecocritical perspective, the nettles, often dismissed as harmful weeds, are transformed into a powerful tool, challenging anthropocentric views that frame nature as passive or hostile. This transformation highlights the vitality and agency of non-human entities, illustrating how even painful or seemingly inert materials can gain meaning, purpose, and influence through human interaction.

The creation of the nettle cloak further emphasizes the dual nature of matter, aligning with material ecocriticism emphasis on the vibrancy and potential of the non-human world. Nettles, typically associated with discomfort and harm, become a source of strength and protection in Marra's hands... The cloak stands as a testament to the trans-formative power of human engagement with matter, where suffering gives rise to resilience and where perceived obstacles become tools of empowerment.

Marra's final task, capturing moonlight in a jar, adds another layer of material ecocritical significance. This act requires her to interact with the ephemeral and intangible, blending human ingenuity with the ethereal properties of nature. The moonlight, symbolizing hope and illumination, becomes a tangible representation of Marra's resourcefulness and determination to challenge oppressive forces. Through these trials, the novel reflects material ecocriticism core principles by emphasizing the vitality and agency of the material world. The nettles and moonlight, often overlooked or undervalued, are revealed as active participants in Marra's journey.

Marra's collaboration with magical beings, particularly the Dust-Wife and her demon chicken, becomes a crucial aspect of her growing connection to the material and magical world, offering a rich lens

through material ecocriticism. These characters are not simply tools for Marra to use; they represent forms of agency and wisdom that challenge the anthropocentric view of the world. The Dust-Wife's pragmatic magic and her deep knowledge of the material world exemplify how non-human entities possess their own vitality and power, reinforcing the idea that matter itself can shape narratives. The Dust-Wife's magic is grounded in practical, physical transformations, engaging with the material world in ways that suggest its active role in creating change. This is in line with material ecocriticism's emphasis on the interconnections between human and non-human agencies, where both influence the course of events. The demon chicken, while quirky and humorous, also brings unexpected guidance, further reinforcing the notion that even seemingly trivial or overlooked creatures possess their own form of agency, making valuable contributions to Marra's journey. Through these relationships, Marra learns to interact with the magical and non-human world not just as something to be manipulated but as a dynamic force with its own vitality and influence.

Throughout her journey, Marra's magic is deeply tied to the material world, reflecting the practical, problem-solving nature of material ecocriticism. Rather than relying on grand displays of power, Marra uses her abilities to navigate enchanted landscapes, overcome supernatural threats, and achieve her seemingly impossible goals. Her magic, rooted in pragmatism, reflects her engagement with the material world, emphasizing how humans and non-human entities interact to solve problems and create meaning. Marra's magic is not a detached or abstract power, but one that is rooted in the physical, material world, underscoring material ecocriticism focus on how material substances—whether bones, nettles, or moonlight—have agency and contribute to the shaping of narratives. This approach to magic also reflects Marra's character development. She begins the novel uncertain of her abilities, but as she learns to wield magic, her growth is reflected in how she uses material forces to achieve her goals. Her ability to transform seemingly inert materials—like nettles or bones—into powerful tools mirrors her own transformation into a more confident and self-assured individual.

Importantly, Marra's magic is not only a means of achieving her external goal of rescuing her sister but also an embodiment of her internal journey, reinforcing the interconnections of personal growth and material agency. Through material ecocriticism. T. Kingfisher's *Nettle and Bone* contribute to its rich storytelling, blending humour, dark fairy-tale elements, and emotional depth into a cohesive and engaging narrative. The novel employs a range of techniques, from non-linear storytelling to a strong, introspective narrative voice, to create a tale that is both whimsical and deeply resonant.

The story begins with Marra already partway through her journey, attempting to complete the impossible tasks given to her by the Dust-Wife. This choice to start in medias res—the middle of the action—immediately immerses readers in Marra's world, offering glimpses of her challenges while leaving the full abilities, but as she learns to harness magic, for achieving external goals, but a symbol of her internal growth and newfound agency. Her ability to engage with the material world—through bones, nettles, and moonlight—embodies her increasing confidence, allowing her to shape her destiny in both the magical and human realms. Scope of her backstory and motivations to be revealed gradually. Flashbacks are seamlessly woven into the narrative, providing context for Marra's current quest... The magical tasks Marra undertakes—such as crafting the nettle cloak or reanimating the bone dog—are described with tactile, sensory details that emphasize their physicality and the effort they require. This approach to magic adds a layer of realism to the fantastical elements of the story, grounding them in Marra's experiences and struggle. The story incorporates familiar elements of fairy tales—such as a quest, a wicked prince, and magical helpers—but imagines them in ways that challenge traditional tropes. For instance, Marra is not a typical heroic figure; she is hesitant, unsure of herself, and driven more by a sense of duty than by ambition or destiny. Similarly, her companions—an older necromancer, a demon-possessed chicken, and a fallen knight—are far from the idealized figures often found in fairy tales. This subversion of expectations gives the narrative a fresh, modern sensibility while still paying homage to the timeless appeal of fairy tales.

Kingfisher also uses the motif of crafting and creation as a narrative device to explore Marra's character and journey. The act of weaving the nettle cloak, for example, is not only a plot point but also a metaphor for Marra's transformation. Through the physical pain and effort of crafting, she confronts her limitations and discovers her strength. Material ecocriticism, a theoretical approach within ecocriticism that redefines the way we perceive the material world. Traditional views often consider the non-human world—such as objects, landscapes, and organisms—as passive or inert, existing primarily to serve human needs. Material ecocriticism challenges this anthropocentric perspective by emphasizing the agency and vitality of matter. In future days technologies occupy the human place entirelywhich is made by human being.

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AN EXPLORATION OF ECOFEMINIST THEMES IN
THE MISTRESS OF SPICES BY
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Abstract

This article investigates the ecofeminist motifs present in Chitra Banerjee Divakaruni's 'The Mistress of Spices,' which examines the interconnected oppression of women and the environment within a patriarchal context. Ecofeminism, which integrates feminist and ecological principles, emphasizes the similarities between the exploitation of women and the degradation of the natural world. The narrative highlights the symbolic importance of nature through the alluring qualities of spices and the profound relationship the female protagonist maintains with the earth. It brings to light the shared oppression faced by both women and nature under patriarchal rule, advocating for the reclamation of power, agency, and respect for both the sacred feminine and the environment. Ecofeminism acts as a lens to analyze the political ecology of women's subjugation and environmental exploitation, promoting a vision of a society that is egalitarian and free from hierarchical oppression. The analysis draws parallels between the domination of women and nature, viewing both as entities subjected to patriarchal control. In 'The Mistress of Spices,' the elements of nature are intricately woven into the plot, reflecting the ecofeminist themes throughout the narrative. The spices are infused with feminine qualities, with Tilo as their 'mistress,' wielding their magical powers

***Keywords:** ecofeminism, feminism, nature, patriarchal domination, spices, nature*

Enhancing the Relationship between Women and Nature: An Ecofeminist Perspective.

Materialist ecofeminism explores the links between institutions such as labor, power, and property, identifying them as key sources of oppression affecting both women and the environment. It calls for the dismantling of hierarchies that place greater value on production than on biological and social reproduction. In contrast, spiritual and cultural ecofeminism highlights the significance of intuition, a nurturing ethic, and the deep connections between humans and nature. However, ecofeminism has faced criticism for its potential essentialism, which could unintentionally reinforce gender stereotypes and binary classifications. Socialist feminists have raised concerns about the focus on mysticism over practical activism that supports women's rights. Furthermore, there are apprehensions regarding the neglect of the experiences of minority women, LGBTQ+ individuals, and the influence of race, class, and ethnicity on women's roles in society.

Chitra Banerjee Divakaruni's novel 'The Mistress of Spices' follows the story of Tilo, a young woman from a bygone era who has mastered the ancient craft of spices and is recognized as a mistress with extraordinary talents. She relocates to Oakland, California, where she opens a shop catering to the local Indian community, offering spices that serve as remedies. Despite the necessity of maintaining emotional detachment in her role, Tilo finds herself bending the rules of her practice, becoming entwined in the lives of her customers and helping them navigate their difficulties. When an unexpected romance blossoms with a captivating stranger, Tilo faces a choice between the remarkable life of an immortal and the intricacies of modern existence. The narrative explores the tension between a life enriched by special abilities and one rooted in love and compassion. The spices take on a character-like presence, shaping Tilo's experiences. Additionally, the importance of Tilo's name and the overarching theme of names in the story are crucial aspects. The

novel's first-person present tense style heightens the sense of immediacy, while Divakaruni's lyrical and rhythmic writing adds a poetic dimension.

Strengthening the Role of Femininity and the Environment

An Ecofeminist Perspective in the novelemploy's vivid imagery, metaphors, and the personification of natural elements to convey the deep connections between femininity and the environment. The narrative intricately incorporates the five essential elements—air, water, earth, space, and fire—imbuing them with symbolic significance. For instance, the devastating earthquake at the story's climax serves as a metaphor for the natural cycles of creation, preservation, and destruction. Elements like fire, water, islands, oceans, and serpents are pivotal in shaping both the setting and the characters' journeys. This symbolic structure emphasizes the similarities between the subjugation of women and the exploitation of nature by patriarchal forces. The characters' realization of their potential to build a new world from the remnants of the old reflects nature's ability to regenerate, underscoring the critical need to restore respect for both the sacred feminine and the environment. Tilo, the protagonist, shares a deep and personal bond with the natural world, which is intricately tied to her identity. Her relationship with nature transcends the physical realm, as she possesses a unique talent for communicating with and harnessing the mystical qualities of spices, which are vital components of the earth. The spices Tilo cultivates are imbued with spiritual and healing properties that she skillfully employs to aid her clients. She engages in a dialogue with these spices, utilizing their inherent qualities for various purposes, such as employing turmeric for wound healing, cumin for protection against negativity, and coriander for soothing anxious minds. The spices are personified and maintain a profound connection with Tilo, who has an intimate understanding of their origins, attributes, and powers.

Tilo's Connection with the Natural World

Tilo's connection to the natural world goes beyond her expertise in spices; she has an inherent ability to sense the rhythms and energies around her, including the changes of the seasons and the movement of tides. From the moment she entered the world, her life has been deeply intertwined with nature—sustained by donkey's milk, gifted with magical powers, and guided by the First Mother in the mastery of spices. Her transformation from Nayan Tara to Bhagyavati and ultimately to Tilottama reflects her profound bond with the natural environment, where she receives guidance and protection from elements such as snakes. Tilo can communicate with spices, harnessing their spiritual and healing qualities to aid her clients. Her existence exemplifies the relationship between women and nature, as she adeptly employs the power of spices—vital elements of the natural world—to uplift her community. Tilo's deep-rooted connection to nature provides her with unique insights and strength, which she uses to nurture and heal those who seek her assistance. As the Mistress of Spices, she represents the importance of maintaining a harmonious relationship with nature and judiciously using its resources for the greater good of humanity.

Oppression of Women and the Environment

The novel 'The Mistress of Spices' explores the interconnected oppression of women and nature within patriarchal frameworks, highlighting their shared experiences of exploitation and marginalization. It forges a distinct connection between the protagonist, Tilo, and the spices she manages, both of which are uprooted and forced to serve others. As the Mistress of Spices, Tilo faces stringent rules that limit her freedom, mirroring the societal constraints imposed on women. Her violation of these regulations leads to the downfall of her spice shop, symbolizing the consequences women face when they defy patriarchal norms. The spices are portrayed as feminine entities, displaced from their natural habitats to meet human needs, reflecting the exploitation of nature by patriarchal systems. The recurring motifs of creation, preservation, and destruction in nature resonate with Tilo's personal journey, emphasizing the collective struggles of women and the environment.

In the face of challenges, both Tilo and the spices demonstrate remarkable strength and resilience. The novel's conclusion, where Tilo and her partner Raven decide to rejuvenate the spice shop, signifies a new beginning—an opportunity to reclaim

power, agency, and respect for the sacred feminine and the natural world. This dual exploration reinforces the ecofeminist perspective that the oppression of women and the exploitation of nature are interconnected issues, both stemming from patriarchal systems that seek to exert control. By highlighting these relationships, the novel advocates for the acknowledgment and reclamation of the inherent power and agency found in both women and nature. 'The Mistress of Spices' presents a compelling ecofeminist viewpoint by illustrating the profound connection between women and the natural world, as well as their shared experiences of marginalization and exploitation. Tilo's journey illustrates a narrative that advocates for a holistic, sustainable, and spiritually aligned lifestyle, emphasizing respect for the natural world. The story delves into the idea of an 'earthly paradise' arising from devastation, highlighting the resilience found in both nature and women. Tilo's decision to rebuild her spice shop with Raven represents a fresh start, symbolizing the restoration of the sacred feminine's power and the environment. The novel underscores ecofeminist themes, drawing attention to the deep connections among humanity, nature, and the divine feminine. Tilo's life is intricately tied to nature, as she uniquely communicates with the spices, identifying herself as a 'Mistress of Spices' and heeding their wisdom. The narrative critiques patriarchal systems and capitalist exploitation that threaten the balance between humans and the natural world. Tilo's struggles, mirrored in the exploitation of the spices, highlight the pressing need to challenge and dismantle these oppressive structures.

The Depiction of the Feminine

The spices are often associated with a feminine essence, representing the deep connection between women and the natural environment. Tilo's title as the 'Mistress' highlights the respect and reverence afforded to women in their traditional roles as keepers and protectors of cultural knowledge and practices. These spices reflect the rich cultural heritage of India, capturing the stories, traditions, and wisdom of numerous generations. Each spice has unique qualities and characteristics, reflecting the complex and diverse nature of Indian culture. In many cultures, spices go beyond their culinary uses;

they are valued for their medicinal and spiritual properties as well. Tilo's ability to interact with and harness the powers of these spices demonstrates a profound belief in the interconnectedness of physical, emotional, and spiritual realms. Through the anthropomorphism and symbolic representation of the spices, the narrative pays tribute to the cultural significance of these natural elements, highlighting their role in preserving and conveying the intricate tapestry of Indian culture, traditions, and beliefs.

The Foundations of Ecofeminism in Indian Mythology and Folklore

Ecofeminist ideas are intricately woven into Indian mythology and folklore, where the veneration of nature and the divine feminine plays a crucial role in cultural heritage. Many ancient stories and texts emphasize the deep bond between women and the natural world, often portraying nature as a nurturing mother goddess. In Hindu mythology, the earth is revered as "Bhumi Devi" or "Prithvi Mata," the Mother Earth goddess who sustains all life forms. This acknowledgment of the earth as a sacred feminine entity reflects the ecofeminist principle of cherishing and protecting nature. Goddesses like Lakshmi (who embodies wealth and prosperity), Saraswati (who symbolizes knowledge and the arts), and Durga (the fierce mother goddess) are closely associated with various aspects of nature. Their worship highlights the intrinsic connection between the divine feminine and the environment. Indian folklore is abundant with stories that metaphorically depict the relationship between women and nature, frequently illustrating women as caretakers and guardians of the ecosystem. These narratives reinforce the ecofeminist view that the subjugation of women and the destruction of nature are interconnected issues.

Modern Indian Literature and Ecofeminism

Ecofeminist concepts are intricately woven into the fabric of Indian mythology and folklore, and contemporary Indian literature has also explored these themes in diverse ways. A multitude of Indian writers have incorporated ecofeminist perspectives into their stories, shedding light on the dual oppression experienced by women and the environment in modern society. Authors such as

Arundhati Roy, Anita Desai, and Kiran Desai have delved into the impacts of environmental degradation on marginalized populations, particularly women. Their works often highlight the disproportionate burdens women bear as a result of resource exploitation and the consequences of climate change. Additionally, writers like Mahasweta Devi and Bama have brought attention to the indigenous knowledge and practices of tribal and marginalized groups, which frequently advocate for a harmonious relationship with nature. Their literature challenges dominant patriarchal narratives and calls for a more sustainable and inclusive approach to environmental care. Furthermore, authors such as Githa Hariharan and Shashi Deshpande have infused feminist perspectives into their explorations of environmental challenges, emphasizing the links between gender, class, and environmental justice. Their writings advocate for the empowerment of women and their active participation in environmental governance. Through these diverse literary contributions, Indian literature has significantly enriched the ecofeminist discourse, highlighting the importance of respecting and protecting the natural world while promoting women's rights and gender equality.

Conclusion

The exploration of ecofeminist themes in Chitra Banerjee Divakaruni's 'The Mistress of Spices' provides significant insights into the dual oppression faced by women and nature within patriarchal frameworks. The narrative utilizes spices as metaphors for femininity, emphasizing Tilo's profound bond with the natural world and drawing parallels between the subjugation of women and the exploitation of the environment. Ultimately, the work advocates for the restoration of power, agency, and respect for both the sacred feminine and the natural realm. Divakaruni's narrative contributes to a broader literary conversation that acknowledges the essential connection between women and nature, reflecting ecofeminist traditions found in Indian mythology and folklore. Contemporary Indian literature continues to explore these themes, shedding light on environmental degradation, indigenous knowledge, and the intersection of gender with environmental justice. By employing an ecofeminist perspective, literature can promote a more holistic, sustainable, and inclusive strategy for addressing the intertwined challenges faced by both women and the environment.

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ARAVIND ADIGA'S THE LOST MAN IN THE TOWER: EXPLORING THEMES OF ISOLATION AND IDENTITY

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Abstract

Aravind Adiga, a prominent voice in contemporary Indian literature, is known for his sardonic critique of socio-economic realities and the human condition. While The Lost Man in the Tower is not a published work by Adiga,This paper takes a critical approach, imagining a potential narrative inspired by his thematic style. It explores themes of urban alienation, moral ambiguity, and existential introspection. By drawing parallels to Adiga's existing works, such as The White Tiger and Last Man in Tower, This paper delves into how Adiga might craft a tale of a "lost man" navigating the complex intersections of identity and survival in modern India.

Keywords: *alienation, globalization, identity, survival, colonialism, imperialism*

Introduction

Aravind Adiga's literary contributions have solidified his position as a critical observer of the socio-political and economic transformations in India. His Booker Prize-winning novel, The White Tiger, and his critically acclaimed Last Man in Tower exemplify his ability to intertwine personal narratives with broader societal issues. This paper investigates a hypothetical narrative titled The Lost Man in the Tower, situating it within Adiga's thematic representaion and stylistic tendencies.

Contextualizing Adiga's Literary Themes

Adiga's works often tussle with the paradoxes of progress and tradition, urbanity and rurality, wealth and poverty. His characters are frequently caught in moral dilemmas shaped by their socio-economic realities. In The White Tiger, Balram Halwai's rise from slavary to entrepreneurship is both a critique and a celebration of ambition. Similarly, Last Man in Tower portrays the disintegration of community values under the pressures of urban development. A narrative such as The Lost Man in the Tower would likely explore similar terrains, offering a prototype of contemporary India through the lens of a single, enigmatic character.

Theoretical Framework

This paper applies postcolonial and urban sociological frameworks to analyze Adiga's hypothetical narrative drawing from Homi K. Bhabha's notions of hybridity and the "unhomely," analysis the protagonist as a symbol of displacement and identity crisis in a rapidly urbanizing India. Additionally, the works of urban sociologists, such as Saskia Sassen, provide insights into the structural inequalities that underpin the story's setting.

Narrative Analysis

1. Plot Overview

The imagined The Lost Man in the Tower centers on Arjun, a middle-aged man living in a decrepit high-rise in Mumbai. Once a successful corporate lawyer, Arjun's life unravels after a personal tragedy. The tower, both a physical and metaphorical structure, becomes a site of isolation, decay, and introspection. As Arjun struggles with his circumstances, the narrative unveils his internal and external battles, painting a vivid picture of urban alienation.

2. Themes

Isolation and Alienation: The tower symbolizes the fragmentation of human connections in urban spaces.
Identity and Memory: Arjun's reflections reveal a deep exploration of selfhood and the burdens of memory.

Moral Ambiguity: As Arjun interacts with other residents, their choices underscore the complex interplay between survival and ethics.

Discussion

Adiga's characters often challenge the binaries of heroism and villainy, and Arjun would embody this duality. His plight reflects the alienation experienced by many in a hyper-competitive, individualistic society. The narrative also critiques the socio-economic inequalities perpetuated by urbanization, a recurring concern in Adiga's works.

Conclusion

While The Lost Man in the Tower is a hypothetical work, its conceptualization within the framework of Adiga's literary style offers valuable insights into the enduring relevance of his themes. By envisioning such a narrative, this paper underscores the transformative potential of literature to illuminate the human condition in a rapidly changing world.

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TEACHER COGNITION AND TEACHING METHODS IN ENGLISH LANGUAGE

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Abstract

The term Cognition refer to the intellectual action involved in earning skill and ken grasp through thought, exposure, practice and the senses. It understands an area of development such as active thinking, decision-making, understanding, reasoning, problem-solving who perform a central role in creating classroom events. A teacher's goal is development of student's skills such as facilitation knowledge acquisition, pushing critical thinking, creating learning environments, enhance a positive learning. Teachers are adopting various methods at different times. These will give the teachers of English an insight which will help them to teach English better.
Keywords: teacher cognition, teaching methods

Introduction

This paper examines the current themes in the field Teacher cognition and teaching methods. The term Cognition refer to the intellectual action involving in rising skill and ken grasp through thought, exposure, practice and the senses. Cognition is focussing on preparation and continuing professional development of Second language (L2). It is binding in the teaching process, where the teachers need to primarily think of what they need to teach and their students' capabilities are. A varies of methods of Teaching English have been widely adopted at different times. These will give the teachers of English an insight which will help them to teach English better. They can choose the methods according to the needs of the learners. The purpose of the discussion in this paper is to analyse the major approaches and methods in English language teaching.

Teacher Congnition

Teacher cognition is concerned with understanding what teachers think, know, and believe, and how these relate to what teachers do (see Bong 2006b). Writing about language teaching education, Johnson (2006: 235) claims that in the past forty years 'many factors have advanced the field's understanding of L2 teachers' work, but none is more significant than the emergence of a substantial body of research now referred to as teacher cognition'.

The study of Teacher Cognition is how teacher intellectual thinking and shaping students knowledge, how to give the professional training, and contextual factors. Teachers' perspective on instructional approaches, educational theories, nutrition and dependability influence their teaching strategies. Teachers know sound knowledge in their subject and classroom management strategies. Teachers' cognition informs real-time decisions during lessons, such as adapting to students' needs or addressing classroom challenges. Teachers often reflect on their practices, which can lead to changes in their teaching methods and teachers motivate the students, how to develop their cultural and sports activities. Teacher cognition is crucial for improving their skills, designing effective professional development, and foster teaching practice that positively impact student learning outcomes.

Methods of Teaching English

There are numerous approaches to teaching the English languages, each addressing various learning requirements and goals. Here are some of the most widely adopted techniques: Grammar- Translation Method, Direct Method, Audio-Lingual Method, Oral Approach or situational Language Teaching, Communicative learning teaching, Task-Based Language Teaching, Total physical response, Blended learning, Lexical Approach. Grammar-Translation Method is focusing on teaching grammar rules and it proves the importance of reading and writing skills. Next Direct Method involves teaching grammar rules, emphasizes reading and writing skills. Audio-Lingual Method helps the students based on repletion, drills, and memorization. Oral

Approach or situational Language Teaching is focusing on target languages must be used to the maximum in the classroom and new language points should be introduced and practised in meaningful and natural situation. Communicative learning teaching is based on communicative competence and the goal of language teaching. Task-Based Language Teaching combines learning around completing meaningful tasks such as writing a letter, planning events. Total physical response is suitable for beginners and young learners and it is also combining language learning with physical movement. Content-Based instruction combines language learning with subject matter learning. Blended learning integrates traditional classroom instruction with online resources and technologies and it allow flexibility and personalized learning. Lexical Approach prioritizes vocabulary and phrases, common language pattern.

The various approaches and methods that have been outline so far differ in some way or other in the emphasis on and the priority they give to various aspects of language teaching. It is implicate that all this methods claim to bring about effective learning of foreign or second language and they will do so more efficiently than the other methods. But if we want to assess the value or effectiveness of the method, it is essential to consider them in relation to a language course or program having specific goals, objectives and characteristics. At the same time, it is so important to note that when a teacher of English wants to teach his students something, he can't say 'I will follow this or that method'. But, instead, he should, first of all know the students' current level of proficiency, the sort of communicative needs they have, the circumstances in which they will be using in English in the future and so on. Depending upon the factors, the teacher must select different kinds of task, activities and learning experiences, sometimes even operating from basis of informed eclecticism, drawing from various methods rather than attempting to rigidly implementing a specific method.

Summation

This paper introduce the concept of teacher cognition, explains the term, teachers' role, their intellectual action, thought, exposure, practice and the senses. Teacher plays a pivotal role in shaping effective teaching practice by influencing how teachers think, plan, and act in classroom. It encompasses their beliefs, knowledge, and decision-making processes, which collectively effective their instructional strategies, interactions with students, and overall teaching effectively. At the same time, teaching methods are the backbone of effective education, providing the structure through which teachers deliver content and facilitate learning. The choice of methods-whether teacher-centered, student-centered, or a blended approach should align with the goals of the lesson, the needs and abilities of the students, and the context of subject matter. Effective teaching methods prioritize engagement, adaptability, and inclusivity ensuring that all learners have access to meaningful learning experiences.

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BRIDGING WORLDS: GLOBALIZATION AND THE MODERN INDIVIDUAL IN VIKRAM SETH'S WORKS

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Abstract

Vikram Seth's writings demonstrate a sophisticated approach to globalization, encapsulating its complex effects on people, cultures, and communities. His writings, such as A Suitable Boy, The Golden Gate, and An Equal Music, touch on issues of intercultural communication, cross-border personal mobility, and the mixing of various traditions. Seth explores how interpersonal relationships and human identities are shaped by global interconnectedness, presenting globalization as both a source of opportunity and a cause of displacement. Seth explores the multicultural lifestyles of his characters in The Golden Gate, which is set in San Francisco and illustrates how the world has an impact on urban areas and human relationships. Likewise, A Suitable Boy illustrates the conflict between local roots and global aspirations by contrasting traditional Indian values with the forces of modernization and Western influence. An Equal Music, on the other hand, provides a very intimate view of globalization by emphasizing Western classical music and its capacity to cut across national and cultural borders. Seth's narrative style, which is distinguished by his ability to transition fluidly between various cultural contexts, is a prime example of how identity is fluid in today's globalized society. His characters frequently negotiate between the local and the global, exhibiting a composite sensibility. Seth celebrates globalization's promise to improve human experience while criticizing its homogenizing tendencies through complex storytelling. Through tackling issues like migration, cultural interchange and economic integration, Seth's writings offer an engaging analysis of the intricacies of globalization, exposing both its advantages and disadvantages in influencing modern society.

***Keywords:** globalization, cross-cultural interaction, identity, cultural exchange, tradition vs. modernity*

The term "globalization," which is widely used in the modern era, refers to the system of interactions between nations that is used to build the global economy. The term "globalization" describes how economies and society around the world are becoming more integrated. Communication, transportation and infrastructure advancements have played a major role in enabling technological, economic, political, and cultural exchanges that are part of globalization. Globalization, according to sociologists Elizabeth King and Martin Albrow, is "all those processes by which the people of the world are incorporated into a single world society."(9) The world appears to be closer now because of globalization. An individual can now easily communicate with someone anywhere in the world. Literature was also affected by globalization, as authors learned more about other cultures in addition to their own.

Globalization is the only reason why English has gained such popularity and is currently used by the world's leading authors, regardless of their nationality. The works of innovative writers such as Vikram Seth, Salman Rushdie, RohintonMistry, AmitavGhosh, Arundhati Roy and others bear a strong influence of globalization. The fact that these authors choose to write in English indicates that they needed to reach a worldwide readership because English is a language that is far more widely spoken than any other. By using the English language, they expose their work to a vast global market that offers both financial rewards and renowned accolades. This also causes national borders to become less distinct because their creations are valued globally. With their own writing styles, authors such as Rushdie, Ghosh, Roy and Seth have carved out a niche for themselves and inspired many others to follow them, although imperfectly.

Growing up in India, Vikram Seth traveled while attending Oxford, Stanford and Nanjing University in China. His works demonstrate how well-versed he is in these various civilizations. As a writer, Seth has several identities and deftly and readily crosses national boundaries. In his writings, Seth addresses several continents and cultures, focusing on nations such as China, India, the United States and England,

which demonstrates his affinity for other cultures. Each of his pieces is authentic to the context in which Seth situates them, and when he is not addressing an Indian issue, like in An Equal Music, he disavows his identity as an Indian.

This essay compares how Seth handles two distinct civilizations in his two novels, *AnEqual Music,* which is about London and Vienna, and *A Suitable Boy*, which is about an Indian environment. He pays homage to both cultures in these works while maintaining a clear separation between the two locales. In her essay *The Writer as Traveller: The World of Vikram Seth,* Rita Joshi claims that although Seth is a product of the diaspora, he has chosen to write fiction that focuses on specific nations and their cultures from the perspective of an observer or commentator rather than on the experience of migration. Seth hides his Indian heritage when writing about foreign or alien nations.

An Equal Music is set in England and only features European characters; there are no hints as to the author's ethnic background. Seth does not make an effort to disparage the nation that colonized his homeland. In the setting of Vienna and London, he moves his tale of two musicians who were lovers on and off with ease.

Lata, the heroine of Vikram Seth's *A Suitable Boy*, is set against the backdrop of traditional Indian society. *A Suitable Boy* begins in 1952 with Mrs. RupaMehra saying to her younger daughter Lata, on the day of her older daughter Savita's wedding:"I will pick a boy for you to marry." (3) Despite the possibility that Lata is harboring revolutionary ideals of her own, the word itself suggests an uncomfortable sense that mother power must be used over her. In Indian society, where parents select the bride and groom for their offspring, these phrases also define the current state of the social system. Indian womanhood is symbolized by the coin that has two sides: Lata and Savita. In order to highlight the various political and social issues facing post-independence India, Seth uses the experiences of the four families; the Mehras, Kapoors, Khans and Chatterjis, that lie behind this search for a suitable boy.

Even though the Zamindari system may have an impact on his best friend, the Nawab Sahib of Baitar, Mr. Mahesh Kapoor fights to get it abolished. The Nawab Sahib does not harbor any animosity toward his buddy. The role of Begum Abida Khan, the brother of Nawab Sahib's wife, exemplifies the empowerment of Muslim women. Even though Seth depicts the Hindu-Muslim riots, he also makes an effort to highlight the similarities between the two groups by showing the friendship between MaanKapoor and Firoz Khan, in which Maan puts his own life in danger to protect Firoz from the enraged mob. Seth transports readers to the courtroom, where the case for abolishing the Zamindari system is argued, and the scene is depicted in a realistic manner. Another topic Seth raises is the caste system, which is a major problem in Indian society.

Seth has a great deal of confidence in the various locations in *A Suitable Boy*, and as the protagonists travel, readers get the impression that they are familiar with the locations Seth recounts. It felt as though Maan and Rasheed were actually witnessing the scenery from the train as they traveled to Debaria, Rasheed's hometown. One instance of it is when Seth explains the small stops, such as Rudhia Junction, in *A Suitable Boy*: RUDHIA JUNCTION. Rudhia Junction is where it is. When Maan awoke, he saw a number of people removing their bags from the train.Rudhia was just the intersection of two narrow-gauge lines, and the town's dignity was enhanced by the words RudhiaJunction on the placards and the six white-tiled spittoons at the station.The following was written on a sign outside the station master's office: Our Goal: Security, Safety and Punctuality...Maan was drawn to a big tree with scarlet leaves.

Throughout the whole of the novel, Seth's fictional world is filled with descriptions of many Indian towns and cities, some of which are made up and others of which are true. The reader who is unfamiliar with the Indian terrain will find it challenging to distinguish between a fake city and a genuine one. The book tells the tale of the intertwined upper middle class families in Bengal, Bihar and Uttar Pradesh. The characters' environment appears to be quite real. Seth is able to bring the fantastical town of Brahmpur to life. According to Khushwant Singh, an Indian novelist and journalist, "I lived through that time and I could not find a flaw in the novel." It is an accurate depiction of Nehru's India.Mohanty, In Seth's story, the Indian culture is

thoroughly examined, including its shortcomings and advantages. (207)

In *An Equal Music*, Seth, who skillfully depicts India in *A Suitable Boy*, has also managed to depict England in a similarly genuine manner. Michael Holmes, who plays second violin with the Maggiore Quartet, is the main character of *An Equal Music*. The novel explores Michael's reaction after ten hard years when he finally discovers his long-lost love, Julia, a pianist. While both were studying music in Vienna, Michael and Julia initially crossed paths. Seth depicts a stunning visual image of Vienna in which the two lovers travel to various locations while still students and then return ten years later as working musicians.

Michael was born and raised in Rochdale, one of the rural areas of London that Seth depicts in great detail. When Michael in *An Equal Music* states that: Seth contrasts the sounds and sights of Rochdale and London. In addition, I was content in Rochdale as a boy. Our home was close to the town's edge, and after I obtained a bike, I could ride it out to the moors.I would be in the open countryside in a matter of minutes. Sometimes I would lie in the grassy hollows where I could no longer hear the wind, and other times I would wander on the peaks.There were occasionally a lot of skylarks when the sun emerged after a downpour. There is no inherent quiet in London, no matter how far up I am. Even in the center of the park's 600 acres, I can hear cars everywhere and frequently above.The sound of the fountains amidst the water lilies drowns out any sounds that the hedges have not masked. The pigeon coos, the blackbirds sing, and the squirrels flee. (28)

Seth situates his characters in the modern world of music in *An Equal Music*, illustrating their struggles as classical musicians. In English schools, classical music is rarely taught, chamber music is becoming less popular, and string quartets are struggling to make ends meet. Since individuals are more in demand than a group, even the Maggiore's agent wants to disband the four, giving us a glimpse into the players' difficult times in the book. Seth did a lot of study before writing the book, and this is shown in the finer points of violin making, tunings and performance structure, as well as the intense debates between the characters about the subtleties of their performances.

The following passage from *An Equal Music* will provide a glimpse of one of the several conversations that took place among the musicians: Billy just brought up a problem that is simple to articulate but challenging to resolve. Certain portions for the second-highest voice (played by me) lie below the violin's compass if the string quartet is to perform the "Art of Fugue" in its designated key of D minor and Billy will not hear anything else.Additionally, certain sections for Helen's role as the third highest voice are as much as a fourth below the viola's compass.

So, if we compare *A Suitable Boy* with *An Equal Music*, we can see how Seth is a strong advocate for globalization. Both of these books are set in entirely different places and deal with entirely distinct cultures. Seth never attempts to use one culture to eclipse the other. Seth has the opportunity to introduce elements of Indian classical music culture into *An Equal Music*, but he chooses not to. In *A Suitable Boy*, he also avoids allowing British culture to overshadow his characters beyond what is necessary in a post-independence setting. In his travelogue, *From Heaven Lake,* he also discusses Chinese culture, letting the locals express their worries and show their way of life without Seth making remarks.

Seth writes on India's changing landscape and even ventures outside of it in his writings, which are produced in a globalized era. Rasheed's story in *A Suitable Boy* illustrates the enormous movement from the villages to the cities in a complex way. Even Arun, who adopts a cosmopolitan persona in *A Suitable Boy*, relocates to Calcutta for work. In *An Equal Music*, Michael relocates from his rural origins to Vienna and later to London in order to pursue a career in music, illustrating these migrations. As a result of globalization, the characters adopt a cosmopolitan identity instead of a pan-national one.

The variety of techniques and genres that Seth employs is seen in many of his works. Very few people can claim to have acquired recognition by experimenting with such diverse genres, and his poems, novels, a novel in verse, travelogues, librettos and memoirs all demonstrate his willingness to roam on unexplored areas. The variety that Seth offers his readers in his works also reflects a worldwide nature. The extent he went to in order to provide such a thorough analysis of all his works is quite astounding.

Seth differs from his contemporaries, such as AmitavGhosh, who imposed their Indian identity on their audience. Even when Ghosh writes about foreign nations, such as in his book *In an Antique Land*, he does so from an Indian perspective. It is the perspective of an Indian who is interacting with a different culture and identifies parallels and differences between it and his own. The situation is different with Seth since he skillfully conceals his Indianness by immersing himself in a culture and writing from the perspective of someone who is a part of it. Characters that are native to countries like India, China, England and the United States of America are handled by Seth with ease. Because of his ability to accurately depict the locations he creates through extensive research, he is regarded as an international writer.

Seth's works are more concerned with other cultures than with the process of forging a sense of national identity. In order to portray the country as it truly is, rather than as the exotic place that the West has made it out to be, Indian writers had to demonstrate their nationalism and educate the West about Indian culture during the period of independence. As his writings demonstrate, Seth is not concerned with establishing a single civic identity and has transcended the necessity of the book to portray the concept of the country. We may thus sum up by stating that Seth is a writer who writes for a global audience and that it has been a pleasure to read him.

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THE PLIGHT OF WOMEN IN BAPSI SIDHWA'S
THE PAKISTANI BRIDE

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Abstract

In the world, male-dominated society has been crushing and suppressing women for centuries. Nature never shows any discrimination in its creation. Of course, the filthy minds of humankind are the source of the gender prejudice that exists in our society. All over the world, women's social, economic and political rights have been deprived. In male-dominated society, they have been considered as weaker section and have been exploited and abused. They have been sexually, economically, mentally and socially exploited in society in the name of social tradition, religion and customs. Numerous female authors have proposed the situation and plight of women in literature in view of gender, caste, and religion. Among women novelists, Bapsi Sidhwa discusses women's issues in her works. She presents the images of women who are caught between tradition and modernity, a quest for identity, and mental trauma in most of her novels. This paper attempts to project the miserable plight of women in the book The Pakistani Bride by Bapsi Sidhwa.

Keywords: plight, marginalization, predicament, patriarchal, gender

Literature refers to a work of creative imagination that includes poetry, fiction, non-fiction and drama. It is categorised based on political issues, genres, and historical eras. Throughout history, people have exposed their issues and ideas via literature. In it, particularly they exposed women's issues enormously through literature.

The movement known as feminism has played a very vital role in projecting oppressed women's status in patriarchal societies. Within the context of a patriarchal society, the woman is a social construct; male meaning is spoken and the desires of males are enacted. As Sushila Singh puts it in *Feminism and Recent Fiction in English* (1991): "Human experience for centuries has been synonymous with the masculine experience with the result that the collective image of humanity has been one-sided and incomplete. Women has not been defined as a subject in her own right but merely has an entity that concerns man either in his real life or his fantasy life" ("Preface" 7). The attempt to move away from the traditional mode and into the modern world is known as feminism. It is a liberation movement against sex oppression and male chauvinism that aims to bring women equality within the traditional patriarchal

society. Its goal is to create equal opportunities for women in education, employment, and social status. Critics and authors define the term 'feminism' according to their point of view. Alice Jardine defines feminism as a "movement from the point of view of, by, and for women" (*Gynesis*15). Chaman Nahal on the other hand, defines feminism as a "mode of existence in which woman is free of the dependence syndrome: whether it is the husband or the father or the community or whether it is a religious or ethnic group" ("Feminism in Indian English Fiction" 30). Feminism is an expression of the fight to forge a woman's identity and an affirmation of the worth of the woman as a woman.

Many authors have proposed the situation of women in literature and suggested solutions in literary pieces. It is believed that woman and man have distinct life experiences and woman and man writings will differ as well. Feminist writers have portrayed female protagonists who are beginning to recognise their uniqueness, who work towards self-fulfillment, resist the repressive patriarchal realm, and highlight women's freedom. Many women began to write in the middle of the nineteenth century. Using feminism, Indian women writers like Anita

Nair, Nayantara Sehgal, Susan Vishwanathan and Rama Mehta marked the treacherous journey of women in Indian society as the main theme of their writings. Shashi Deshpande, Anita Desai and Kamla Markandaya have picked up the plight, woes and miseries of women in today's male-dominated society as the main themes of their writings. Among women novelists, Bapsi Sidhwa is a feminist and realist. She has written five novels including *The Crow-Eaters* (1978), *The Bride* (1982) (re-titled *The Pakistani Bride* (1990)), *Ice-Candy-Man* (1988), *An American Brat* (1993) and *Water* (2006).

Almost all of her novels deal with the plight of women in Indian and Pakistani society. This paper is focused on Bapsi Sidhwa's *The Pakistani Bride* with feminist concern. This novel expresses the plight, agony, frustration, trauma and disappointments of women who experience it in a tradition-bound and male-dominated society.

In *The Pakistani Bride*, Sidhwa discusses the various problems that Pakistanis have experienced both before and after the Partition of 1947 and pays special attention to the condition of women at different levels in the class structure. This novel speaks about the harsh treatment of women in Pakistani society and the Kohistani community in particular. Like in all of Sidhwa's novels, *The Pakistani Bride* has strong female characters who defy the constraints placed on their identities by the label of 'woman'. "The Bride is dedicated to the incredibly simple, deprived, and courageous women of this magnificent country" (Paranjape, "The Early Novels of Bapsi Sidhwa" 94).

At fifteen Afshan is given in marriage to a ten-year-old boy Qasim because her father has not been able to pay back the money he got from the boy's father a year ago. With the failure of her father to pay the debt, she is sold for compensation. This exchange exposes women as little more than commodities to be bargained, whose place in society has already been determined. When it is disclosed that Qasim's father "had thought of marrying the girl himself" (*The Pakistani Bride* 8), this injustice is exposed, and its entire scope becomes clear. She is moved against her will from her family and brought to a new place.

The tale of Afshan perfectly captures the resiliency of women. She does not give up even when she marries a boy who is five years her junior. From the beginning, she assumes control of the situation. She helps her mother-in-law with housework, raises her young husband, and bears six children with him. Unfortunately, because of the epidemic, she and her five children died. After, Qasim moves into a Lahore refugee camp with one child, Zaitoon. There he makes friends with Nikka Pehelwan, who came from Pannapur in the camp. They settled at Qila Gujjar Singh after spending a few days at the camp. Miriam views Zaitoon like a daughter. Zaitoon is sent to school. But when she reaches puberty at age eleven, Qasim stops sending her to school by Miriam's wishes. Mariam teaches her domestic work and takes her out to visit her neighbours in her free time. On these visits, Zaitoon sees a glimpse of the "fecund, fetid world of mothers and babies" (55).

Sidhwa describes how the practice of discrimination against women within the home vividly:

The untidy row of buildings that crowded together along their street contained a claustrophobic warren of screened quarters. Rooms with windows open to the street were allotted to the men: the dim maze of inner rooms to the women-a domain given over to procreation, female odours and the interminable care of children. Smells of urine, stale food and cooking hung in the unventilated air, churning slowly, room to room, permeating wood, brick and mortar. Generations of babies had wet mattresses, sofas and rugs, spilled milk sherbets and food, and wiped hands on ragged curtains; and, just in case the smells should fade, armies of new-born infants went on arriving to ensure the odours were perpetuated (56).

Zaitoon married the tribal man. In Lahore, she is raised in a liberal lifestyle. She truly is from the plains and is educated. Her journey started in unknown mountains and it was entirely different from where she was born and raised. When Zaitoon arrives, the Indigenous women peep through the window: "the tribals hung around the wire-mesh window peering in as at animals in a cage... their avid, leering countenances… craning necks and faces wobbled for a moment, then, swearing and jeering" (152).

Zaitoon is repulsed by the faces in the tribal community, the rubbery bread that is served to her, and the huts that resemble caves. Because of the unpleasantness surrounding her, she is haunted and she dreams about herself, "standing by the river, admiring its vivid colours, when a hand had come out of the ice-blue depths and dragged her in, pulling her

down, down" (156). She feels the people's poverty, savagery, and the harshness of the struggle to survive: "Her mind revolts at the certainty that to share their lives she would have to become like them" (156). She insists her father take her back with him as she feels that "I will die rather than live here" (157).

On hearing the sound of Ox being ruthlessly thrashed by Hamida's son, Sakhi, she not only rushes to the place but also puts her body between Ox and him. Using a stick, ruthless Sakhi strikes her in the legs and shoulder. Despite suffering severe injuries, she saves the Ox's life. The images of Sakhi pounding his mother and wife, nearly killing the animal, and his mother Hamida trying to save it, point out tribal manhood and savage. Women are savagely ill-treated whether mother or wife. As Sidhwa notes at the beginning of the novel, man is always the master even though he may still be a child. This novel reveals that they may kill their wives in retaliation for dishonour done to them. Women are considered as the weaker section and exploited both for household work and sexually.

Zaitoon decides to flee after realising that her husband Sakhi is constantly envious of her and beats her for innocently gazing at the jeeps and her attempt to adjust to tribal life is not valued. She is not ready to be a martyr for her husband's alleged infidelity and insults. His callous, vicious, and inhumane actions push her to the brink of hopelessness and stimulate her to flee from him. Sidhwa presents Zaitoon as a powerful character in this novel. Zaitoon prefers death in the mountains than to live a spiritless woman like her mother-in-law Hamida. She knows the fact that escaping from the mountain is nearly impossible. At the end of her voyage, she does not know where she will be going. She chooses an untrodden path, challenging, and indirect in order to not be caught by her family members, and as a result, she becomes lost in the mountains "Zaitoon knew that somewhere in the serpentine vaults of the ravine and in the glacier-riven valleys she had lost her direction, and that the river gorge could be hidden anywhere in the myriad furrows between the mountains… mountains closed in on her like a pack of wolves" (197). She wanders at the mountain for nine days. She glimpses her life and "she feels him move and her destiny is compressed into seconds. She hurtles in a short-cut through all the wonders and wisdom of a life unlived. Instantly old, her tenure spent, she is ripe to die" (235). Zaitoon is attempting to break away from her imprisonment-like circumstances, but she is aware that one cannot change their destiny. Finally, she succeeds in her endeavour to reach Major Mushtaq and his military camp.

As a dancer, Shahnaz performs for every customer in front of them who pays money. She performs a few songs and dances for Nikka and Qasim, but Nikka is unsatisfied. He pays extra money to want to see her dance without clothes on her body. Shahnaz undresses till she is completely nude. She teases them wantonly while dancing erotically, "secure in the knowledge of her inaccessibility" (78). Nikka and Qasim want to fall on her after their lust is fully roused.

Women are continually being victims of atrocities. A woman is beaten and sexually assaulted, killed, and set on fire alive. Sidhwa reveals in her novel the patriarchal practices of society which oppressed their development. Sidhwa's women characters constantly aim to escape their predicament. They fight and protest against exploitation, injustice and oppression. In *The Pakistani Bride*, Zaitoon saves her life from danger. Hence, it may be said that Sidhwa's female characters are courageous, assertive and strong-willed. They bring solutions to their problems. Women can overcome their plight and get opportunities for betterment if they desire.

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A COMPARATIVE STUDY OF HENRIK IBSEN'S
GHOSTS AND CHO S.RAMASAMY'S
YAARUKKUM VETKAMILLAI

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Abstract

Comparative literature, an emerging branch of Literature has currently earned recognition worldwide. Indian comparatists consider Comparative Literature as a way to bring about unification of diverse cultures. Henrik Ibsen dealt with the problems that a woman might face if she continued to live with a degenerate husband in the play Ghosts. Cho S.Ramasamy portrayed the hypocrisy of society towards prostitution in YaarukkumVetkamillai. This paper aims at a comparative study of Henrik Ibsen's Ghosts and Cho S.Ramasamy'sYaarukkumVetkamillai in order to bring out the similar social consciousness of the two playwrights, even though they belonged to widely different linguistic and cultural backgrounds.

Comparative literature, an emerging branch of Literature has currently earned recognition worldwide. Recently, it has developed into a major field of study and also its scope is widening day by day. From the previous times itself, Comparative Literature is defined as the study of two or more literatures and then comparing it. The comparison between literatures enables the researcher to transcend borders and barriers as literature of two or more countries can be compared. Also, Comparative Literature includes the study of relationship between Literature and Arts, Philosophy and Social Sciences. H. H. Remak's definition of Comparative Literature covers all the aspects of this field.

Comparative literature is the study of literature beyond the confines of one particular country and the study of relationships between literature on the one hand and the other areas of knowledge and belief such as the arts, (painting, sculpture, architecture, music) philosophy, history and social science (politics, economics, sociology) religion, etc.. on the other.

Thus, Comparative Literature is an interdisciplinary field in which Literature and other arts are also studied. India is a country where unity in diversity is observed. Its rich heritage of multilingual and multi cultural diversity paves way for widening the horizons of Comparative Literature. Also, Indian comparatists consider Comparative Literature as a way to bring about unification of diverse cultures.

In this paper, a comparative study of Henrik Ibsen's *Ghosts* and Cho S.Ramasamy's *Yaarukkum Vetkamillai*is undertaken in order to bring out the similar social consciousness of the two playwrights, even though they belonged to widely different linguistic and cultural backgrounds.

Henrik Ibsen, the Father of Modern Drama is a renowned playwright, known for his zealous handling of social problems in his plays. The Norwegian playwright, purified the theatre from its earlier sense of pretence and crudeness. He was born on 28[th]March 1828 in Norway.His childhood went on smooth. His father was a rich businessman, but soon he was bankrupt and so Ibsen's family turned poor all of a sudden. He had to involve himself in many oddjobs to earn money. Amidst this bad situation, he prepared for the matriculation examination and passed in it. His earlier plays *Catalina*and *The Warriors Barrow*were written during this period, but they were not successful. He worked at the Bergen theatre and then at the Norwegian theatre, but they couldn't sustain him. He left his home land and went to Rome,

Italy and other foreign countries. He authored the drama *Brand*and instantly he became the leading dramatist of the day. He then wrote *Peer Gynt, The League of Youth* and *Emperor and Galilean.*Hespent the next twenty five years in Munich.There he penned his famous problem plays. These plays dealt with the social issues of that period like women's position in the society, corruption, mercy killing etc. Then he wrote some playswithpsychological insight.His health began to fail and he died in 1986.His dealing of the problems faced by common people made him a celebrated dramatist, still remembered.

Cho S.Ramasamy, the legendary satirist of Tamil Nadu was a multi talented personality- a writer, an actor, a lawyer, a director, a speaker, a journalist etc. He was born in 1934 in Chennai. Many of his family members were lawyers, so he developed an interest inLaw and became a lawyer. His writing skill began budding at this time. He wrote a large number of plays andarticles.Many of his plays were adapted for television series and films.He contributed to film industry too. He performed numerous type of roles such as comedian, guest appearance etc. He got the name 'Cho' from the character he played in the film *Thenmozhiyaal*. He began the journal named 'Tughlaq' and it opened way for his political satires.None could escape from his sharp satires and witty repartees. His magnum opus is the play *Mohammed Bin Tughlaq* which stood the test of time. He fearlessly attacked the prevalent social evils and the corrupt politicians. Even after years, his satirical skill remains unbeaten and will remain so.

These two renowned playwrights have developed strikingly similar attitude towards social issues especially in man woman relationship and the position of women in the society. Henrik Ibsen in*Ghosts* and Cho S.Ramasamy in *Yaarukkum Vetkamillai* showed gender bias in society and how women struggle a lot to lead their day today life in the male chauvinistic society.

Ghosts is the story of how a woman tried to uphold the reputation of her dead husband which ended up in great disaster. Mrs Alving'shusband had affair with maid servant Johanna. Mrs Alving gave money to Engstrandto marry Johanna, who was pregnant with Alving's child.The child Regina grew up and was working in their house. Alving died and Mrs Alving kept all these matters as a secret. Regina was unaware of her parentage. Alving's son Oswald came from Paris after a long time. He fell in love with Regina, without knowing that she was his half sister. He was suffering from syphilis, inherited from his father. Mrs Alving revealed all the secrets to Oswald, with an intention to put a full stop to his love with Regina. Unable to bear it, he lost his psychological balance. He already asked his mother to administer him morphinetablets if he had gone mad.Regina left them and went away.Mrs Alvingdidn't know what to do whether to kill her son or to let him live as a lunatic.

ChoS.Ramasamy's*YaarukkumVetkamillai*is about the society's hypocrisy towards prostitution.Venu was practicing law, but he couldn't get any cases. He could get only the case of Pramila, a prostitute who was arrested due to it. He made her stay in his house by deceiving his parents that she was the daughter of a rich businessman.She was identified by their acquaintance and so Pramila and Venu were caught. The truth was that Venu's elder brother Sundaram pretended that he loved her and then deserted her. Unable to bear it, her uncle died. He was the one who raised her. In order to rear her uncle's children, she turned a prostitute and kept it as a secret to her aunt and her cousins. Their family friend, Rowther supported Venu. In the court, many humiliated her by their derogatory remarks.Sundaram's mother, Rajalakshmi who couldn't tolerate her son's misdeed, asked him to marry Pramila.Sundaramthreatened her that he would reveal her aunt about all these. The Judge sentenced her to six months imprisonment. Pramila had already consumed poison and so she died out of it. Rowtherexpressed his heartfelt condolences for herandcondemned the society for its falsity towards prostitution.

In both these plays, the protagonists Mrs Alving of *Ghosts* and Pramila of *Yarukkum Vetkamillai* suffer a lot. Mrs Alving, having married adrunkard and degenerate man had to take huge efforts to save him from disgrace. She ranthe estate in a profitable manner, but the credit went to Alving. She had to settle a huge amount to Engstrand and also told lies to make him accept to marry Johanna.She kept her son Oswald away from Alving, so that he shouldn't inherit hisfather's evil characters. Thus, she had to

undergo so much pain in her life because of Alving's worst character. Pramila, having loved a worthless man Sundaram, had to face deception. He falsely loved her and then abandoned her. Shewanted to fulfil her uncle's desire of raising his children to a good position. For that noble cause, she sacrificed herhonour.She was subjected to many insults in the court and in Venu'shouse. Sundaram'sthreateningwas a crushing blow on her. TheJudge ordered her to six months imprisonment, but even before hearing that she consumed poison and died. So, both the protagonists, Mrs Alving and Pramila suffered lifelongfor having trusted immoral men.Thus, the sorry state of women in the society is dealt in these two plays.

At the end of these plays, the female characters faced great disasters. In *Ghosts*, Mrs Alving'sson turned a lunatic. She was in a dilemma, whether or not to give him morphine tablets. Johanna married a drunkard, who ill treated her.Regina was turned to a prostitute. In *Yaarukkum Vetkamillai,* Pramila committed suicide. But the men, who were the root cause for all these agonies in the lives of women remained unharmed. Alvingcontinued his wicked ways of living and died peacefully.He was not guilty of his affair with Johanna. Engstrand, the step father of Regina who compelled her to become a prostitute didn't feel guilty about it. Likewise, Sundaram who was the reason for all the miseries in Pramila's life didn't get punishment. So, how women metsufferings for the fault of men is portrayed in theseplays.

Mrs Alving was not given due respect and care by Alving. He did not pay attention to her words. Similarly, Sundaram didn't accept the advice of his mother Rajalakshmi to marry Pramela.Though women tried to change the immoral men, theyremaineddominant and so women were reduced to voiceless creatures.

In *Ghosts*as well as *Yaarukkum Vetkamillai*, the gender bias in case of chastity is made apparent. Alving sexually exploited his maid servant Johanna, but he was not punished. Johanna had to marry a drunkard and he tortured her life long. Also Regina was object to tortures by Engstrand, as he was her step father only and he wanted to make money out of her.On the other hand, Pramila was deserted by Sundaram. He didn't face any difficulties but the desertion ruined her whole life. The fact that the society is partial in cases of sexual exploitation and men carried on theirlife as usual, but women were tormented is made explicit by the playwrights.

When Mrs.Alving told about Mr Alving's affair with Johana and how she made Engstrand marry her, Pastor Mandersexpressed that Engstrand married a fallen woman for money. Mrs Alving said that she got married to a fallen man. But Pastor Manders couldn't even think of the word 'fallen man'.

MANDERS. Just think of it - for a miserablethree hundred dollars to go and marry a fallen woman?

MRS.ALVING. Then what have you to say of me? I went and married a fallen man.

MANDERS. Why good heavens! What are you talking about! A fallen man!

MRS.ALVING. Do you think Alving was any purer when I went with him to the altar than Johanna was when Engstrand married her?

MANDERS. Well, but there is a world of difference between the two cases. (p.41)

Even the religious people have gender partiality in their hearts and they also echo patriarchal norms. Identically in *YaarukkumVetkamillai,* Pramila was identified by Ranganathan, who was their family friend because he had affair with her. But Venu's family members scornedPramila only. They were ashamed to keep Pramila in their house, but were not ashamed of having friendship with Ranganathan. Rowther, another family friend condemned this malechauvinistic attitude of Appadurai and Ranganathan.

ROWTHER. Is this right? You tell that the girl should be driven out of the house, but Ranganathan who did the same wrong thing is given sweet. For one shameful act disgrace! For another shameful act, sweet! You tell that the girl should be sent out, but this person who did the same wrong thing is asked to sit equally and eat. You may send out that girl but before that should not Ranganathan be sent out?

RAJALAKSHMI. Rowther, men can be in whatever way, but women? (p.59)

These words reflect the patriarchal norms prevalent in the society. When Pramila was humiliated in the court, she challenged that she could identify many persons in the court who had affair with her and if the particular person came the next day, he would reveal him in the court. The next day

the Judge went on medical leave. Men on higher position were undisturbed whatever heinouscrimes they commit on women. For instance, Ranganathan the rich man and the Judge in *Yaarukkum Vetkamillai*and Alving and Engstrand in *Ghosts* were not at all bothered. Both the playwrights brought out the sad state of society in their plays.

Henceforth, Henrik Ibsen and Cho S.Ramasamy both revealed the hypocritic society which favoured adulterous men and made women suffer for it.Men could easily free themselves off an affair, but women had to face pain. Both the playwrights endeavoured to bring to limelight the gender bias that has taken deep roots in the society and also the pathetic state of women who led miserable lives due to it.

Through comparative literature one can undo the narrow political boundaries and prejudices and can promote universality and as a step towards transcending borders, the two dramatists Henrik Ibsen and Cho S. Ramaswamyare compared and the similitude in their social consciousness towards the suppression of women is made evident.Though, they belonged to different linguistic and cultural backgrounds, they can be brought together under the same roof due to their similar views. Similar comparative studies could break through the barriers to universal thinking. So, more comparative studies should be done to promote broad minded universal thinking.

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EMPLOYING TASK - BASED TECHNIQUES TO ENHANCE SPEAKING SKILL DEVELOPMENT IN LANGUAGE TEACHING

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Abstract

Task-based language teaching (TBLT) has proven to be a fruitful framework for the development of speaking skills in second language education. This approach encourages active participation and language acquisition by inserting a real-world context of engaging in conversation and completing tasks. In contrast to the conventional methods emphasizing grammatical correctness and passive language acquisition, task-based approaches actively involve learners in interactive activities mirroring real-life scenarios, enhancing fluency, confidence, and practical language skills. Learners are led to cooperate, negotiate meaning, and use language in different settings, which makes learning more active and focused on the learner. In the framework of speaking skills development, TBLT addresses learners' communicative needs while facilitating the improvement of their ability to communicate successfully in a second language. This leads to a more holistic approach that not only builds linguistic proficiency; it also prepares the learners for their meaningful interaction in everyday and professionals' settings. Today, we live in a globalised society. The English language has four basic macro skills among which speaking is one. Nowadays, people need to have strong oral and written skills in English well to run their businesses and do well in their professions. Many are classified as being unemployable, often due to communication skills and not lack of knowledge despite them strong in their respective subjects. Teaching English speaking skills is a very difficult task. There is a big challenge in inspiring them to speak in English and keep them motivated towards English and at the same time correct them when they make mistakes while speaking. So, after re-framing the very hard job mentioned above, we English language teachers have to come up with ways to offer the students solutions that make it easy for them to learn with great and pleasant moments. There are several reasons why teaching English is challenging and affects the teacher and student. An effective teaching method that may be looked into by English language teachers in this context is task-based instruction, which contains both out-of-the-classroom and in-classroom related activities. Task completion encourages students to believe in their oral English skills.
__Keywords:__ globalised, macroskills, communication, task-based teaching/learning, classroom activities etc.

Introduction

Teaching students to speak in English is challenging as students are accustomed to speaking in their regional language. Hence, teachers should consider several ways to motivate students to speak in English. One of the main reasons is that they do not like to learn English. Getting motivated to speak in English is a herculean task for English teachers. If students are encouraged to speak, the next task is to keep them speaking the new language. The next challenging task for English teachers is to make the students speak English as frequently as expected. Many students feel shy as they are not confident to speak in English. They are afraid of making mistakes. If the students already speak English, thenext task is to make them speak accurately. The task for a teacher is to correct the mistakes of the students in such a way that the students should not be blamed or

discouraged. In order to handlesuch situations mentioned previously, English teachers should find a solution. The solution for teachers is to teach them through unforgettable, interesting experiences. Hence, speaking through task-based teaching or instruction might be one of the best in the classroom.

When we consider the previous problems, the language activities and tasks that teachers assign to students should be influential. So, this paper illuminates a technique called task-based teaching to overcome the problems of teaching speaking.

Features of Task-based Language Teaching

Before discussing the technique or approach, it is important to look at it as advantageous. According to Nunan (1991a), there are five characteristics of a task-based approach to language teaching. They are as follows:

➢ It plays a prominent role in learning to transfer information through interaction with the target language.
➢ Authentic texts are introduced into the learning circumstances.
➢ It not only focuses on language but also provides an opportunity for learning.
➢ Learners' own experience is enhanced as it contributeselements to classroom learning.
➢ It aims to link classroom language learning with language activation outside the classroom.

Task-based Teaching - Advantages

Ur (1996) highlightsthe advantages of task - based teaching language learning over other approaches as it makes studentsmoremotivated, if they visualise an activity as meaningful. It is also relevant to authentic activities and can be called on to perform outside the classroom. According to Harmer (2002)task-based teaching "focuses on integrating meaningful tasks as the core of the learning process. It is evident thatstudents learn the language easily as they focus on the completion of the task as well as they focus on language forms." (71-72) Thornbury (1999) expresses that when students are offered opportunities to make meaning for themselves, the task-based approach follows more naturally than acquisition approaches. (134). Ur (1996) asserts that

task-centeredactivities involve more communication, participation, motivation, and enjoyment. (124)

Addressing the Challenges of Oral Communication Through Task-based Language Instruction

Nunan (1998) affirms that activities and practices aim at improving speaking abilities should align with the learners' intended real-life uses of the language. (61) Hence, whatever language teachers give the tasks or exercises, they should be focussing on the achievement of the pre-determined purpose, that is, speaking skills. In particular, the tasks and exercises should be valid. (Ur1996)This means the assigned tasks or exercises should activate learners primarily in the skill or practice. Therefore,language teachers need to create effective language practices that can be implemented by the teachers. This means paying attention to the principles, which include:

1) Concept of pre -learning,
2) Volume,
3) Success orientation,
4) heterogeneity,
5) Teacher assistance
6) Interest.

1. Pre-learning Stage: In this initial learning stage, which is the first stage, learners should have a solid foundational understanding of the language they need to use.
2. Volume: Volume is the second stage, especially when teaching speaking skills. The volume principle should be applied, and the assigned activity should contain as much "volume" of language as possible.
3. Success orientation: The third principle is success orientation. Hence, activities should be selected, designed, and administered so that learners succeed in performing the task.
4. Heterogeneity: This is the fourth principle to be considered. The language teacher provides opportunities for activities to be conducted at different levels within a class.
5. Teacher assistance: Teacher assistance is the fifth principle, wherein the teacher assists by proposing an activity, giving clear instructions, and helping the learners complete the given activity successfully.

6. Interest: This is the last principle, which means the activities or tasks assigned to the students should be interesting and convey meaningful information. A game - like a " fun" task that appeals to the students' feelings or challenges their intellect.

Brown (1994) proposed that in Task - Based teaching, a classroom is organized in such a way that practical tasks that language users take part in 'off the wall' in the real world. Skehan in Beglar and Hunt (2002) supports that " a task is an activity within, where meaning is primary and communication problem is to be solved as the task is closely related to real-world activities. (100) Nunan (1991 a) proposes five characteristics of task-based teaching. They are:

1. Interaction in the target language: The first characteristic emphasizes learning to communicate. This is done through interaction in the target language. By communicating in this way, learners gain experience in communicating with others using the new language they are learning. The reality is that many learners feel bored and do not show enthusiasm for learning a foreign language because, during the process of learning, they encounter multiple problems that are unanticipated. Such feelings can be avoided only when they meet their needs in learning the language. As task-based teaching is activity-based, learners can overcome such feelings and learn the language naturally.

2. Authentic texts: The second characteristic is the introduction of authentic texts into the learning situation. Generally, the tasks that are assigned are related to their daily lives. So, if the learners are provided materials or texts that are related to their daily lives, they perform those tasks seriously as they encounter the same situations or problems in their daily lives.

3. Provision of opportunities: Offering opportunities is the third feature that encourages learners to concentrate not only on the language but also the learning process itself. Task-based teaching provides opportunities to understand that learning a new language can be made out by communicating in the language.

4. Personal experience: The fourth characteristic is that students enhance their own experience as it is a significant contributing element to classroom learning. In the classroom, students are assigned tasks related to their daily lives; as such using their personal experiences in learning new languages can be enhanced. If they encounter the same problems assigned to them by their English teacher, students decide what to do and give their opinions during the teaching and learning process.

5. Connectivity between classroom learning and actual real-word application: The last characteristic is an attempt to link classroom language learning with language activation outside the classroom. Whenever language learners are assigned tasks outside the school, they can automatically encounter and activate the language they have learned previously.

Benson (2001) expresses that "learner development activities and language learning activities are inseparable." (143) Hence, tasks should involve a challenge involving learners' approximately being tested. (McInerney and McInerney, 1998). Ur (1996) explains that " task is basically goal oriented." (123-24) To reach a goal or objective, a term expresses that result as observable. It might be a brief list or notes, a spoken summary, a drawing, or a rearrangement of jumbled items. The participants for the assigned task could be either a group or a pair, and they should interact to reach a consensus or to find out others' opinions. A task is often improved when there is a visual element to concentrate on.

To maximize speaking opportunities and increase the chances of learning experience and language use, several criteria for speaking tasks have been proposed by Thornbury (2006). To be specific, productivity in which speaking activity needs to be productive and to the maximum. Purposefulness, which serves as speaking, has a clearoutcome and helps learners to work together to achieve a common purpose. Interactivity, where learners take into account the effect that they have on their audience. Challenge makes the task stretch the learners, as they are forced to draw resources to achieve the outcome. A Safe classroom should provide the right condition for experimentation that includes dynamic and non - judgmental attitude to error on the teacher's part and lastly authenticity. Speaking tasks should relate to real life language use. Consequently, the language

learners' use the language insideand outside the classroom based on the assigned tasks. To illustrate, the language learners need to continuously participate in the language tasks that are planned by the language teacher.

According to Harmer (2001), he states that there are three areas of teachers' behaviour which influences students' directly in continuation participation. There are objectives and goal setting, education atmosphere and engaging courses. Students are intrinsically motivated if classes areinteresting in both the subject they arestudying and intheactivities and topics they are presented with. Harmer (1998) points out that if teachersassign a number of difficult tasks with a selection of divergent topics students ' remaininterested and learn the language enthusiastically.

Conclusion

Task based language teaching is suitable to overcome the problems of speaking in a language classroom. So, the language teachers should accentuate the tasks that the students' need in their daily lives. The tasks that are assigned by the teachers should motivate the language learners to use the language inside or outside the classroom. As a result, the students' speaking skill improves. On the contrary, their speaking problems will be minimised.

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THE ROLE OF SOCIAL MEDIA IN
SHAPING MODERN CHILDREN'S LITERATURE

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Abstract
This paper explores the impact of digital media on the development and accessibility of modern children's literature. It examines how technology has led to the creation of multimedia-rich texts that blend traditional storytelling with visual and auditory elements Along with discussing the advantages and disadvantages of digital forms, the research also looks at how they affect reading habits, attention spans, and cognitive development. In order to illustrate how narrative structures, audience participation, and interactivity have changed in modern children's literature, this article compares traditional and digital children's books. And today's children's literature is more than just passive reading; it's an interactive experience that allows young readers to have a say in plots, take part in educational activities, and connect with characters more deeply.
Keywords: digital media, children's literature, e-books, interactive stories, multimedia, narrative structures.

Introduction

The swift development of digital platforms and technology has had a profound effect on many facets of society, including literature. Social media has become increasingly influential in the development of contemporary children's literature in recent years. Traditionally, publishers, libraries, and actual bookstores were used to distribute children's books. Social media sites like Instagram, Twitter, YouTube, and even TikTok have altered how kids, parents, and teachers engage with books. This article explores how social media creates a dynamic environment for young readers and examines how social media shapes children's book themes, visibility, and engagement.

Materials and Methods

This research employs a mixed-method strategy to investigate the impact of social media on contemporary children's literature. The methods listed below:

Content Analysis: Analyzing posts on Bookstagram and Twitter about children's literature, concentrating on hashtags such as #KidsBooks, #BookTok, and #Storytime.

Example: Bookstagram and Instagram Influencers: Influencers like @TheLittleBookworm endorse children's literature via attractive posts, targeting young readers, parents, and educators. Utilizing #Bookstagram and #KidLit fosters considerable interaction, enhancing the exposure of particular books. Channels such as "Storytime with Ms. Becky" have gained significant popularity, offering book readings, reviews, and recommendations to children, assisting them in finding new books. And "TheReadingRaccoon" hosts interactive discussions about books that involve children in reading, motivating them to engage through comments and polls.

Surveys: Carrying out online surveys with parents, teachers, and young readers to evaluate how social media influences their book selections and reading tastes

Finding and Results

The study reveals that social media has greatly changed how children's literature is produced and experienced. Below are the main findings:

Enhanced Participation: 78% of children surveyed indicated that they found new books through social media sites such as Instagram and YouTube.

Author-Reader Engagement: 65% of authors observed that engaging on social media (like live readings or Q&A events) boosted their book sales and audience.

Visual Impact: Publications featuring prominent visual components (like illustrated books) tend to

capture more attention on platforms such as Instagram, where visuals and aesthetics are key.

Discussion

Social media has transformed how children's literature is created, shared, and experienced. Platforms such as Instagram have established environments for book enthusiasts and readers to exchange their experiences, enhancing the exposure of books and generating excitement around new launches. The phenomenon of bookstagramming has transformed children's books into visual assets, with images and critiques shaping parents' and educators' selections of reading materials. Additionally, social media has established a space for conversations about diversity, encouraging more inclusive stories that represent the experiences of today's kids. This encompasses not just race and ethnicity but also the representation of various family structures, abilities, and cultural histories. Writers, conscious of these conversations, are penning books that reflect contemporary ideals of inclusiveness and social consciousness.

Conversely, the impact of social media brings about difficulties. The urge to produce viral content can occasionally result in oversaturation or the emphasis on catchy, trendy pieces instead of focusing on literary quality. In addition, the continuous engagement with digital platforms raises worries regarding children's screen time and its effects on reading behavior and cognitive growth.

Although social media provides many benefits for children's literature, there are ethical issues that must be considered.

Privacy and Safety: Children's access to social media can subject them to risks related to privacy and exposure to unsuitable material. Writers, publishers, and educators need to be vigilant in making sure that content is suitable for children's ages and that kids understand online safety measures.

Commercialization: Increasing worries exist regarding the commercialization of children's literature, as social media frequently confuses authentic content with promotional material. Numerous children's books are currently created with the goal of becoming multimedia franchises, raising worries about the excessive number of books aimed at selling toys, merchandise, or games.

Social Media as a Medium for Narrative

Digital Narratives: Interactive storytelling is now possible through platforms such as YouTube, Instagram, and TikTok. These platforms are used by authors and illustrators to provide short-form, audio, and visual content that appeals to young readers.

Serialized Stories: Social media has made serialized storytelling popular, which appeals to kids' short attention spans. Children are encouraged to read and write together through platforms such as Storybird and Wattpad.

Diverse Representation: Social media gives authors from many backgrounds the opportunity to share their works, adding multicultural viewpoints and tales to children's books.

The Evolving Function of Publishers and Marketing:

Publishers have likewise adjusted to the evolving environment created by social media. The marketing of books has changed to include social media strategies, collaborations with influencers, and online promotions aimed at reaching young readers directly.

Social Media Campaigns

Publishers collaborate with social media influencers and content creators to market new books. For instance, writers might conduct Instagram giveaways or hold online book launches, whereas publishers utilize targeted advertisements on platforms such as Facebook and Instagram to connect with children and their guardians.

Influencer Marketing: Social media personalities— YouTubers, bloggers, or TikTok creators—play an essential role in promoting new children's books. Their influence on young audiences frequently leads to increased book sales and a more involved readership.

Conclusion

In conclusion, the landscape of contemporary children's literature is being significantly shaped by social media. It has changed the content of stories, the way they are told, and the way young readers interact with literature. Social media and children's literature will probably become even more intertwined as digital platforms develop further, presenting consumers, publishers, and authors with

both opportunities and difficulties. In order to create a dynamic and changing literary universe for kids, children's literature must strike a happy balance between conventional storytelling and the interactive, participatory aspect of social media.

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DIVERSIFICATION OF CHARACTERS IN REVISIONED FAIRY TALES - A STUDY ON MARISSA MEYER'S *THE LUNAR CHRONICLES*

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Abstract

The phrase "fairy tale" brings up a lot of childhood memories for many. As children, one would have enjoyed the mesmerising characters and settings without much focus on the conflicts or understanding the reasons behind those conflicts. These stories were created to instill moral values while engaging the children. However, when children turn into young adults several questions arise in their minds - Why does the prince forget Cinderella? How did the Big Bad Wolf disguise as the grandmother? Why did the Evil Queen desire to be "the fairest of them all"? Furthermore, the ethnicity of the characters is also questioned - why is the central female character a slavish yet beautiful caucasian girl and the central male character a heroic and charming caucasian man? These unexplored aspects of the story create a narrative gap which have been used by many writers nowadays to revision the fairy tales and their characters. One such writer is Marissa Meyers who incorporates racially diverse, hybrid and even disabled characters in her novels and explores racial conflicts and its impacts in her novel series The Lunar Chronicles. She revisions her series with a futuristic era using cyborgs and technological advancement to captivate the readers. The study, thus, aims to prove that the revisioned fairy tales are more relatable to the reader through their depiction of diverse characters. The novels chosen for this study are Cinder, Scarlet, Cress and Winter from the tetralogy The Lunar Chronicles (2012-2015) by Marissa Meyers.
Keywords: diversification, characterisation, hybridity, disability, revisioning.

Introduction

Think of every fairy-tale villainess you've ever heard of. Think of the wicked witches, the evil queens, the mad enchantresses. Think of the alluring sirens, the hungry ogresses, the savage she-beasts. Think of them and remember that somewhere, sometime, they've all been real.

- Jim Butcher

For a long time it has been believed that fairy tales are far removed from reality. They are seen as fulfilling wishes rather than a depiction of a scene from everyday-life. However, a close reading of the texts suggests otherwise. In fact, these bedtime stories were told to children to instill moral values in them. While arguing against the idea that fairy tales are not suitable for children Ellie Levenson in "Ellie Levenson: Fairy tales prepare children for reality" says:

…it helps children to understand how to deal with situations that arise in their own lives and that not everyone is nice and is going to help them. If parents want their children not to talk to strangers and not to wander into the forest at night, then children need frames of reference for what might happen if they do. So learning how to avoid being fattened up by a witch who intends to eat you could be understood in modern terms as avoiding giving out personal information online to people wishing to groom you for unsavoury reasons. (www. independent.co.uk)

And if fairy tales prepare children to face life then the situations and characters presented by the fairy tales must be similar to the situations and people that children might face in reality. Cinderella's ordeal with the stepmother and her stepsisters may be placed in a different time and place but that doesn't mean that such circumstances don't exist in real life. However, the classics' version of fairy tales were lacking and distant to the readers and so the revisioning writers took on the role to make the story

more relatable to the reader. In *The Lunar Chronicles* by Marissa Meyer the characters and circumstances are imitated from real life in order to make the story more relatable to the readers. Furthermore, Meyer revisions the traditional characters of the fairy tales by infusing racial diversity and disability in order to appeal to a universal audience. Thus, Meyer re-tells a realistic story by colouring the gray narrative of the Grimm brothers.

Material and Method

The Lunar Chronicles is a futuristic retelling of classic fairy tales Cinderella, Little Red Riding Hood, Rapunzel and Snow White. The Lunar Chronicles tells the story of Cinder, a teenage cyborg (half human, half machine) forms alliances with Kai, Scarlet, Wolf, Thorne, Cress, Winter and Jacin to save the Earth and Lunar Kingdom but the Evil Queen Levana. The methodology adopted for the study is textual analysis of texts under study.

Findings and Results

In the Grimm brothers' version of the classics, because the purpose of these short bedtime stories was to subtly instill the moral values in children, the sequence of scenes follows one after the other within the time period of a single day. This gave less time to provide backstories and dwell into the psyche of the characters to explain why they behave in a certain way. The progression of the story and the moral infused end result was given more importance rather than the characters. Therefore, stock characters were employed to drive home the point while at the same time engaging the children with a story. Disney's version of *Cinderella* also has primarily focused on presenting narrow-minded bedtime stories for children with the same stock characters. Questions like why the prince forgot Cinderella or what the real name of Little Red Riding Hood was or why the Evil Queen desired to be "the fairest of them all" are not answered. Therefore, a narrative gap can be found. This lack of character development causes a distance between the character and the reader. Jaire Sims in "Quality YA Character Development That Can Authentically Connect With Readers" says that when characters are "real, fleshed-out characters who aren't simply caricatures or boiled down to representing a basic thought or feeling, readers will be more likely

to identify with them" (www.jairesims.com). Hence, the contemporary writers have now made an attempt to use these narrative gaps to present the other perspectives of the story by presenting more round characters. One such writer is Marrissa Meyer, author of *The Lunar Chronicles*.

Interpretation and Discussion

At the onset of the study, it is important to understand why the writers chose to retell the classic story of Cinderella in the first place. According to Adrienne Rich in "When We Dead Awaken: Writing as Re-Vision", re-vision is "the act of looking back, seeing with fresh eyes, of entering an old text from a critical direction…" (Rich 18) Why should a text be re-visioned? Isn't it enough to just read and criticise the already existing text? Why must one attempt to rewrite a text? Rich answers these questions by saying that it is necessary "to know the writing of the past, and know it differently than we have ever known it; not to pass on a tradition but to break its hold over us." (Rich 19) That is to say that the writing of the past must not be observed as the absolute truth but as one of the perspectives of the story. In that case, the other perspectives must be explored in order to attain a more holistic understanding of the story.

Having enjoyed the Disney version of fairy tales, Meyer came upon the idea to retell the classic fairy tales when participating in the 2008 "National Novel Writing Month" contest where she wrote a story focusing on a futuristic version of *Puss in Boots*. Marissa Meyer says in an interview with *The Guardian*:

I drew inspiration from the fairy tales that the books are based off of, as well as from science fiction epics like Star Wars and Firefly. I was frequently inspired by the technology of today, as well as news stories and magazine articles regarding where we are heading with technology, artificial intelligence, space exploration, and cybernetics. I was inspired by history – revolutions and the fall of dynasties, the civil rights movement, the bubonic plague. (www.theguardian.com)

Meyer has revisioned the characters of the classics by improvising the backgrounds of the characters. Lihn Cinder, aged 16, a lost lunar princess, is a hybrid between Asian and Caucasian as

well as a cyborg (hybrid between human and robot due to her disability) unlike Walt Disney's *Cinderella* who is a merchant's daughter (Caucasian). Scarlet Benoit, aged 18, is a Caucasian with a Lunar lineage who is vigilant unlike Walt Disney's Little Red Riding Hood who is a caucasian naïve little girl. Cress Darnel, aged 16, is a Caucasian Lunar "shell" (a disabled person according to the Evil Queen of Lunar) and a computer whiz unlike Walt Disney's Rapunzel who is a caucasian princess with magical healing powers locked in a tower. And lastly, Princess Winter Hayle-Blackburn (Snow White), aged 17, is a Black Lunar with three scars on her right cheek residing in the castle unlike Walt Disney's slavish Caucasian Snow White with a skin as fair as snow who takes refuge among the dwarves. Hence, Meyer has deviated from the original complexion and race of the character and made the characters universal.

Meyer also reworks the background of the male characters of the story. Prince Kaito (crown prince of the Eastern Commonwealth), aged 18, is an Asian, who tries to save the world even if it means getting married to the evil queen Levana unlike Walt Disney's prince whose only goal is to select a bride for himself. Wolf (alias Ze'ev Kesley), aged 23, is a genetically modified lunar shell with an olive-tone skin covered in scars and wounds. Despite his sharp canines and instincts of a wolf (as a result of the experiments conducted on him) he befriends Scarlet unlike Walt Disney's Big Bad Wolf hunting its prey. Carswell Thorne, aged 20,is a Caucasian thief and deserter of the military. He steals Rampion from the military and saves the World. On the other hand, Walt Disney's prince consort who rescues Rapunzel is a common thief who helps Rapunzel in order to steal back the crown. Jacin Clay, aged 19, is a Caucasian Lunar royal guard and personal guard of Princess Winter. He is devoted to Princess Winter instead of Queen Levana who orders him to kill her. Unlike Walt Disney's prince, in the novel he takes the role of both the hunter who lets her escape and the prince who saves her in the classic.

Meyer is very particular about the background of the characters and it is evident because she has posted a blog titled, " A Guide to Lunar Chronicles Character Traits" on her website for the benefit of her fans. Below is an illustration of the characters of *The*

Lunar Chronicles by a comic artist, Laura Hollingsworth in her blog titled "Lunar Chronicles - characters".
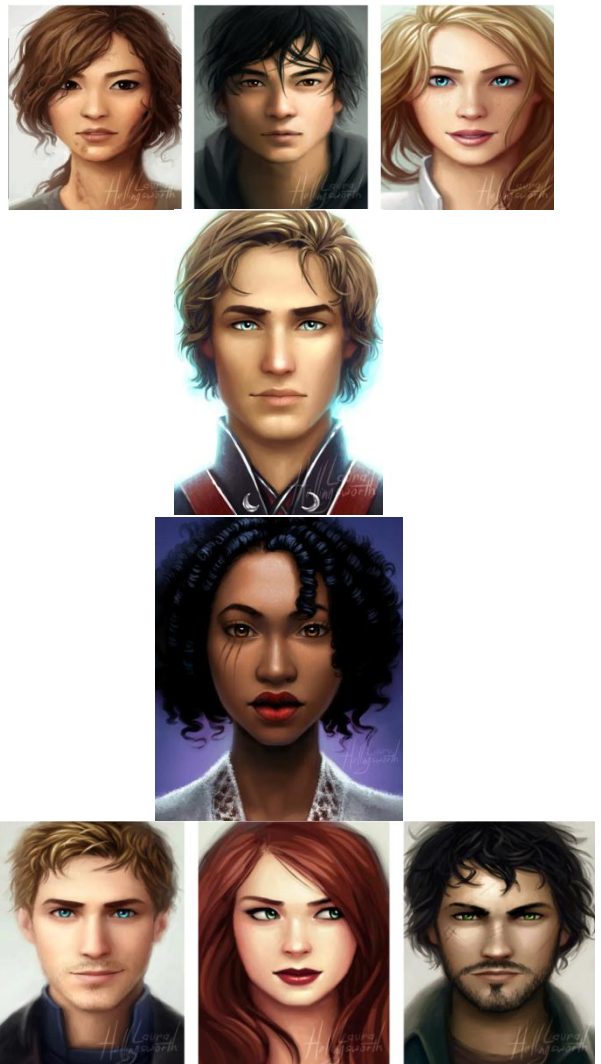
Fig. 1. Hollingsworth, Laura. "Lunar Chronicles - characters". Laura Hollingsworth, 2018. www. laurahollingsworth.com/the-lunar-chronicles/ Accessed 16 March 2024.

Many enthusiastic fans have tried to illustrate her characters. In the interview with *The Guardian*, she reasons about her choice of characters saying, "I wanted the world to feel authentic and real, and the idea that all these characters doing amazing things would be white seemed ridiculous to me. The world isn't made of only white people [….] It felt much more natural for me to include characters with a variety of skin tones and ethnic backgrounds"

(www.theguardian.com). From her interview in *The Guardian* one can concur that Meyer wanted a more realistic approach to the classic and hence, began to write the novel. Furthermore, Meyer has not only complicated the ethnicity of her characters but has questioned the idea of normalcy and disability by rendering Cinder and Cress with a disability.

Meyer's female characters have limitations unlike Walt Disney's flawless female characters. Cinder suffers from an identity crisis because she is orphaned at a young age and suffers from memory loss. Furthermore, due to her loss of certain body parts she is a cyborg (half human and half robot). This is the reason she is mistreated by her adoptive family. She is treated like a slave robot without human feelings because robots are programmed to do the biddings of humans. Her step-mother mockingly asks her "does your kind even know what love is? Can you feel anything at all, or is it just... programmed? " (Cinder 89). Other people of the Earth also discriminated cyborgs and it is evident when a reporter in the novel says:

Did you know that she was cyborg?" asked a woman in an unhidden tone of disgust. (...) Cinder bit the inside of her cheek and braced herself for adamant disgust. Who would ever invite a cyborg to the ball?

But instead, Kai said simply, "I don't see that her being cyborg is relevant. (Scarlet 125)

This mimics how the differently-abled people are treated even in today's society. Scarlet, another hybrid suffers from PTSD (Post-traumatic Stress Disorder). She is always on the alert and doesn't trust anyone easily. This forces her to be distant and distrusting of others.Cress, a Lunar shell (Someone without the power to manipulate) is held captive and misused for her computer hacking skills. The inability to manipulate people was considered to be a disability and such children had no place to live in the Lunar Kingdom. They were annihilated by the Evil Queen. Winter, princess of Luna is also locked up alone in the palace away from the people's eyes. She has no friends except for Jacin, a royal guard. Both Cress and Winter use imagination to tackle reality. Cress uses imaginary situations in her mind to overcome stressful situations and uses role play to motivate her to succeed. Winter suffers from hallucinations, a side effect of not using her

manipulation power. Despite their limitations the female lead characters are the central heroes in this retelling.

Conclusion

In the book *Death in the Afternoon,* Ernest Hemingway says " When writing a novel a writer should create living people; people not characters" (Hemingway 153). And that is what the revisioning authors attempt to do. At the end of the novels the protagonists seem to have undergone some development either in the form of maturity, formulation of identity or self-discovery. Because the characters are of different ethnicities, the series shows that anyone can overcome their struggles in life and be a good person. In "Quality YA Character Development That Can Authentically Connect With Readers" Jaire Sims says that "they can identify with (...) characters struggling to adapt to a new normal. Whether it's internal, self-discovering change by virtue of maturity, or forced upon the heroes by an external force, they need to be different by the story's end from how they started the novel" (www.jairesims.com). Therefore, by reading these novels the young adult readers not only relate to the characters but can also grow along with the characters as they "learn something about themselves by proxy", like Sims says in "Quality YA Character Development That Can Authentically Connect With Readers" (www.jairesims.com). Therefore, the series teaches the readers to rise above their differences and build a better unified society. The study, thus, proves that diverse characterisation in the novels help the reader relate more closely to the character. Further studies may be undertaken to understand how the human psyche has been incorporated in these characters in order to make them relatable. Studies on the psychological issues such as trauma and social isolation of the characters and how they overcome it may also be done. Other authors like Gregory Maguire, author of *Confessions of an Ugly Stepsister* (1999) and Jessica Day George, author of *The Princesses of Westfalin* series (2009-2012) have also revisioned the classics. Such revisionings help the readers to relate to the characters and view the world through different perspectives.

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TRAUMA ENCOUNTER IN TONI MORRISON'S *JAZZ*

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Abstract

Toni Morrison is a prolific literary onlooker who potentially illustrates the ethical traumas. Afro-Americans have not only endured slavery but also been entangled within the ideology of cultural disparity and oppression. Morrison's novels highlight Afro-Americans' trauma through the perspective of historical and cultural remembrance. Building on the psychoanalytic framework, this paper examines how the characters of the novel Jazz encounter trauma which subjugates their feelings, emotions, and actions in different ways. Though the characters experience negative traumatic impacts in their existence, they find upliftment by sharing their past horrific event, which helps to break the shell that conceals them within distressing memories. Morrison's characters are forced to thrive with trauma rather than being oppressed.
Keywords*: oppression, trauma, cultural disparity, identity, racism*

American literature greatly contributes to the portrayal of Black culture especially its pessimistic impact on the black individual psyche which can be termed as a traumatic encounter. In the historical works of American literature, racial trauma becomes a subjective psychic experience of Black people. Toni Morrison, an African American writer, is renowned for reflecting a discriminative racial ideology in Western culture. Morrison's narrative strategy on racial identity and trauma have a reciprocal relationship in shaping individuals' psychic existence within racial discourse.

The work of Morrison not only serves to modify historical events but also illuminates subjective trauma often encountered by black people. African American tradition includes folk tales, literaryworks, songs, and slave narratives are considered as a tool to expose the historical traumatic experiences of black people. *Jazz* focuses on racialization and the silencing tragic historical past of black people's existence in a so-called social class system. The critic Barbara Williams's *The Function of Jazz in Toni Morrison's Jazz* upholds,

As in all Morisson novels, Memory is the saving grace. Without memories of a historical, cultural, and personal foundations, the so journer truth will have no identity, no point of orientation, no way to proceed and nowhere from which to begin a new. Even an evolving identity must be rooted in a past. It is critical, then, for newcomers to recognize that they cannot throw away the past –no matter how inconvenient or horrid it may be. They must reclaim it to reclaim the self's foundation and power. (293)

Morisson's *Jazz is* a dysfunctional and traumatic narrative in which characters are designed to be neglected by their parents and spouses without giving an apparent reason which drives the characters to be haunted by their horrid thoughts and memories resulting in acts of violence. Morrison embodies the subject matter of racial cultural logic and its influence on the characters' cognitive process when they fail to embrace their unconscious repressed memory and social rejection in the fabrication of racial identity.

The protagonist Joe is an orphan and a victim of enduring a childhood trauma inflicted by his parents' neglect and abandonment. This sense of self-desertion triggers Joe to be ensnared in inhumane conditions. As a ruined man with restrained emotions since childhood, Joe finds a personal foundation with his affair light-skinned girl Dorcas. Pessimistically, it becomes an unsettled relationship when Dorcas

rejects Joe for his social identity. This repressive traumatizing pain of social rejection turns Joe's psyche into an explosive brutal character, which is evident when Joe violently attacks his eighteen-year-old mistress and is unableto pardonhimself forhis terrible act. Joe asserts that, "Killed her, Then I killedtheme that killed her" (109).

Meanwhile, Violet, the wife of Joe is traumatized by her troubled past of being abandoned by herparents as a child, and herhusband's infidelity with alight-skinned woman further instigates an inferiority complex in her unconscious psyche. Violet feels unbearable when Joe rejects her over the shadow of a light-skinned girl. This inferior phantom of Voilet doomed her psychic apparatus that impels her to venture out the archived irrepressible aggression at the funeral of Dorcas,

When the woman, her name is Violet, went to the funeral to see the girl and to cut her dead face they threw her to the floor and out of the church. Sheran, then, through all that snow, and when she got back to her apartment, she took the birds from their cages and set them out the windows to freeze or fly. (8)

Joe and Violet are bound within the prison of their haunted memories and struggle to confront their love for each other. Joe and Voilet's traumatized emotional anguish degraded their communication, resulting in a shattered life. However, Joe and Voilet's persistent seeking of love prompts them to confront their collective traumatic memory, culminating in a healing psychic process as both characters transform their pain into love as a symbol of a recovering future.

The character Dorcas, a white skin girl, acts as a paradoxical figure in Joe's life, providing a coping mechanism by offering emotional support to Joe's traumatized wound and profoundly affecting Joe's psyche with a catastrophic emotional implosion as she leaves him for another young whiteman forces Joe to confront the haunted memories of his past. However, Joe views Dorcas as a remedy to his repressed pain, and his affair with Dorcas displays Joe's quest for psychic healing. As Joe confesses, "I couldn't talk to anybody but Dorcas and I told her things I hadn't told myself. With her I was fresh, new again" (123).

Joe's yearning for Dorcas involves neither sex nor beauty but sophisticated emotional support. As Peterson puts it, "but also the desire to articulate, to narrate memories and stories that might connect the past to the present in a meaningful way" (Peterson 77). Joe's psychological balance with Dorcas enables him to overcome his prime trauma of being orphaned, particularly the rage at his mother's discardofhim. Concurrently, Dorca's betrayal of Joe results in psychological distress, disclosing his repressed painful subconscious memories of his past.

Joe's repetitive cycle of trauma centered on being a band oned by his mother, his wife's emotional discard, and his white lover's rejection impulse a collapse in his psychic repressed trauma stimulates a cruel depression as Joe seeks solace in violence and the power of the gun to escape from his tormenting pain in mind and heart. Joe asserts that,

I tracked my mother in Virginia and it led me right to her, and I tracked Dorcas from Borough to Brough...something else takes over when the track begins to talk to you, give you its signs but if the trail speaks, no matter what's the way, you can find yourself in a crowded room aiming a bullet at her heart, never mind, it's the heart you can't live without. (130)

Joe and Violet are bound within their traumatized memories as they have spent most of their lives forgetting their repressed memories rather than confronting solutions to their emotional well-being. In 1906, Joe and Violet flee to Virginia on a north bound train hoping to healthier past traumatic wounds and to embark on a fruitful journey in their life. Upon arriving in Harlem, the promised land "the wave of black people like them, running from want and violence" (33). Joe and Violet's yearning for an emotional connection and support in eachother reinforces constructive psychic coping mechanisms amidst their traumatized memories of the past.

Morrison brings out the abandonment neurosis of Joe and Violet based on their personal rejection and racial experiences in white ethnicity. Joe and Violet are abandoned, orphaned, unmothered, and unlovable, and their horrible violent actions are rooted from childhood trauma that is insidiously linked to collaborative trauma disorder. Thus, the inter twining of childhood trauma and social rejection prevents the victim from expressing their inner lamentation ultimately promotes them to be a

silenced phantom. Both Joe and Violet embodied their growth from childhood to adulthood by the insinuation of violent action and abnormalities leading them to survive the traumatic life rather than being uprooted. The research concludes that the trace of white violence in guise of racial stigma turns the oppressed black people to behave aggressively and their trauma is deeply rooted in a nature of unforgivable and unforgettable.

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DEEP ECOLOGY IN NARRATIVES: ECOLOGICAL LESSONS FROM THE SELECT WORKS OF AMITAVGHOSH

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Abstract

This article brings to light the intricate connection between man and environment as presented in AmitavGhosh's recent works.It begins by giving a historical view of an interdependent bond between man and nature as portrayed in the literary works from the past to the present. The focus is on Ghosh's works The Great Derangement, Gun Island, Jungle Nama, and The Living Mountain, *in which he examines the themes of environmental changes and the interconnectedness of the human world and the nonhuman world. The paper relates Arne Naess's ideology of deep ecology to highlight Ghosh's proposal for a change in human lifestyle. This study underscores the power of literature in reshaping the attitude towards saving our environment to sustain life on the planet.*

Keywords: environment, interdependent, ideology , deep ecology, reshaping, sustain

Environment and human life are two entities that are inseparable and interrelated. So the human stories from the past and the present have man and nature take center stage together for eons. Starting from the Indian Vedas or the writings of Kalidas or even the whole of English Romantic writings, the writers have always portrayed nature as a major player in their narratives. Indeed, writers from the past have mirrored nature as a destroyer and a creator. Sangham literature refers to the social order based on nature in which the mention of people living in harmony with the landscapes and adapting to the environment is the evidence that literature is a reflection of the communion between human life and the natural world around. Thoreau's Walden, or Life in the Woods, is a narrative of his stay in his friend's cottage on the shore of Walden Pond as an escape from the industrialized world. The story of Thoreau made the world realize that man has changed nature in many ways. Life in the contemporary world is more human-centric rather than bio centric; hence, the literature of the present deals with the aspect of environmental degradation and awareness. The result is the emergence of a new field of study in the 1960s that portrays human-environment relationships through literature.

Lawrence Buell defines 'Eco criticism' as the study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalism. Extension of the study is the philosophy that advocates the innate worth of all living beings. The deep ecologist Arne Naess and George Sessions discuss the moral obligation of man to take care of nature. Similarly, the deep ecologists are also in pursuit of questioning man's ways towards nature and promoting a complete change in attitude of the anthropocentric ways. Scientific writings do present facts of the environmental changes, but to make a stronger impact, the responsibilities lie with the storytellers who have for ages inspired the world. Literature that began with the tone of reverence to nature has changed into cautious tales.

Recent years have seen a notable increase in environmental consciousness, particularly in the setting of Eco criticism, a critical approach that looks at how nature is portrayed in literature and the moral consequences of that depiction. The inherent worth of nature, the interdependence of all living things, and the moral obligations that people have to the environment are expressed in Ghosh's writing. The writings of Ghosh align well with Arne Naess's concept of deep ecology, which emerged as a reaction to shallow ecology.

Amitav Ghosh is one such contemporary Indian writer who, through his cautionary stories, gives an account of the ongoing environmental derangement in his literary saga. His writing challenges humans' way of life. Amitav Ghosh's novels, *Gun Island (*2019), The Jungle Nama, and *The Living Mountain,* together with his non-fictional *The Great*

Derangement (2016), draw attention to the human-centric way of life and warn the world about the consequences of man's actions as the world progresses at a rapid pace.

*The Great Derangement i*n particular, written by Amitav Ghosh, is a powerful reflection of the current environmental disaster that challenges readers to face the intricacies of ecological disruption, climate change, and the anthropocentric myths that have dominated discourse. Ghosh highlights the interconnectedness of human and non-human lives in the context of climate change.

All of this makes climate change events peculiarly resistant to the customary frames that literature has applied to "nature": they are too powerful, too grotesque, too dangerous, and too accusatory to be written about in a lyrical, or elegiac, or romantic vein. Indeed, in that these events are not entirely of Nature (whatever that might be), they confound the very idea of "Nature writing" or ecological writing: they are instances, rather, of the uncanny intimacy of our relationship with the nonhuman. (32)

In light of climate change, Ghosh highlights the necessity of sustainable behaviors and promotes an eco-friendly way of living. He calls for a return to more straightforward, sustainable lifestyles while criticizing contemporary commercial culture and its role in environmental deterioration. He illustrates how environmental degradation and climate impacts do not respect human-made boundaries, affecting communities and ecosystems globally.

The trouble, however, is that Nature does certainly jump, if not leap. The geological record bears witness too many fractures in time, some of which led to mass extinctions and the like; it was one such, in the form of the Chicxulubasteroid that probably killed the dinosaurs. It is indisputable, in any event, that catastrophes waylay both the earth and its individual inhabitants at unpredictable intervals and in the most improbable ways. (19)

Ghosh emphasis communities to participate in ecological activism in order to battle climate change and environmental challenges. He stresses that in order to mitigate the climate catastrophe, the human world has to come together. Ghosh condemns the helpless state of humans to resolve the climate devastation. The Great Derangement, the nonfiction echoes Names and Sessions' response against of shallow ecology, which proposes a short-term results without addressing essential anthropocentric values. Ghosh, in his work, examines how industrialization, colonialism, and capitalist expansion have put human progress ahead of ecological harmony. The session ideology of a human-centered world and the urgent need to change the perspective to eccentric are consistent with Ghosh's anecdotes. Ghosh also underlines how cultural chronicles must portray how humans are interwoven with nature, which resounds with Naess's idea of the ecological self, in which people widen their individuality to incorporate the larger biosphere.This appeal for involvement is supported by Naess's philosophy, which encourages people to actively participate in ecological preservation and promote eco-centric ideals in their local communities.

Ghosh in the novel *Gun Island* uses stories from myth to bring home the idea of the interdependence of life forms on earth. The story emphasizes how human activities endanger delicate ecosystems like the Sundarbhan deforestation, pollution, and climate change. Naess's idea of bio spherical equality states the same: the intrinsic value of all life. This also correlates to Sessions' value of bio centricequality. The novel's consideration of environmental disturbances caused by human actions aligns with Naess's support for deep-seated policy and lifestyle changes to lessen ecological damage. Ghosh also shows ecological interconnectedness through the movement of both people and animals, suggesting that the ecological crises humans face are inseparable from the fate of nonhuman life. The central character in the story, Deen, along with others like Rafi, experiences a sense of non-belonging as they move from one place to another. Migration is a common aspect in the contemporary world. Rafi, who migrates to Italy illegally, is followed by Tipu, a young lad who is from the Sundarbans, travels through Pakistan, Iran, and Turkey to reach Italy. They traverse through different cultural terrains and explore their identity. Therefore, the migration of humans is related to the environmental crisis in Gun Island.

Ghosh's depiction of nature echoes Naess's criticism of anthropocentrism, calling for a change in viewpoint that acknowledges the importance of

ecological integrity and the rights of non-human beings. Moyna, who lives in the Sundarbans, shares this concern with Deen, who visits the mangrove in the novel as "sometimes […] it seemed as though both land and water were turning against those who lived in the Sundarbans" (53).Through the story Gun Island Ghosh suggests that the human world needs to reevaluate the ways of living that harm the natural world around us. His implication is to lead a more sustainable lifestyle. This ideology correlates withNaess'ssupport of simplicity, which calls on communities to embrace sustainable actions that respect the margins of nature and foster ecological harmony.

Ghosh presents the Sundarbans in *Jungle Nama* as a living, breathing object with inherent worth that goes beyond practical use. Alongside is the human story of Dhukey and his mother, who are trapped by the greedy uncle, Dhona. In *Jungle Nama*, Ghosh adapts the folklore of the Sundarbans to illustrate the intricate balance between humans, animals, and the environment. The narrative portrays the Sundarbans as a responsive ecosystem, emphasizing Sessions' critique of human dominance over nature and his call to respect non-human entities as equals. The story's depictions of lush landscapes, abundant species, and complex ecosystems emphasize how important it is to value nature for its own purpose. This backs a viewpoint that sightsnatureas anintegral part of the plant rather than just a resource, which is central to Naess's view that nature has inherentvalue. Throughoutthe novel *Jungle Nama*, Ghosh challenges anthropocentric viewpoints, presenting how human activity may result in ecological destruction.

In the novel *Jungle Nama* the character Dhona represents the human world who dominates nature for selfish needs. "They took from the forest all it could yield, leaving nothing behind but a desolate field."(23)The story brings to light the exploitation on the Sundarbans' fertile ecosystems. Folklore of Bobbibi being the background of the story, Ghosh incorporates spiritual and cultural domains into his ecological message, resonating with Sessions' belief in the spiritual essence of deep ecology. The poetic form of *Jungle Nama*supportslink between humanity and nature, encouraging for a mutual relationship.

In *The Living Mountain*, Ghosh presents the Himalayan terrain as a living, breathing thing with inherent worth rather than just a setting for human activity. The natives who lived in the valley of the mountain called *Mahaparbat* before the occupation of the foreigners revered the mountain as "a living being that cared for us: we saw the proof of this every day, all around us, in the form of a tree that grew along the streams that descended from its slopes." (7)Naess's appreciation of the mountains and the plants and animals that call them home is a reflection of his conviction that nature has intrinsic value.Naess's deep ecology, which holds that all living things are a part of a greater ecological community, is based on this interconnectivity. Ghosh's characters frequently consider their ties to the land, highlighting the ways in which human activity affects the larger ecology. Ghosh criticizes anthropocentric viewpoints that put human needs and advancement ahead of the environment throughout *The Living Mountain.* A reminder of the negative effects of disregarding ecological integrity is provided by the damaging effects of human activities on the alpine terrain. Instead of forcing their will on nature, the natives and the colonizers interactions with the alpine scenery reveal a desire to live sustainably by learning about and adjusting to its cycles. Ghosh highlights the importance of community involvement and collective action in addressing environmental challenges, echoing Næss's belief that individuals have a responsibility to engage in ecological stewardship.The indigenous community depicted in the novella exemplifies a lifestyle aligned with deep ecology, living sustainably and in reverence of the mountain as a living entity. This perspective aligns with Naess's ecological self and Sessions' call for voluntary simplicity—adopting sustainable, low-impact ways of life that prioritize ecological balance. The tension between exploitative modernity and indigenous ecological wisdom in the narrative illustrates Sessions' critique of industrial practices that commodify nature, disrupting its equilibrium and ignoring its intrinsic worth.

To conclude, with the words of Mahatma Gandhi, "Earth provides enough to satisfy every man's needs, but not every man's greed." As a writer, Ghosh has assumed the role of an artist who helps the world transform people's attitudes by skillfully fusing fiction and truth to convey the urgent message that

man must alter his ways in order to survive on this planet for a longer period of time.

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AGENCIES OF NECROPOLITICS IN NADIA MURAD'S *THE LAST GIRL*

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Abstract

Nadia Murad's memoir, co-written by Jenna Krajeski, The Last Girl: The Story of My Captivity and Fight Against the Islamic Statewas published in 2017.The Nobel Peace Prize winner and human rights activist narrates the traumatic experience she and her fellow Yazidis had to undergo in the hands of the ISIS (Islamic State for Iraq and Syria). Considered "non-believers" in a predominantly Islamic nation, according to the Salafi-Jihadist policy of the ISIS, Yazidis can be killed, converted, enslaved, raped because they were a Kurdish -speaking group who did not have a holy book and worshipped the devil. The brutal and horrific treatment of a people and their genocide stemmed from the creation of this propaganda. This paper discusses how the agencies of culture including religion and ethnicity can become agencies of necropolitics that led to the "establishment of a bureaucracy of evil on an industrial scale" (Murad loc 18). Necropolitics, a theory developed by Achille Mbembe in 2005, is an offshoot of Foucalut's Biopolitics. Necropoliticsdeals with sovereignty as a generalized instrumentalization of human existence and the material destruction of human bodies and population (Mbembe 68). Necropolitics operates in certain conditions like the state of exception, the relation of enmity and the conflation of terror and reason.

Carl Schmitt's concept of the state of exception, used by the sovereign power in times of emergency, war or crisis, entails suspension of the rule of law where the sovereign power acts outside of normal legal and political framework using even the right to kill.Power (not necessarily State power) creates (through discourse/propoganda) and exploits the conditions of exception, emergencies and the fictionalized notion of the enemy. Power entails exercise of knowledge based on 'established truths'. A regime of truth is created and social institutions function on the basis of this truth and what is correct or wrong. This power - knowledge relation is used to discipline and control the population. Foucault's 'Governmentality' is the art of governing not simply at the level of state administration but at a more abstract level and the micro-level of the individual's desires and thoughts.

Racism plays a pivotal role in 'creating' an enemy. From racial thinkingarises theidea of 'inhumanity' of the enemy and the need to dominate over them; it legalizes the right to kill the 'Other'. Its function is to regulate distribution of death and legitimize the State's murderous functions, and a reason for the acceptance of putting to death. In many modern States, the Government's choice of whom to protect and whom not to on the basis of class, gender, race, religion or even ethics inherently implies racism. This decision is based on value and utility. Thus, biopower masks the multiplicity of its relationship to death and killing to proliferate necropower or the power to kill.

Necropower becomes functional at the limits of biopower. The 'enemy'is assigned the conditionof"Bare life"by becoming the Homo Sacer or the accursed man, a concept propounded by Giorgio Agamben. "Bare Life" is aligned to the condition of the state of exception in which the life of the civilian is stripped of all legal and political protections and is subject to the arbitrary power of the sovereign (Agamben's Philosophy 4). The Homo Sacer is stripped of all his/her legal and political protections and reduced to *bare life* in the state of exception and subjected to the rule of the law albeit in a different way – he/she no longer has the protection of the law but his/her life is controlled by the sovereign power with the help of the law. Thus, the Homo Sacer is both included and excluded from society; they are essentially a "form of the living dead" (Agamben's Philosophy 4-5).

This 'constructed' knowledge combined with a conflation of reason and terror paves the way to necropower. Mbembe shows how territories are occupied in a re-emergence of late modern colonial occupation through territorial fragmentation - sealing off and expansion of settlements, splintering occupation (enclave or gated communities) where surveillance is a constant feature. Alongside armies, we find the active and violent presence of war machines – segments of armed men that split up or merge with one another, depending on tasks to be carried or circumstances involved. They are not confined to a particular space. War machines combine the features of a political organization and a mercantile company. Militia economies are formed to finance their ventures – evicting people from their land and using the natural resources there, such places turn to enclave economies which become the privileged spaces of war and death. Necro economies are created to finance terror and killing. Thus, death worlds are created in which vast populations aresubjected to living conditions that confer upon them the status of the living dead. The ISIS is an instance of war machines and the Yazidis are the homo sacers living in the death worlds created by them.

The Yazidi community to which Murad belonged lived in the village of Kocho on the southern edge of Iraq's Sinjar region. They are one of the poorest communities in Iraq who speak Kurdish. She recounts, "Yazidis have been persecuted for centuries for our religious beliefs …For a long time we had been pulled between the competing forces of Iraq's Sunni Arabs and Sunni Kurds, asked to deny our Yazidi heritage and conform to Kurdish or Arab identities" (Murad 4). In the1970s. Saddam Hussein forcibly moved them out the minorities from their villages to cinder block houses in planned communities where they could be easily controlled, in a campaign aimed at Arabization. A closed and close-knit patriarchal community, they lived near the Syrian border and in terms of security, were vulnerable. The relationship between the Iraqi Muslims and the Yazidis were marred bydistrust; a Muslim invited to their weddings would not eat their food. The fragile friendship between these two communities would vanish during periods of fighting in Iraq. During these times, killing a Yazidi, a kafir or unbeliever was legitimized using the excuse of religious laws.

Yazidism is an ancient monotheistic religion using oral tradition and having much in common with many religions in the Middle East including Mithraism, Zoroastrianism,Islam and Judaism.Tawusi Melek, their archangel also called the Peacock Angel, challenges God's decision when He makes Adam, the first man, immortal, perfect and with the ability to reproduce. They know that if Adam eats wheat, he will become immortal. God leaves the decision to Tawusi Melek, putting the fate of the world in the angel's hands. Adam eats wheat, is expelled from Paradise and the second generation of Yazidis are born. Tawusi Melek is their mediator with God. To many Muslims, Tawusi Melek is Iblis/Satan and thus the Yazidis are considered the worshippers of the devil. They claim that the Peacock Angel defied Adam and therefore God.

This viewand the fact that they do not have a holy book like The Koran or The Bible, their custom of praying looking towards the sun making them pagans, their belief in reincarnation make them different. Hence, they have been targeted throughout centuries.

Murad says, "Before 2014, outside powers had tried to destroy us seventy-three times. We used to call the attacks against Yazidi *firman*, an Ottoman word, before we learned the word *genocide*" (Murad 4).The constitution did not mention them; the schools in Iraq, offered Arabic, not Kurdiah as the medium of instruction and nothing about Yazidi history was taught in the curriculum; instead, the Kurds were depicted as national threats. The propaganda in these texts, Murad surmises, is partly the reason why the Sunni neighbours of Kocho joined the ISIS or did nothing when they were being persecuted.

Unlike the Iraqi Sunni Kurds and the Shia Muslim section of the country who were involved in the political struggles of Iraq, the Yazidis were never politically active or insurgent as a community.Saddam Hussein attempted to use the Ideological State Apparatus to make them 'disappear'and the Repressive State Apparatus to exterminate the Kurds with chemical weapons in the Anfal Campaign in the 1980s. In 1975, Yazidi villagers had to move out to 'collective farms' thus destroying their home, forcing them working as

labourers in neighbouring farms belonging to Sunni Arabs. They were forced to change their ethnic identity to register as Arabs.Hussein's expulsion, the arrival of the Americans resulted in the Kurds and the Shias getting power.Though itbrought developments which improved their position marginally, it also created resentment in the Sunni Muslims who fell from political power. They joined the ISIS and retaliated against the Kurds and the Americans but the religious intolerance made the Yazidis hapless targets. Vicken Cheterian in his article, 'ISIS genocide against Yazidis and mass violence in the Middle East', comments that the Yazidis were targeted purely on an ideological basis, the Salafi-Jihadist ideology of the ISIS.Their official journal Dabiq proclaimed they should not tolerate the existence of a 'pagan minority' that has existed for thepast fourteen centuries for which Muslims would be questioned on the Last Judgement Day. The above political and socio-cultural conditions prove how the Yazidis were already living in a state of exception with many of their rights and privileges being denied to them. The regions which they inhabited prior to the ISIS takeover was lacking in development and infrastructure, a sign of neglect by the authorities, which ironically the IS took advantage of.

The narrative begins in Kocho when the villagers, mostly shepherds and farmers, learn of intermittent kidnappings of men and stealing of their cattle and poultry with extortions to pay ransom. These were in fact warnings from the ISIS about what was to follow. They were also unsettled by the growing numbers of the Islamic State clad in black taking control nearby villages and the bomb attacks in Yazidi towns killing hundreds of Yazidis and forcing them to flee. Many of the Sunni neighbours joined the militants by blocking roads and helping them to capture the Yazidis fleeing to Mount Sinjar to cross over to Kurdish Syria and Iraqi Kurdistan. All that stood between the IS and the Yazidis were the Iraqi Kurdish soldiers called the *peshmerga*who protected Kocho and who in turn received food and accommodation from the poor villagers. When the ISIS took control of Kocho and other areas nearby, no one came to help them. Shockingly, thepeshmerga simply abandoned the villagers before the IS militants arrived frightened by their armed might. The villagers were not forewarned (Murad 58).

Once the ISIStook charge, the villagers were asked to convert or suffer the consequences. Their Sunni neighbours refused to help them. They were collected in the village school where the women and children were separated from the men. The soldiers confiscated the cell phones, jewellery and money belonging to them. The men and older women were shot and killed. Murad and many other womenand boys were forced to get into a truck to Sinjar and from there, takenin a bus to Mosul.

A perverted militant, Abu Batat groped many of the girls in sitting in the vehicle; each time he passed Murad, he would grope her left breast very hard. The boys were dropped off at Tal Afar where they were taken to be trained and brainwashed into becoming soldiers for the IS. It is only after sometime that everyone in the bus realized that they were being taken to be sold as sex slaves. "This was part of their plan for us, sourced from an interpretation of the Koran that had been banned by the world's Muslim Communities, and written into the fatwas and pamphlets ISIS made official before they attacked Sinjar" (Murad 58).Murad complained about Batat's behaviour but was beaten and burnt with cigarette stubs.

After they reach Mosul,a young mother informed her that thewomen brought there were continuously abused. Some girls committed suicide to escape their fate.The slave market opened at night where the militants had registered as buyers. They preferred virgins and the sellers got high prices. The young women screamed and resisted being taken but were brutally beaten.

"Attacking Sinjar and taking girls to use as sex slaves wasn't a spontaneous decision made on the battlefield by a greedy soldier", Murad realizes, "The ISIS planned it all …From their centres in Syria and sleeper cells in Iraq, they mapped out the slave trade for months, determining what they thought was and was not legal under Islamic law" (Murad 122- 139). They claimed Sabayas or slaves can be given as gifts and sold at the whims of the owner like property because it is sanctioned by the Koran. Pregnant Sabayas or those that have become new mothers cannot be sold until their child reaches a particular age; when the owner dies, the Sabaya can be distributed like property. An owner can have sex with a prepubescent slave if she is fit for intercourse; if

not, then he can enjoy her without intercourse. Of the IS pamphlet, Murad says, "It is a horrible, stunning document" (139). And it was broken many times by the militants themselves.The sabaya is married off in a contract sanctioned by a religious judge, a farce that legitimizes rapewhich Murad calls 'slow murder' (140). Placed under surveillance, they cannot escape. Murad's experiences as a sex slave are horrific and inhuman. She comments, "All of those violations were steps in the execution of our souls" (140). Her first owner Hajji Salman, a judge, is asadistic, perverted brute who sells her after raping her intermittently for four or five days. When she tried to escape, she was whipped and gang raped by four men. "The rape was the worst part. It stripped us of our humanity…" (Murad 151). "At some point, there was rape and nothing else. This becomes your normal day…There is… the numbness that comes with acceptance that this is now your life" (Murad 161). Later, she was taken to a building near a check post where any soldier who passes through raped her even when she was unwell.

It isat this juncture that she found a way to escape. She was helped by a Sunni family to escape to Kirkuk from where she could go to Kurdistan. After her escape, she joined the Yazda, an organization formed to help the Yazidis trapped in Iraq. The Kurdish army began their attack against the ISIS and took back the IS controlled areas. The IS retaliated by placing IEDs to cause maximum causalities to their enemies. Murad's niece, Katherine, and her friend were killed in an IED explosion whilst escaping from the ISIS.

Murad's and the other Yazidis were reduced to the bare life, stripped of all rights, and becoming homo sacers, lives not even fit to be sacrificed. The slave trade becomes an economy where the girls aresold and resold, sometimes to buyers and at other times to their own families, the rate ranging from four dollars to twenty-five thousand dollars. As sex slaves, the Yazidi females existed as the living dead. More cruel was the brainwashing of the young male children, who were trained as soldiers to turn against and kill people of their own community, like Murad's nephew, Malik.

The banality of evil (Arendt's concept) where a whole country stood silent as the ISIS atrocities were being committed, as if it was something commonplace, filled Murad with anger. She was also puzzled at the complicity of some Sunni females in the enslavement and exploitation of other women, who gained nothing by supporting the misogynistic, patriarchal ISIS except for a sense of fulfilling a religious duty.Nevertheless, Murad points out thatmany female Islamic State members also helped Yazidi girls to escape by smuggling them out of the area to Syria which gradually became a business in Iraq.

*The Last Girl*narratesthe trauma endured by an entire community due to ethnic discrimination and ideological bias but it alsocelebrates the resilience of the human spirit. As Murad says of Nasser and his family who risked their lives to help her escape, no one can take the goodness out of a personeven if they live in places dominated by propagandists like the IS. And that redeems mankind

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DEVELOPMENT OF INSRUCTIONAL PACKAGE ON EXPERIENTIAL ENGLISH LANGUAGE LEARNING AMONG TRIBAL SCHOOL STUDENTS OF THIRUVANANTHAPURAM DISTRICT

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Abstract

This study proposes to examine the Experiential English language learning among the primary school students of tribes. In the Thiruvnanthapuram district, Vithura and Peringammala panchayath tribal lower primary schools are used for study. There are many issues and challenges for the education of tribes since they live in remote, interior and isolates place of hilly and mountainous region. The acquisition of English Language for tribal children is still a great complexity. The tribal children perceive English as a foreign language, so they require new innovating teaching methods for acquiring the knowledge of English Language. The main objective of the research will be to understand the inabilities of English language learning of tribal students in Vithura and Peringammala Panchayath and to make suggestions for the improvement of this situation by using proper teaching methods. Experiential English language learning theory is one of the relevant methods of teaching to rectify this problem.
Keywords: tribes, experiential learning.

Introduction

Tribals is the indigenous population found in the Southern Indian State ofKerala. Kerala holds a unique position in the tribal map of India. A large number of tribal people in Kerala inhabiting in the mountain regions of Western Ghats, bordering in Karnataka and Tamilnadu. According to the 2011 census totaltribalpopulation in Kerala composes 1.14 percent of the total population. Among the tribal population, the majority live in the rural are as and only 0.17 percent live in Urban areas. Tribal population in Kerala distributed among all the districts with major concentration in Wayanad, Idukki, Palakkad and Kasargod Districts. There are 36 tribal communities in Kerala. Wayanad is a homeland of various tribal communities. Each community has its own culture, belief, economy and social organization. The most important tribal groups on Kerala are Adiyan, Kattunaikan, Malaipandaram, Cholanayakan, Malaivetan, Malayan, Irulan, Kadar, Mutuvan, Kanikkaran, etc.

Education plays an important role in every human being's life. Tribal people are considered as marginalized group also they were far away from the main stream people. Educating the weaker sections of our society including the tribal students is very necessary. Education system of tribal children has been an issue of great concern. There are primary schools in several tribal settlements, mostly far away for most of the villages. Moreover, the modern Indian society has done more in providing the educational requirements of the tribals in a goodmanner. But the quality education is not available to the poor tribals. Inspite of all the measures done by the Central and State Governments in the field of tribal education, their condition is still pathetic. Language associated

problems are most common in primary classes. Most of the tribal languages do not have a script of their own. Hence the children are obliged to learn things in a language which is foreign to them and hence communication problem always arises between the students and the teachers. In tribal areas number of tribal teachers is veryless. The medium of instruction is one of the hindrances to the promotion of education among the tribe. Lack of proper formal education, illiterate parents, poor economic conditions, household work by children and insincerity on the part of the teachers were some of the factors affected by the students. There are many issues and challenges for the education of tribes since they live in remote, interior and isolates place of hilly and mountainous region. The tribal children perceive Englis has a foreign language, so they require new innovating teaching methods for acquiring the knowledge of English Language. To maintain the standard of English Language and to analyse their basic efficiencies of English Language learning in tribal students.

Education plays an important role in every human being's life. Tribal people are considered as marginalized group and also, they were far away from the mainstream people. Educating the weaker sections of our society including the tribal students is very necessary. Education system of tribal children has been an issue of great concern. There are primary schools in several tribal settlements, mostly far away for most of the villages. Moreover, the modern Indian society has done more in providing the educational requirements of the tribals in a good manner. But the quality education is not available to the poor tribals. In spite of all the measures done by the Central and State Governments in the field of tribal education, their condition is still pathetic. Language associated problems are most common in primary classes. Most of the tribal languages do not have a script of their own. Hence the children are obliged to learn things in a language which is foreign to them and hence communication problem always arises between the students and the teachers. In tribal areas number of tribal teachers is very less. The medium of instruction is one of the hindrances to the promotion of education among the tribe. Lack of proper formal education, illiterate parents, poor economic conditions, house hold work by children and

insincerity on the part of the teachers were some of the factors affected by the students. The main goal of this study is to comprehend the difficulties of learning English of the Tribal Students in Vithura and Peringammala Panchayath and to offer recommendations for improving the situation by employing effective teaching techniques. One of the effective teaching strategies to address this issue is the Experiential Learning theory for the English Language.

English language teaching in tribal students' needs a new comprehensive approach. Grammar translation Method is used for the purpose of teaching English. No, this single method can serve this purpose. Application of other methods can be employed as per need. The main intention of the study is to employed Experiential English language learning theory to tribal students and examining the effectiveness of English Language acquisition. David Kolb created the Experiential learning theory, which describes a four-stage cycle of learning that includes active experimentation, reflective observation, tangible experience, and abstract conception. Through this technique, the students of the Tribal community will be able to improve the language ability of English.

Review of Literature

Experiential English language learning among tribal students' related studies is commonly not available. Some studies in this related fields were mentioned.

B.A. Deshmukh in his study, A study of Kokana Tribe with special Reference to Education in Nashik and Dhule Districts analyses the limitations of Tribal education.

Abdul Gafoor K and Madhu K.A in their work, Perception of Tribes regarding the Educational Problems in Wayanad District explores the major challenges faced by the Tribal students in Wayanad.
Anirban Mukherjee in his study, Tribal Education in India: An Examination of Cultural Imposition and Inequality examines Indians Tribal Education with reference to cultural differences.

Dr Baiju K. Nath in his study, Scheduled Tribes in Kerala and their Education studies the educational system of backward scheduled tribes of Kerala.

Dr. Haseena V.A and Dr. Ajims P. Mohammed in their study Scope of Education and dropouts

among Tribal Students in Kerala - A Study of Scheduled Tribes in Attappady deals with problems faced by the students of tribal community.

Dr. Rajani S. Patil in her paper The Difficulties of English Teacher in Tribal Area attempts to bring the issues related to the problems of teaching English in tribal and rural schools.

Betty McDonald in his study Improving Teaching and Learning through Experiential Learning examines the Experiential Learning Theory for improving the teaching and learning strategy.

Hien. Dang Thi Dieu and Oanh. Duong Thi Kim in their study Experiential Learning Activities of Technical Students at Higher Education Institutions in Vietnam refers to a brief overview of experiential learning and types of experiential learning activities as well as a status of participating in experiential learning activities of technical students at higher Education Institution in Vietnam.

Objectives
1. To examine the causes of the incompetence in English language learning of Tribal children.
2. To identify the huddles faced by the Tribal students in learning English language.
3. To analyses the continuing dropouts as well as the inequality in education.
4. To evaluate the education among the tribes in Kerala through capability framework.
5. To evaluate the existing Government policies and programmes.
6. To compare and evaluate education of tribes with other social groups. It also tries to identify the limitations of curriculum for English language.
7. To explore the communication barriers in learning English language.
8. To increase the knowledge of English language.
9. To improve the English language fluency.
10. To update the modern English vocabulary.
11. To enrich the basic language skills such as listening, speaking, reading and writing.
12. To offer suggestions to maximize their abilities of English language learning skills.
13. To rectify the inefficiencies in English language learning of Tribal students through new innovative methods.

Methodology
The present study selects the methodology of mixed method approach, because this study has equal importance in quantitative and qualitative data. The data will be collected from both primary and secondary sources. The primary data will be collected from the selected samples of Vithura and Peringammala Panchayath's tribal schools to get holistic information about the research topic on the Experiential English language learning Tribal students.Questionnaires for Tribal students.

- Questionnaires for Tribal students.
- Interviews for the Headmaster and teachers of Tribal school.
- Direct understanding of the difficulties of English language learning.
- Interviews for the Officers of Government Educational Policies and Programmes of Tribes.
- Provide instructions of Experiential way of teaching to the teachers of tribal schools.
- Interviews the Tribal Students for the effectiveness of experiential learning.
- Interviewing the English Language Masters.
- SPSS and T-test will be used for data analysis

Findings
This particular study helps to comprehend several things such as the causes of the incompetence in English language learning of kanikar tribe, the continuous dropouts, the limitations of curriculum for English language, the existing Government policies and programmes as well as the inequality in education. By applying Experiential English Learning, able to enrich the basic language skills such as listening, speaking, reading and writing as well as English language fluency of the tribal students.

Conclusion
In Kerala, a state in southern India, the native population is tribal. Kerala is home to 36 different tribal groups. Many different tribal clans call Wayanad home. Every community possesses its own unique culture, beliefs, economics, and social norms. The most important tribal groups on Kerala are Adiyan, Kattunaikan, Malaipandaram, Cholanayakan, Malaivetan, Malayan, Irulan, Kadar, Mutuvan, Kanikkaran, etc. The Kanikar have settled in the

forests of the Agasthyamalai hills of the Western Ghats in the Thiruvananthapuram District of Kerala. They are seen at Ponmudi, Vithura, Kallar, Aryanadu and Aruvikkara in the Nedumangadu Taluk and at Njaraneeli in Peringammala Panchayath. In contrast to other students, the tribal students who reside in a different culture and environment struggle more with learning a foreign language. The mother tongue interference is one of the major barriers remains in Tribal children. However, it is challenging them to pick up a new language. English is a language with more symbols and sounds. Even the eight-grade students are unable to recognize this particular sounds and symbols. So, the activity-based teaching is most appropriate for this situation. This is only achievable by introducing new techniques of teaching languages in the classroom that turn learning into an experience. Experiential Language Learning or Learning by doing is a suitable method of teaching for the weaker learners. In the study of second language acquisition (SLA), The experiential approach encourages students to gain proficiency in the target language. Language acquisition issues in tribal settings have been the subject of numerous studies. Methodology employed by these researchers is inadequate, because their sampling is limited and they never showing proficiency in the strategies of research. For these deficiencies of the existing studies, the present study attempts to rectify the limitations of the tribal students' English languagelearning and to analyses the basic English language fluency by employing Experiential English language learning theory. The study explores to maintain the standard of English Language and to analyses their basic efficiencies of English Language learning in tribal students through Experiential English language learning theory. Tribals sometimes struggle to adjust to life at home and at school because they originate from underprivileged economic circumstances. Therefore, English language instruction should be based on the tribal surroundings. The Standard English teaching approach appears to be unfavorable for the kids from the tribal community. They cannot understand the curriculum and teaching methods used by mainstream learners. The tribal community's pupils desire to connect their curriculum to the tribal environment. The goal of this thesis is to apply the experiential language learning to the Tribal community's students and help them to become proficient in it.

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A COMPREHENSIVE REVIEW AND PROPOSED RESEARCH DESIGN: EXPLORING PSYCHOLINGUISTICS, SOCIAL EMOTIONAL LEARNING, AND FAMILY RESILIENCE THEORY

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Abstract

This paper explores a comprehensive review and proposed research design combining psycholinguistics, social emotional learning (SEL) and family resilience theory. The relationship between language and psychological processes and its influences on cognition and communication is focussed through Psycholinguistics, whereas recognizing the emotions to get the responsible decision is concentrated through Social Emotional Learning (SEL). The importance of supportive family in withstanding and rebounding from adversities is being highlighted by Family Resilience theory. This study aims to frame a research design based on the comprehensive review. The design includes an analysis of the relationship between psycholinguistic factors and SEL competencies influencing family resilience. Mixed method has been employed in this study. Emotional Quotient Inventory (EQ-I) will be used to assess the emotional intelligence of the respondents. SEL activities will be given to ascertain their language comprehension and emotions to build resilience and are evaluated based on Pre and post-tests. A brief overview of the research design is discussed in the concluding section of the paper. This study proposes to show the importance of enriching comprehension abilities can build emotional resilience, and effective coping mechanisms for dealing with adversities. This research design is an ongoing study, that is conceptualised based on the review of literature.
Keywords: emotional intelligence, human life, language comprehension, migration, sel

Introduction

The complex and integrated connections between psycholinguistics, social-emotional learning, and family resilience theory have been comprehensively reviewed in this paper. It aims to examine the interrelations among the above aspects that result in an in-depth understanding of how family dynamics, language acquisition, and emotional intelligence contribute to the development and well-being of human society. The proposed design of the research will examine the synergies and also recognize the potential interconnections between psycholinguistic factors and SEL competencies that may provide family resilience and an understanding of the complex dynamics of both cognitive and emotional aspects.

Literature Review

Psycholinguistics and Emotions in Language Comprehension

Psycholinguistics is first formulated in the year 1900. Emotions are known to influence various cognitive domains. Specific impact of emotions on language comprehension remains less explored. For instance, emotional states, such as happiness and stress, significantly affect in interpreting and understanding the language in positive and negative manner respectively. The emerging interest in the connection between emotions and cognitive processes, in particular to the language comprehension has been spotted by the current research trends. This interaction between emotions and language comprehension is vital for the fields like cognitive science, and psycholinguistics where intricate relationship between emotions and language is relied

on the effective communication and also artificial intelligence currently developed based on the inclusion of the above interactions.

The essays of the medical students that speaks of stress management, specifically focusing on gender differences in semantic and morpho-syntactic categories is studied by Ulrichová and Havigerová (2023). Their analysis revealed the following findings that male students referenced stress more frequently and few female students wrote the same as male but most of the female students wrote longer essays, using more negation and exhibited the potential gender differences in the stress management approaches. Malau and Damanik (2025), through their study on the influence of emotional states, such as happiness and stress in shaping language understanding and interpretation highlight the need for exploring the emotional mechanisms through research by which clear statements on the influence of emotions in the cognitive processes and language comprehension, particularly in the current trends like artificial intelligence and communication studies. The above studies strongly insist on the need for more research in these areas through their findings and results.

Social Emotional Learning and English Language Learners

Social Emotional Learning was founded in 1994. SEL is defined as "the process through which individuals acquire skills to manage emotions, set goals, build relationships, and make responsible choices". The essentiality for healthy development and functionality throughout life, beginning at birth, and also substantial attention in the potential benefits of educational institutions in enhancing student achievement rates by managing their emotions makes SEL significant in the current research trend.

Adams (2017) reviews the integration of SEL in K-12 classrooms, particularly for English Language Learners (ELLs) by emphasizing its need especially for managing emotions to foster inclusivity by enhancing student achievement. Lack of targeted research on SEL strategies for ELL is revealed to address the unique challenges faced by this demographic. Boomsma (2019) defines SEL as the 'acquisition of skills to manage emotions, build relationships, and make responsible decisions that begin at birth and align with state content standards.' SEL standards are incorporated into educational

curricula of the 14 states in the United States. The development of methodologies active and experiential learning to optimize SEL outcomes is insisted by this study. Cho, Wang, and Christ (2018) discussed the dichotomy between assimilationist views and multicultural looks among teachers, emphasizing how assimilationist perspectives can reinforce deficit notions and discriminatory practices. This research was based on the limited understanding of teachers' perspectives on the social-emotional needs of refugee ELLs in early elementary grades underscores the significance of inclusive classroom environments that have to be created in order to support diverse learning preferences and address the specific needs of refugee ELLs.

Family Resilience Theory

Over the past eight decades, family resilience theory has been significantly evolved. In the last few decades, the theory has been transformed with a recent revival. This theory comprehends various aspects of resilience, including individual, family, community, policy dimensions, individual resilience factors, family stress models, community support systems, and the integration of resilience theory into policy formulation.

The work of Maurović, Liebenberg, and Ferić (2020) underscores the conceptual ambiguities in defining and operationalizing family resilience by examining the evolution of family resilience, emphasizing its roots in systems theory. It consolidates diverse perspectives, by categorizing risks and protective factors, offering a foundation for integrating resilience theory with SEL and psycholinguistics and this review offers a framework for understanding resilience processes within families and highlights cultural considerations. Van Breda says 'Family Resilience theory has undergone extensive evolution over the past 70 years, encompassing individual, familial, community, and policy dimensions Resilience factors and models, such as family stress systems and community support frameworks, highlight the multidimensional nature of resilience'. Walsh (2008) approach on systemic perspective of family resilience, highlighting the interplay between individual, family, and socio-cultural influences on resilience, critiques the importance of flexible family structures and effective communication in fostering resilience and acknowledgement for the complexity of life

challenges. Walsh highlights the need for a multi-generational perspective in understanding family dynamics. These above studies strongly insist the need for more research in these areas through their findings and results.

Proposed Research Design
Objective
- To analyse the relationship between psycholinguistic factors and SEL competencies influencing family resilience theory
- To investigate the impact of emotions on language comprehension across different age groups and cultural contexts in building resilience from adversities.

Methodology
The researcher will be choosing first-year undergraduate students from different branches of engineering courses at VIT-Vellore, with a sample size of 150 students. A mixed method will be employed in this study. Emotional Quotient Inventory will be used to assess the emotional intelligence of the respondents. Social Emotional Learning activities will be given to ascertain their language comprehension level to build resilience and it will be evaluated based on Pre and post-tests. Statistical tools like ANOVA will be employed in order to analyse the importance of the difference between two sample means.

Conclusion
The significance of integrating social-emotional learning and family resilience theory with psycholinguistics has been highlighted in this comprehensive review to obtain an understanding of human development and adaptation in a holistic manner. We can develop more operative strategies for supporting language learners by extensively exploring the intersections of the above, to promote social-emotional competencies, and also foster family resilience. The proposed design for the research paves a way to improve our understanding of complex, interrelated processes of language and emotions. Further research will have an impact on language learning and teaching practices, family support systems, and policy development in education.

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FEMININE SENSIBILITY IN
THE NOVELS OF KIRAN DESAI

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Abstract

The present paper attempts to deliver the state of women characters, their battle and their excursion from enslavement to freedom in the books (Hullabaloo in the Guava Orchard, 1998 and The Inheritance of Loss, 2006) of Kiran Desai, the victor of esteemed Man Booker prize, 2006, for her second novel The Inheritance of Loss. Autonomous women writers are venturing out for the privileges of the women. Kiran Desai got overall notoriety for managing multi-faceted worries like distance, personality emergency, globalization, revolt, post expansionism and multiculturalism including journey for female. She has portrayed the three ages to show journey of female for personality. Nimi, a female person in The Legacy of Misfortune, is enslaved and stifled yet other person like Sai, step forward to soar to accomplish the extensive ages kiran and genuine presence. Sai, who is a prime huge female person depict the image of a freed female and best illustration of the able lady. Through all Desai displays women's quest for freedom and privileges. The excursion of women from persecution to freedom is wonderfully taken care of with incalculable varieties. Present age women is a girl, mother and spouse and between all she mixed and battled to keep character of her own. They are impractical to exist not to live. Desai's second clever The Inheritance of Lossis the portrayal of the neediness which rehashes from one age to another. A development that incorporates male and female who wish the world to be equivalent with no hindrances, and these impediments are otherwise called segregation and predispositions against orientation, age, sexy direction, financial status and conjugal status. Everybody sees the world with their own feeling of balance and orientation. Female journalists view the world as being inconsistent. They need and wish to see the orientation hole and the possibility that women are mediocre compared to men diminished or even abrogated.

Keywords: enslavement, character, women freedom, woman's rights, culture and religion, orientation imbalance, women writers.

Discussion

Kiran Desai, the lofty Man Booker Prize champ for The Inheritance of Loss has accomplished the overall appreciation and made a spot for herself. In this novel she has raise many issues like women's journey for character including postcolonial subjects. The present exploration is to follow Desai's depiction of the place of women in the society and, surprisingly, in the higher and modern class. She has made the women characters with little neighborliness and submission for certain enthusiastic ignites as well. In IOL all female characters are depicted as effective in standing firm on their foothold in a male ruled society. Furthermore, she effectively shows how they are compressed to think about oppression against men. Regardless of it she has demonstrated that the women of India has prevailed with regards to rethinking herself which results that women have progressed significantly to be sure and firmly holds the banner of women's liberation extending their female characters with privileges and freedom. Women's liberation infers the women' interest for equity, uniformity for power, right and opportunity. Valuable open doors for these have gifted men by birth however females need to battle to get. Furthermore, it isn't required that they should succeed however at some point they might fizzle. Be that as it may, disappointment doesn't intend to stop however stands erratic to confront snags in own manner with new energy, guts and certainty. To accomplish this certainty and uniformity women are getting out of the right sex jobs allocated to them by and large. They distorted the tennysonian detachment of jobs: "Men for the field and women for the hearth, Person for blade and for the needle she" (Alfred Tennyson, 2007, pp. 427). Such sorts of contemplations hold women back giving freedoms to men to overwhelm them. A female is constantly displayed in relationship to male. Man sees himself as subject and lady is the other: "She is known as 'the sex' by which is implied

that she shows up basically to the male as a sexual being. For him she is sex outright sex, no less, she is the accidental, the inessential. He is the outright, she is the other" (Simone De Beauvoir, 2011, pp. 87).

Desai has imagined various female characters with different varieties that shows the progressive ages of women. Itemized portrayals will illuminate Desai's interests with respect to women. Sai's grandma Nimi has a place with original, Lola, Noni, Mrs. Sen and Sai's mom remembered for womenof second era and Sai herself contains the woman of third era in the clever IOL. Then again, in the original HGO Pinki's grandma is an illustration of original lady, Kulfi (Pinki's mom) shows second era lady and to wrap things up Pinki herself shows the third era lady like Sai. Kiran Desai in both of her books (HGO, IOL) has investigated essentially two sorts of women; one depicted as unskilled class, rural and conventional and the second taught and metropolitan women. Nimi in IOL and Pinki's grandma in HGO address first class and Noni, Lola, Sai and Kulfi (an explorative person) shows second. The women of first classification are displayed as oppressed by the man centric arrangement though second exhibits life of opportunity, freedom and significance. Desai takes care of three ages to portray the odyssey of women from oppression to freedom. Desai has depicted every woman capably with a particular nature. Here we examine every female person of Kiran Desai's the two novels individually exhaustively. Desai has depicted capably that looking for encouraging profession individuals moves to Europe, USA, Britain, London and so on yet under the impact of multiculturalism they start to misfortune their own personality and culture, and illustration of such kind of character is JemubhaiPopatlal Patel a resigned judge who endures parts in Britain, persecuted and embarrassed there however he generally attempts to conceal his humiliation behind a façade of "Keeping up Norms" (Kiran Desai, 2006, pp.119). While the reality uncovers that just for monetary help to travel to another country he weds Bela Patel. To cause a rich share their marriage was a discussion. The endowment included gold, cash, rubies from Burma, emeralds from Venezuela, whole Kundan precious stone, a fastened watch, and woolen garments and in a fresh encompass a ticket for entry on Strathnaver from Bombay to Liverpool. Through the personality of Bela Desai represents the truth of female enslavement. The adjudicator is drawn in and entranced with his young under matured spouse at the outset. "While the family was out selling the gems for additional cash, he offered her a ride on his dad's Hercules cycle… … they accelerated, between the trees and cows, zooming through the cow taps. Jemubhai turned, got fast sight of her eyes-gracious, no man had eyes like these or glanced out on the world along these lines….their hearts were abandoned for a moment, suspending in the midst of green leaves, blue sky" (102). Bela is just fourteen years of age when she weds to JemubhaiPopatlalPatel thus scared that she argues to be saved the wedding night. So with the making of this female person Bela, author attempts to feature the Indian custom of early marriage. Youngster marriage is exceptionally normal in India and like a business manage the lady's family liable for the shares should bring to her man of the hour's loved ones. On the day the couple weds, woman of the hour's name is changed and renamed as 'Nimi' from her original name Bela soon. Desai again shows the concealment of lady life in which they are not permitted to keep up with their personality and respect, they have no privileges of their own reality, even their name can be changed assuming that their significant other needs. So renaming of a female hints her own minimization. As BhagbatNayak puts it: "In the male overwhelmed society where regulations for womenare made by men in its social framework, a spouse remains as a shielding tree under which a lady demonstrated her solidarity through her torment" (BhagbatNayak, 2003, pp. 103).

Jemubhai leaves for Britain for a considerable length of time to turn into an ICS official and abandons her significant other Nimi and with the advancement of time he fails to remember her. At the point when he returned to his town he invited by the locals, after all he was the first man in quite a while local area to win such an honor. He follows the English ways which he learned in Britain. He powdered his face to look lighter cleaned. When Nimi is interested by his powder puff and she conceals it. At the point when Jemubhai finds this he becomes goaded. He beats her pitilessly and in rage he savagely assaults her and burns through the entirety of his disappointment on her. Rather objecting, his relatives continue to secure them. He

needs to show her similar embarrassment and unpleasant sensations of depression and disgrace he had learned himself. Jemu's treatment of his better half falls apart as time proceeds. He accepts that English talking individuals are the image of the modern class. He doesn't adore his better half simply because she can't communicate in English. Nimi is displayed as a conventional spouse for whom husband is everything. However, spouse feels no faltering to torment his significant other. He had no control over himself when he sees the senseless way of behaving of Nimi and blasts on her without little consideration about her inclination. His mischievous activities become grievous to her yet she doesn't express a solitary word in rebellion till her last persistence. Jemubhai despises all people who as Indians as they are not taken as enlightened. His disdain, dread, mischievous activities, and abuse of his better half are the result of breaking down of the self under the impact of imperialism.

Now there is the character of Lola and Noni two Afghan princess, living in the multicultural center point Kalimpong. Desai has capacity to observe the compelling method for fostering the Indian women' below average economic wellbeing. Her characters whether female or male displayed as keeping their odyssey from persecution to freedom. Like other female characters Lalita (Lola) and Nonita (Noni) are additionally critical who want to carry on with their lives on their own way. Lola and Noni live in a house naming Mon Ami which has a place with Lola and her late spouse Joydeep who passed on from a coronary episode. Lola holds solid negative contemplations and generalizations of the Nepalis and implementing India's unbending rank framework. She unequivocally accepts that there should be severe divisions among workers and high society people. Pixie, Lola's little girl is a BBC correspondent in Britain. Lola and Noni both got involved with the social predominance of the English. Furthermore, she accepts: "It was critical to define the boundaries appropriately between classes or it hurt everybody on the two sides of the extraordinary separation" (75). In any case, dissimilar to Lola, Noni feels that Nepalis ought to have their own territory called Gorkhaland. She contemplates their Nepalese guardian Budhoo and become dubious of him. The two sisters are thinking often about Sai and they examined how awful it was for Sai to keep on growing up this way: "She won't get interactive abilities… no one her own age. House brimming with men…" (75).

These women show cosmopolitan perspectives and have a place with a universe of data Blast. Through pixie who is a BBC columnist in Britain provided them with an overall inclusion of data and news. They read Jane Austen and examined writing among themselves. They partook in their superb period of progress and believed the cutting edge should long for the open door. So Noni proposes sai: "Time ought to move….Don't Go in for a day to day existence where time doesn't elapse, the manner in which I did. That is the single greatest recommendation I give you" (93). Sisters are live on the benefits and need more cash to carry on with a rich existence since they are caught by English ways. Lola likewise proposes her little girl Pixie: "Improved leave (India) sooner than later… .India is a sinking transport. Try not to need to be pushy, dear, darling reasoning of your satisfaction just, yet the entryways won't remain open for eternity" (47).

Conclusion

In this manner the present paper shows the Kiran Desai's women characters' mission for personality breaking the conventional limitations which women are attached with. It doesn't make any difference that couple of female characters life was loaded with confinement, dejection, detachedness and apathy. Be that as it may, different characters are given sufficient chance and potential. They have ability to cut new character on their own way. Females ought to be regarded and advanced. They ought to be heard. Feminism has stirred them to keep on having a significant life since they have freedom and right which should be given in genuine sense like guys. As proof in the Desai's books feminist voice resounded plainly and she safeguards for the people who can't represent themselves. Beginning around 1960, Feminist Analysis arose as a strong means to perceive the women's social jobs and accomplishments, and for women' social and political privileges. Mary Wollstonecraft's A Vindication of Rights of Women (1972), Margaret Fuller's Women in the Nineteenth Century (1845), J. S. Mill's The Subjection of Women (1869), Virginia Woolf's A Room of One's Own (1929), Simon de Beauvoir's

The Second Sex (1949) and Elaine Showalter's The New Feminist Criticism: Essays on Women, Literature and Theory (1985) and A Literature of Their Own (1999) etc. are influential texts which gave momentum to advance the feminist writings without matching in previous critical innovations.

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SOLITUDE AND SELF-DISCOVERY: EXPLORING SELF AND IDENTITY IN ANITA DESAI'S *FIRE ON THE MOUNTAIN*

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Abstact

This paper explores the themes of solitude and self-discovery in Anita Desai's novel Fire on the Mountain, though its characters Nanda Kaul, an elderly widow and her great granddaughter Raka. As Nanda Kaul retreats into the hills to escape from the past, she embarks on a journey of self-discovery, confronting her hidden emotions and memories. Raka, with her withdrawn and independent nature, becomes a mirror to Nanda Kaul in her silent rebellion against social expectations. The paper focuses on the dynamics of isolation and its influence on self-discovery. The novel shows how solitude unveils the hidden layers of identity. It emphasizes the interplay between the external landscapes and the internal emotions of the characters. This paper highlights how Desai redefines solitude as a transformative experience rather than a mere withdrawal from the society, using feministic and psychological perspectives.

***Keywords:** emotional conflict, trauma, solitude, self-discovery, self and identity.*

Anita Desa's Novel *Fire on the Mountain,* is her fifth novel, published in the year 1977. It deals with the themes of Emotional Conflict, Trauma, Solitude, Self-Discovery, Self and Identity.Desai is renowned for using nature as imagery to symbolically reflect the emotions of her characters and this technique is vividly evident in her novel *Fire on the Mountain.* The setting of this novel is a house called Carignano, situated in a small towncalled Kasauli in the Himalayan foothills. The isolated landscape of Kasauli, mirrors the protagonist Nanda Kaul's detachment and longing for solitude. This paper aims to focus on the dynamics of isolation and its influence on self-discovery. Solitude and self-discovery are closely linked to each other, where solitude offers a space for reflection and personal growth. Self-discovery is an ongoing process, where an individual finds out their identity and purpose of their life.

In this novel the protagonist Nanda Kaul in her past, she lived a life filled with lots of responsibilities as a mother and a wife. Being a wife of a Vice-Chancellor, lots of guests used to visit their home, Nanda lived her whole life pleasing other people until she moved to Carignano. As Bharatendar Sheoran said, "Nanda's main concern to live an isolated life is that she wants to live without worries and sees attachment to other human or animals as an origin of worry"(Sheoran 10316). Nanda Kaul represents a women burdened by traditional gender roles. Her life was defined by self-sacrifice and service to others.She often does this at the cost of her own desires and individuality. She does this because of her traumatic marriage life. Though she was married to a man who is n respectable position, a Vice Chancellor, he was emotionally distant for Nanda Kaul. He was indifferent to her needs and her feelings, leaving her emotionally neglected. Nanda struggled from emotional detachment from her children due to this her children did not receive the warmth of their mother. This lack of emotional bonding made her feel empty and separated from the world around her. Since Nanda has sacrificed a lot at her past, it lead to a profound sense of emotional abandonment and she longed for a solitude in her life. As Kamal H. Joshi said, "It has been unanimously accepted that of allthe contemporary Indian English novelists, Anita Desai is perhaps the most perceptive

and consistent explorer of inner life" (Joshi 41), Desai has effectively delved into the emotional turmoil of her character Nanda Kaul. Though Nanda lived in Carignano to escape from her annoying and restless life, she has got isolated only physically, but mentally her past life haunts her and she fails to live her life at the present. She even felt annoyed when the postman arrived to Carignano, as he would bring letters which has demands and information about the world that she thinks she has escaped from. "When she saw the postman slowly winding his way along the upper mall. She had not want him to stop at Carignano, had no wish for letters "(Desai 3), Nanda is emotionally struck at her past life and she keeps on finding out a way to come out of it which she barely could. This shows her traumatic experiences she had in her past life which she express as anger and frustration

Nanda had to know about the bitter news of the arrival of her great grand-daughter Raka to Carignano through the letter brought by the postman. Having chosen a life of solitude after years of fulfilling the family needs both as a wife and mother, Nanda was not able to accept the arrival of Raka. Nanda was not ready to give attention and care to Raka as it would bring her back to the world which she thought she had escaped from. Nanda's reluctance and irritation on Raka's arrival shows that she wants to protect her solitude from other people. Nanda felt no sense of excitement or joy on having company, instead she was frustrated, and she thinks that she had done doing all the motherly duties and she dislikes to show care and affection towards Raka. Her thoughts reflected her deep sense of detachment from familial ties. She thinksRaka would invade her solitude, like other people who did to her past. This shows Nanda's complex relationship with solitude and her reluctance towards the emotional connections.

Raka, Nanda Kaul's great grand-daughter, is a quiet and self-sufficient child, who does not seek any attention or affection. WhenRaka arrived at Carignano along with Ram Lal, Nanda Kaul did not make any special efforts to bond with Raka. Desaiwrites, "To Nanda Kaul she was still an intruder, an outsider, a mosquito flown up from the plains to tease and worry. With a blatant lack of warmth, she sighed, 'Well better come in', and led her across the wavy tiles of the veranda to her room"

(Desai 44). Nanda believed that the child would be like any other, demanding attention and care, which she had no interest in providing. She thought of Raka as an insect or a mosquito because she saw her as small, irritating, and a disturbance to her quiet life. She was unwilling to let anyone disturb her peaceful life at Carignano and felt Raka's presence would be a burden.

Raka is fascinated on seeing the explicit beauty of nature surrounding Carignano. She wandered through the hills and the forests observing the vast landscapes and the silence of the dense forest. Since Raka lived in a city full of people and pollution, her visit to Carignano made her very happy and she felt the independence which she never had before. Ram Lal, servant of Carignano, treats Raka with kindness and respect, he is the one who tells Raka about the different landscapes and places around the house. He occasionally shares stories of the landscapes, wildlife and events like forest fires.Raka was warned not to go to the club during the night as the ravine would have lots of werewolves, unminding that she tend to go to the club. Though Raka went to that nightclub with an excitement on exploring something new with curiosity, but what she saw there is totally a contrast, it was a chaotic atmosphere with loud noises and people were dressed up in a strange way.

Suddenly a headless creature came towards her and that has made her tremble and she ran away in fear. While she is running, suddenly her traumatic experience haunts her which she had in her past,

Somewhere behind them, behind them all, was her father, home from a party, stumbling and crashing through the curtains of night, his mouth opening to let out of rotten stench, beating at her mother with hammers and fists of abuse-harsh, filthy abuse that made her cower under her bedclothes and wet the mattress in fright, feeling the stream of urine warm and weakening between her legs like a stream of blood, and her mother lay down on the floor and shut her eyes and wept. (Desai 78-9)

Desai has depicted how domestic abuse psychologically affects children. Raka had a troubled childhood and had no emotional connect with her parents. This made her withdraw herself, leading her to prefer isolation and avoid forming close relationships with others. She feels solace in nature, and nature is the only place she feels safe from

human relationships. While running back to Carignano, Raka even heard the voice of her mother crying, later she found out that it was the werewolves. The childhood trauma haunts her emotions amidst her detachment from human connection.

Initially when Nanda came to know about Raka she was neither excited nor welcoming, but after time flies she started observing the similarities she has with Raka. Nanda is amazed on seeing Raka as a quiet, independent child who enjoys being alone instead of seeking company. Desai has written, "She was the only child NandaKaul had known who preferred to stand apart and go off and disappear to being loved, cared for and made the center of attention" (Desai 87). Both the characters shares a desire to escape human relationship, which forms an unspoken bond between them. Despite their similarities, Nanda remained emotionally distant. Desai has depicted a contrast between these two characters, Nanda has chosen isolation as a retreat from her past, while Raka has built a solitude within her due to the trauma and distrust of human interest. This difference adds meaning to their relationships, showinghow people deal with emotional pain in various ways.

After noticing the unexpected similarities between them Nanda gradually begins to accept Raka,"Then it was not possible to postpone the meeting any longer and they both moved a step closer to each other and embraced because they felt they must."(Desai 44). Rakasbehavior mirrors Nanda Kaul's preference for being alone and makes her feel less disturbed. A silent bond forms between them, rooted in their shared preference for isolation. Raka's presence makes Nanda to rethink about her own life and decisions leading her to feel some sympathy for that child, "If Nanda Kaul was a recluse out of vengeance for a lifelong duty and obligation, her great- granddaughter was a recluse by nature, by instinct. She had not arrived at this condition by a long route of rejection and sacrifice-she was born to it simply" (Desai 52). Although Nanda does not show strong affection, she quietly starts to care Raka by noticing her routines and making small gestures. This acceptance comes from recognizing their shared needs for solitude making Nanda discover herself.

Desai critiques the societal and patriarchal structures that oppress women though her character named Ila Das. Ila Das is Nanda's childhood friend, but Nanda feels irritated and disconnected from her. She works as a social worker, advocating women and girls, even though her life is marked by poverty and loneliness. She works hard for the upliftment and education of women, challenging patriarchal norms. While Nanda Kaulhas withdrawn into isolation at Carignano to escapeher past and responsibilities, Ila Das, despite her hardships, stays actively involved with the society. Unfortunately, Ila Das was brutally assaulted and killed for preventing a girl from force marriage.

The death of Ila Das shows the dangers women face when they challenge unfair societal rule and highlights the widespread violence and injustice in her world. Though Nanda Kaul and IlaDas's Character Desai shows how people respond to adversity and their coping mechanism. She has given two extreme contrasts between her characters and this difference highlights their opposing way of coping with pain and responsibility. This adds depth to their characters and brings out the two different ways individuals can respond when faced with the same situation.

Anita Desai's *Fire on the mountain,* explores the themes of solitude and self-discovery, showing how isolation help people reflect on themselves and grow personally. Anjan Das say that, "Anita Desai is not so particular about the selection and formation of themes. She keeps utmost focus on the development of mental world of her characters… " (Das 142). As Anjan Das said, in Desai's novel it is evident that she has sculpted her characters inner thoughts and emotions in a remarkable way. Though Nanda initially thought Raka's existence as the most annoying one to her solitude, later after analyzing Raka's way of living Nanda got a clear view on what solitude really meant to her.Raka's character taught Nanda to confront the emotional barriers she has built herself and to reflect the truth of her past. Raka's disinterest in societal norms and her connection with nature highlights the freedom that comes from the detachment. This made Nanda to realize that solitude is not just an escape but an opportunity to face one's inner self, uncover the hidden emotions, and complexities of life.

The next person who created a huge impact in Nanda's life is Ila Das. The death of Ila Das shook her into silence and breathless. The news of her death becomes a turning point in Nanda's life, as it forces her to confront the harsh realities of life, breaking the illusions of peace she has built around solitude. The arrival of Raka and the death ofIla Das has made Nanda Kaul understand herself and what freedom really meant. Desai presents solitude as a path to self-realization rather than just an escape, showing how it can bring personal growth and change, especially when viewed from feminist and psychological perspectives. Ultimately the novel explores how solitude can help a person feel empowered, understand themselves better, and accept who they truly are.

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REVISIONING OF YAKSHI IMAGES IN MALAYALAM MOVIES WITH SPECIAL REFERENCE TO THE MOVIE *KOODE*: A FEMINIST ANALYSIS

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Abstract

The traditional depiction of the Yakshi, a mythical feminine spirit in Kerala's cultural and literary imagination, has often embodied patriarchal anxieties, portraying her as a seductive yet vengeful figure associated with death and danger. This paper examines the 2018 Malayalam film Koode, directed by Anjali Menon, as a feminist revision of the Yakshi archetype through the lens of feminist revisionist mythmaking. By reinterpreting the Yakshi trope, Koode subverts the conventional narratives of female monstrosity and marginalization, presenting its female characters as agents of healing, emotional reconciliation, and empowerment. The film's nuanced storytelling reframes the Yakshi not as a spectral threat but as a figure of love and resilience, challenging entrenched gendered narratives. Using feminist theoretical frameworks, the paper explores how Koode destabilizes the binary of the male saviour and the female victim, creating space for shared vulnerabilities and mutual growth. Additionally, the study highlights how the film situates its reimagined Yakshi in contemporary socio-cultural contexts, emphasizing emotional bonds and familial dynamics. Through this analysis, the paper argues that Koode exemplifies a transformative approach to mythic reinterpretation, contributing to broader feminist discourses in Indian cinema. This revisionist engagement with the Yakshi myth challenges patriarchal structures and enriches feminist narratives, offering a model for reimagining cultural archetypes in modern storytelling.
Keywords: yakshi, feminist revisionist mythmaking, malayalam cinema, koode, gender narratives.

Introduction

Mythological figures have long shaped cultural identities, reflecting societal values, fears, and aspirations. In Kerala's folklore, the Yakshi stands out as a prominent entity—a feminine spirit embodying beauty, seduction, and danger. Traditionally depicted as a vengeful figure preying on men, the Yakshi represents patriarchal anxieties, portraying women as either idealized nurturers or dangerous disruptors. Contemporary cultural productions, including cinema, have begun revising such narratives. This paper examines the 2018 Malayalam film *Koode*, directed by Anjali Menon, as a feminist reinterpretation of the Yakshi archetype, subverting traditional tropes and enriching gender narratives.

The Yakshi's recurring presence in Malayalam literature, art, and cinema symbolizes more than a supernatural entity. She often serves as a metaphor for women's autonomy, desires, and transgressions, which patriarchal norms historically regulate. Conventional portrayals emphasize her otherness and monstrosity, reducing her to a cautionary figure policing female agency. However, feminist revisionist mythmaking reclaims and reimagines such myths to challenge patriarchal ideologies, offering empowering narratives. By situating the Yakshi in contemporary contexts, filmmakers like Anjali Menon critique gendered stereotypes and explore female identity and agency.

Koode reconfigures the Yakshi as a figure of love, resilience, and healing. The narrative emphasizes familial bonds, emotional reconciliation, and mutual growth, destabilizing traditional binaries of male savior and female victim. This transformation exemplifies feminist revisionist mythmaking, reinterpreting myths to align with contemporary feminist ideals.The Yakshi's portrayal

in Malayalam cinema provides essential context for understanding *Koode*'s intervention. From early films like *Bhargavi Nilayam* (1964) to later adaptations, the Yakshi often embodies male fears and desires, with narratives culminating in her subjugation or exorcism, reaffirming patriarchal order. In contrast, *Koode* reclaims her narrative agency, framing her as a force facilitating healing and emotional catharsis. This shift challenges patriarchal underpinnings and contributes to broader feminist discourses in Indian cinema.

Through *Koode*, Anjali Menon's feminist sensibilities reimagine the Yakshi myth, interrogating and subverting traditional gender narratives to offer a transformative vision of female empowerment. The film reflects contemporary socio-cultural dynamics, emphasizing themes of love, resilience, and healing. By contributing to the critical dialogue on mythology's role in shaping and reshaping gender identities, this paper highlights how *Koode* enriches feminist narratives.

Koode stars Nazriya Nazim, Prithviraj Sukumaran, and Parvathy Thiruvoth in lead roles, centering on Joshua's emotional journey. Returning from Dubai for his sister Jenny's funeral, Joshua's estranged relationship with his family is evident. Wishing to escape back to Dubai, he is emotionally unprepared for confrontations. This changes when he begins seeing Jenny's spirit, played by Nazriya. Whether Jenny is a spirit or a fragment of Joshua's imagination is left to interpretation. Estranged since childhood, Jenny and Joshua's bond strengthens posthumously, highlighting their mutual need for emotional healing. This relationship forms the core of *Koode*'s narrative, redefining the Yakshi's role in facilitating reconciliation and growth.

Theoretical Framework

Feminist revisionist mythmaking revises myths to reinterpret women's representation from a feminist perspective. Traditionally, myths were created through a male gaze, stereotyping women as tyrannized, silent, and marginalized. With the rise of feminist literary criticism and gender studies, scholars have sought to reinterpret myths to challenge these portrayals. This approach reclaims mythology and history, offering new perspectives on cultural narratives and the roles of women. Feminist researchers redefine culture by recounting, reinterpreting, and rewriting history from women's perspectives. In Kerala's cultural context, the myth of the Yakshi exemplifies such stereotyping. Male-oriented texts depict Yakshis as terrifying figures with blood-dripping lips, sharp claws, long hair, white sarees, and enchanting beauty used to lure male victims. These features invoke terror and reinforce patriarchal anxieties. Female writers and critics have challenged these depictions, aiming to dismantle notions that target women unfairly.

Feminist revisionist mythmaking serves as a survival tactic, revisiting old texts with fresh perspectives to reinterpret characters as multidimensional people rather than stereotypes. By revising myths, authors foster new ideologies and social change. Examples include retellings like *Sitayana*, which reimagines the *Ramayana* from Sita's perspective. This method ensures women become creators of meaning, transforming mythological figures into fully realized characters. Anjali Menon's *Koode* exemplifies feminist revisionism, retelling the Yakshi myth through the ghost Jenny, who supports and guides her brother's emotional journey. Unlike traditional Yakshis who seduce and destroy, Jenny symbolizes hope, resilience, and healing. This revision contrasts with the conventional portrayal of Yakshis as malevolent spirits and marks a significant shift in Malayalam cinema, offering a feminist reinterpretation of Kerala's Yakshi myth.

Film Analysis

Koode (2018), directed by Anjali Menon and starring Nazriya Nazim, Parvathy Thiruvoth, and Prithviraj Sukumaran, follows the journey of siblings Joshua and Jenny. The woman director's perspective redefines the depiction of a female ghost, breaking traditional stereotypes in Malayalam cinema. The title of the movie is a Malayalam term meaning "along with"/ "alongside". Additionally, there is a Malayalam phrase used as an expository intertitle that most viewers have not picked up on: "kanavupolkoodeaaro" which translates to "Someone nearby, like a dream." This title itself brings warmth and comfort to the audience, and reminds them of a companion who is always there wherever you go.

The film begins with Joshua, a foreign plant worker, receiving news of his sister Jenny's death. Reluctantly attending her funeral, Joshua shows little grief, having never formed a close bond with her. Flashbacks to his childhood reveal his joy at her birth and the care he once showed, contrasting with his present detachment. Jenny's room, adorned with vibrant drawings and hopeful quotes, reflects her positivity despite the deadly illness that overshadowed her life.The word "parannee" and the birds drawn along with it on the wall shows how Jenny was a girl full of dreams and the aspiration that was there within her to fly great heights like a free bird. The open window painted by Jenny in her room is a symbol of the new world into which she would take her brother, which is later proved to be true in the movie. The quote which reads "What you seek is seeking you" which is written on the wall can be seen as a message to Joshua that his little sister would come back to him.

Joshua had to abandon his football coaching, skip school, and eventually leave home to support his family—all due to Jenny's illness. This led to his estrangement from his family, especially Jenny, whom he subconsciously blamed for his struggles. His first encounter with Jenny's spirit occurs in a dream where she sleeps in his van, a vision that materializes that same night. Jenny immediately breaks ghostly stereotypes, humorously debunking myths about transparency, flying, and white sarees, even admitting she is hungry. This subversion redefines the traditional portrayal of female ghosts in Kerala's cultural context. Jenny's mother reveals her last wish was to reunite with Joshua, which she fulfils by returning with her signature smile and warmth. Instead of causing him distress, Jenny helps Joshua mend his relationships, regain lost connections with family, friends, and his football coach, and rediscover joy.

Jenny inspires change in Joshua's life through her candid advice. She encourages him to find passion in his work, to travel, and to embrace kindness. For the first time, Joshua smiles in her presence, reflecting her transformative impact. In one scene, children help push his van, and he buys them chocolates, showcasing his newfound kindness. When Jenny's online purchases arrive, her human-like instincts surface, and she enjoys their first sibling quarrel, despite it happening posthumously. Confronting Joshua, she challenges his view of life as a burden, urging him to care for himself instead of simply fulfilling obligations. Through her words and actions, Jenny rekindles hope, love, and resilience in Joshua's life."We have nothing to lose and a world to see" is a quote that Joshua sees in Jenny's room after this fight, and this is Jenny herself telling her brother that there is only one life on this earth, and one should enjoy it to the fullest. He finds some photos in Jenny's drawer in which she holds Joshua's photo in her hand. This shows how badly she had missed her brother in her life, and on seeing this Joshua's eyes are filled with tears.

Joshua extends his leave to spend time with Jenny, something he never did while she was alive. The days with her become the most meaningful of his life. Jenny's words resonate as life lessons, urging Joshua—and the audience—to live vibrantly, focusing on the present rather than the past or future. Unlike traditional horror depictions, Jenny's presence brings profound positivity, encouraging Joshua to mend relationships and rediscover love and joy. She bridges the emotional gap between him and their parents, urging him to nurture bonds out of love rather than obligation.Jenny inspires Joshua to reconnect with Sophie, his childhood love, pushing him to intervene when Sophie is forced into a life she does not want. Her encouragement draws parallels between Sophie's plight and the loneliness and abuse Joshua endured, leading him to rescue Sophie. Together, they embark on a new life symbolized by the window Jenny had once drawn in her room.

Jenny's humanity is beautifully portrayed, as seen in her longing for Krishna, her college love. She asks Joshua to deliver her diary to him, revealing her unfulfilled dreams and emotions. Even after her departure, Jenny leaves a lasting impression, predicting Joshua's fatherhood and seemingly returning as his daughter, hinted by the leitmotif and van horn sound that tie her spirit to their family's journey.Unlike traditional horror film scores, the soothing background music complements the film's emotional depth, reinforcing its themes of love and healing. Jenny's casual, light-coloured outfits and loose hair signify her freedom from pain and the haunting stereotypes of female ghosts in Kerala's

folklore. The film's aesthetic colour grading and hill station setting further enhance its calm, hopeful tone. *Koode* serves as a feminist revision of the yakshi myth, challenging the entrenched portrayal of vengeful, bloodthirsty spirits. Director Anjali Menon redefines the ghost as a symbol of humanity and resilience, breaking away from the stereotypes of Malayalam cinema. Jenny's character stands as a testament to this shift, reflecting a generational and gendered change in storytelling. The film transforms the yakshi archetype, presenting a benevolent, endearing spirit who heals and inspires. By doing so, Menon aligns the film with feminist revisionist mythmaking, crafting a narrative that reclaims and reimagines female agency in myth and cinema.

Conclusion

By reinterpreting the *Yakshi* trope, *Koode* subverts the conventional narratives of female monstrosity and marginalization, presenting its female characters as agents of healing, emotional reconciliation, and empowerment. The film's nuanced storytelling reframes the *Yakshi* not as a spectral threat but as a figure of love and resilience, challenging entrenched gendered narratives. *Koode* exemplifies a transformative approach to mythic reinterpretation, contributing to broader feminist discourses in Indian cinema. This revisionist engagement with the *Yakshi* myth challenges patriarchal structures and enriches feminist narratives, offering a model for reimagining cultural archetypes in modern storytelling. By placing the Yakshi in a contemporary socio-cultural context, filmmakers like Anjali Menon not only critique gendered stereotypes but also open up new possibilities for understanding female identity and agency.*Koode* emerges as a significant text in this discourse, reconfiguring the Yakshi not as a vengeful spirit but as a figure of love, resilience, and healing. The film destabilizes the binaries of male saviour and female victim, presenting instead a shared vulnerability that transcends traditional gender hierarchies. This transformation is emblematic of feminist revisionist mythmaking, where myths are not discarded but reinterpreted to align with contemporary feminist ideals.

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BENEATH THE SUPERFICIAL OF LOVE IN COLLEEN HOOVER'S *UGLY LOVE*

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Abstract

Colleen Hoover's Ugly Love, is published in 2014, and is a thought-provoking novel that delves deep into the intricacies of love and human emotions through the lens of Elizabeth Tate Collins. This study examines Tate's personality traits using a descriptive qualitative approach, highlighting her emotional struggles and inner conflicts. Hoover's storytelling is renowned for its emotional depth and authenticity, with Ugly Love standing out as one of her most popular works, alongside It Ends with Us and November 9. Through Ugly Love, Hoover masterfully explores the complexities of relationships, personal growth, and the human experience. The novel tells a heart-wrenching love story between Tate Collins and Miles Archer, whose casual relationship evolves into an emotionally intense connection. One of the elements that makeUgly Love so captivating is its raw and honest depiction of love and loss. Hoover does not shy away from portraying the darker facets of love, including the pain, heartbreak, and scars it can leave behind. At the same time, she illuminates the beauty, joy, and healing that love can bring, even in the face of adversity. A standout aspect of the novel is its characterization. Tate and Miles are complex, deeply flawed individuals who feel real and relatable. Their vulnerabilities and struggles resonate with readers, and their chemistry is palpable, drawing the audience into their journey. As a reader, it's impossible not to root for them to find happiness, despite the obstacles they face. Ultimately, Ugly Love is a poignant exploration of the complexities of love, the wounds it can inflict, and the resilience it demands. Colleen Hoover's writing is both beautiful and heartbreaking, making this novel a must-read for anyone who appreciates an emotionally charged romance.

Keywords: *emotional struggles, human relationships, complex relationships, human experience, love, abandonment, fear and trauma, cause and effect, healing.*

Colleen Hoover's *Ugly Love* goes beyond the superficial aspects of romance, delving deep into the emotional complexities and struggles that define love. The novel masterfully portrays the raw and often painful realities of relationships, exploring themes such as emotional abandonment, fear, trauma, and the healing power of love. Through the intertwined stories of Tate Collins and Miles Archer, Hoover challenges the reader to look beyond surface-level infatuation and confront the scars and vulnerabilities that love can expose.

Tate and Miles's relationship begins as a casual arrangement, devoid of expectations or promises, yet it quickly transforms into something emotionally intense and deeply complicated. Beneath their physical connection lies a tangled web of emotional struggles Miles's unresolved past and Tate's growing feelings creating a narrative that is both heart-wrenching and profoundly relatable.

One of the most striking aspects of *Ugly Love* is its unflinching exploration of the darker side of love. Hoover captures the pain, loss, and fear that often accompany deep emotional connections, while also highlighting the resilience of the human spirit. Through Miles's journey of confronting his past and Tate's willingness to embrace vulnerability, the novel reveals that love is not always simple or perfect it is messy, transformative, and, at times, devastating.

At its core, *Ugly Love* is a story about healing and growth. It shows how love, despite its imperfections, has the power to mend broken hearts and inspire personal transformation. Hoover's raw and honest portrayal of her characters' struggles makes the story compelling and authentic, allowing

readers to connect with the emotions that drive the narrative.

By peeling back the layers of romantic idealism, Colleen Hoover invites readers to explore what lies beneath the surface of love: its pain, its beauty, and its undeniable power to shape who we are.

Colleen Hoover once again proves she is a masterful storyteller in what may be her boldest and most accomplished work to date. *Ugly Love* is written in a unique, thematically symbolic format that lends a one-of-a-kind fluidity to the narrative, mirroring the ebb and flow of emotions throughout the story. The way the novel recedes, crests, and surges with every emotionally charged moment mirrors the unpredictable waves of love as Miles reluctantly falls for Tate and, in turn, how Tate loves Miles despite his best efforts to keep her at a distance.

Their story is anything but typical; it is a raw exploration of feelings feeling too little and feeling too much. Feeling so much that it leads to shutting down, and feeling so little that it unintentionally hurts others. Despite the absence of a fairy-tale narrative, Hoover demonstrates that a happily-ever-after is still possible, though it often comes at the cost of tears and heartache.

By portraying love as flawed and imperfect, *Ugly Love* dismantles the idealized depictions of romance often perpetuated in media. Instead, it highlights that true love is not rooted in perfection but in personal growth, forgiveness, and the courage to navigate challenges together

Ultimately, *Ugly Love* reveals that beautiful, everlasting love can emerge from brokenness. Even in the face of pain and imperfection, love has the power to heal if you believe in someone enough not to give up.

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QUEST FOR IDENTITY IN ANITA DESAI'S *FIRE ON THE MOUNTAIN*

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Abstract

Anita Desai voices out the social issues and injustice against women. She voices out against the injustice to women, patriarchal society and many other crimes like dowry, domestic violence, negligence of women in a family and society, and ill-treatment of women by the family members and by society through the protagonists of the novel. The characters especially women struggle to face the challenges, and fight for their identity and eventually they overcome the struggles and challenges and they emerge as strong and successful women. She inveighs about many social evils like untouchability, superstitious beliefs, child trafficking, child marriage, dowry, male chauvinism, slavery, sexual abuse, customs and practices that demean and degrade people. Reading the novels of Anita Desai is the analysis of women'slives and it is certainly a new experience journeying through the dark tunnel of the secret world of women and discovering the treasures of secrets and inner state mirroring the pains, agony and tears of the hearts of women.
Keywords: patriarchal, negligence, untouchability, superstitious, trafficking

Introduction

Anita Desai's *Fire on the Mountain*is a novel about nature and women. Three female characters form the core of the story. The author blends the characteristics of women to nature. Nanda Kaul can be rightly described as an autophile, a lover of solitude. The long, tall pine tree outside her house represents her loneliness in Kasauli at Carignano.

Nanda Kaul, a loner, a lover of nature, silence, and alienation loves to enjoy her life in solitude. Even the arrival of the postman and encountering him to receive the message or information through the letter annoys her. The annoyance, hatred and displeasure engulf her when the thoughts of people meeting her knock on the door of her mind. The sight of the postman bothers her and she addresses him as an oatfish and a bullock man. Her heart desires to hide behind a pine tree and become one with the pine tree and not meet the postman. She enjoys the silence and peace that nature generously supplies her in abundance. She loves the plants, trees, air and breeze that weave bouquets of happiness, joy and ecstasy for her. The intention of the visitor or a guest with a purpose is also viewed as a drum of disturbance.

Nanda Kaul is the queen of bareness and starkness. The regular visitors are the maid and the servant. The other guests and visitors are the sunlight, air and breeze. The sweeping view of mountains, plains and rocks soothes her heart with joy and calmness. The conversation between the postman and the servant, Ram Lal vividly expresses that the visitors don't visit Nanda Kaul. When the incidents are narrated, the author consciously talks about the animals and plants. The place where cane chair is placed on the veranda is one can see the lily blooms, under the apricot trees. Nanda Kaul with an unopened or uncovered letter on her lap admires ripening apricots and bulbuls. She enjoys looking at the scenery of nature, plants, trees, butterflies and insects. Nature has healed her pains, comforted her through that calmness, and blessed her with peace.She likes to wrap herself in comfortable attire that is still and bare. In the context of an admirer of nature, the character Nanda Kaul reflects the author,

Anita Desai. The author's ideas, thoughts, love and the craze she has for plants, trees and nature are depicted in this novel and all her novels. The garden with plants and trees forms the integral component of all the novels of Anita Desai.

Nanda Kaul unwraps the letter with disinclination and disrelish. The letter pops up with a message of the arrival of Raka, her great-granddaughter.Raka is described as a young intruder by Nanda Kaul. The letter outlines the life of her daughter, Asha. Asha, a pretty beauty, devotes her time to the growth of her long hair and little time to care for her poor, sick daughter, Raka. She likes to wrap herself in comfortable attire that is stillness and bareness. The eyes and the mind capture the letter's contents, wrap the sheets and replace them in the cover, and she again looks at the sight of pine and apricot trees. She doesn't enjoy nature's beauty, which she did before reading the letter. The eyes do not concentrate on the beautiful aspects of nature and even the flight of butterflies and insects distract her thoughts of enjoying and reminds her about the arrival of her great granddaughter. The anger, displeasure, disapproval, bitterness and dissatisfaction entrap her at the news of the arrival of Raka. Her secluded life is like a clear surface of water in the stream reflecting the unpolluted, uncorrupted, blue sky and nature. The arrival of her great-granddaughter is like throwing stones at her still, calm, peaceful life causing disturbances in her life.

As the letter mirrors the appearance of Raka, Nanda Kaul visualises a small young girl with thin legs and sloping shoulders. Rakahoves into view to share the kingdom of emptiness and solitude. Raka and Nanda Kaul share the same characteristics, dislike human companions and their preference of loneliness and owning the throne of solitude and emptiness.

Nanda Kaul recalls her life as the wife of the vice chancellor in Punjab. The cane chair in Punjab is not used as an object to view and relish the beauty of nature and relax. It was meant to discharge the endless duties and responsibilities that sprout and multiply on all days. There would be a flurry of guests arriving at her house and she attends to all their needs and requirements. The guests would be astonished at the ways she handles the family, children, servants, maids, and plenty of guests.

The way Nanda Kaul receives the guests with a smile, planning and executing the menus for breakfast, lunch, and dinner, serving them beverages at regular intervals, arranging extra beds for the guests etc is extraordinary. She is expected to wear silk sarees on all days to exhibit thesocial status of her husband. Vice Chancellor expects her to work for perfection in raising the children, sending them to schools at different times, arranging mentors for all the subjects for all the children, receiving and sending the guests with hospitality, and handling maids and servants by monitoring the execution of her plans.

Nanda Kaul's husband expects her to be an iconic wife aiming at perfection in all aspects, taking care of family, children, maids, servants and guests. The Vice-Chancellor is neither bothered about the pressure or the load she is provided with nor the physical and mental effects of these stresses and pressures. He fails to read the emotions and feelings of his wife. He fails to scan the marks of pain, signs of stress, and distress due to a lack of love from her husband. He never shows her love, care and concern but she is considered the device to meet all his expectations. When she describes the house, she does it as 'his house' and not hers. This depicts her dispossession and she disowns the house and it is a reflection of lack of affinity or love for her husband. A room for privacy is out of the question to Nanda Kaul.

Nanda Kaul is submissive to an authoritative husband and she is certainly a victim of a male chauvinistic society. Her physical and mental health deteriorates due to a lot of stress and pressures in handling many tasks. She doesn't raise her voice to express her dislike or displeasure against nimiety. She longs for her space and time, which the inhabitants control. A woman should be given a room and space to be herself, to relax her mind and body. Privacyis the basic right that gives her freedomand independence. Women have many psychological, physical and health issues and a break and rest in their private room can soothe their illness.

The busy life of endless activities ends only after the death of the vice Chancellor. She starts her life at Carignano in Kasauli. The life of her, the life

exclusively for her, the time and space are designed for her in Kasauli. Duties and responsibilities bind the lives of women, especially Indian women. Indian women are chained and burdened with the bond of a family. The needs and requirements of a family, sons, daughters, granddaughters, and grandsons are expected to be met and attended to irrespective of age.

Even in her old age, Nanda Kaul is expected to look after her great-granddaughter. She is not asked if she canbut is informed to look after Raka, great-granddaughter. Her permission, suggestions, and physical and mental state arenot considered and indirectly she is forced to take care of Raka. Even in her old age, she couldn't resist the duties and responsibilities imposed on her. Women are forced to discharge the duties of the family irrespective of age, health and mental state. She doesn't raise her voice fighting for her identity. She doesn't raise her voice for her space, voice and alienation. Her age, strength, and health don't stop her from doing her duties to the family.

The friend of Nanda Kaul, Ila Das fights for her identity throughout her life. In her childhood, she was enjoying her lifestyle of the middle class. Her brothers were sent to Oxford and Cambridge and when they started to earn, they neither bothered about the livelihood of parents nor the sisters. The brothers claimed all the properties and all the jewels. The sisters, Ila Das and Rima worked hard to make their livelihood. Ila Das joined as a teacher at the age of forty at the University in which Nanda Kaul's husband was the Vice Chancellor. Her sister, Rima takes piano class to the house of the students. Her mother falls sick and Rima looks after her mother after her classes.

The intensity of the pain of poverty is vividly represented by the statement of Ila, "Fortunately, the mother died before she starved". The identities of Ila Das and Rima are questioned and the men enjoy all the privileges and the women are denied all the rights and shoulder all the duties and responsibilities. The brothers are irresponsible and they don't even turn up for the death of their mother. Later, after the death of the vice-chancellor, she resigned her job due to some unpleasant situations. After a long struggle and search, she joins as a social worker, a welfare officer appointed by the government in the Himalayan Foothills among the peasants, and woodcutters. Rima is left to the care of her maid in Bangalore sharing her room and food.

As a welfare officer, she faces many challenges and struggles to discharge her duties. The village is drenched in a strange, weird pool of beliefs and customs. The advancement of science and technology does not influence them and their lives. The superstitious beliefs have taken supremacy to rule them. The people live without the knowledge of laws and they get their daughters below 18 married, sexual abuse and other crimes. When Ila Das tries to stop, the village priest nullifies all of Ila Das's endeavours. The women in the village try to understand Ila, but the priest and their husbands stand firm against the ideas and thoughts of Ila Das. The women in the village are submissive to their husbands and have no right to voice their suggestions and opinions.

As a welfare officer, Ila Das has the power to stop all the evils that happen to children, women and the people. But she cannot execute her plans or discharge her duties since the priest and the men in the village oppose her. They are the hurdles for her and all her ventures end in vain. When the son of Maya Devi is hurt by a rusty nail, Ila insists his mother take him to the clinic for treatment. But the priest advocates telling her that taking him to the clinic is the act of the Devil and stops her. As a result, the son dies. When the seven-year-old girl is engaged to an old man who is a widower and has six children for an acre of land and two goats. Ila Das tries to convince her mother and her father Preet Singh but in vain.

When Ila left the house of Carignano and on the way to her house, she is raped and killed by Preeth Singh, the father of a seven-year-old girl whom she had tried all means to save her life. The woman who does her duty sincerely, creating awareness among peasants, and farmers about the ill effects of child marriage, the importance of education and vaccination etc. is paid by brutal killing.

The good deeds and acts of Ila have been answered by the cruel deeds of the villagers. The power of women as a welfare officer fails in the authoritative world of men. The numerous efforts taken by Ila have been met with failures. The poverty has driven Ila to a pitiable state throughout her life. Ila has been fighting for her identity against her

brothers for their rights in her youth, battling to retain her job as a teacher at the university at the age of forty, losing her job and again struggling to make her ends meet and again the challenges that she faces against the priest and other brutal men.

The women's battle for their identity will continue till the male community is taught to love, care and treat the women with self-respect, value their presence, and acknowledge their successes. They are treasures to be cherished for their lifetime and they should be protected and given freedom and independence to live their life. Men should value their emotions, feelings and likes and dislikes. The threats of sexual abuse, child trafficking and many other threats chase women in all the spheres of their lives. The thoughts of care and protection for women should be sown at a very young age both to the boys and girls by their parents.

Conclusion

Men and elders in society should create a safe, secure and protected environment for women. In such a protected world, women can shine, prosper and fly in the sky of freedom crossing many challenges and hurdles.

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UNRAVELING THE THREADS OF PSYCHOLOGICAL TRAUMA, MEMORY, AND HEALING OF WOMEN IN ANITA NAIR'S *EATING WASPS*

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Abstract

Anita Nair, an Indian Writer in English, incorporates the conditions of women in Indian society. Her novels reflect the struggles, conflicts and complexities that women undergo for representing and reconciling their inner desires with societal expectations. The narrative techniques, plot, ideas and character formation of Nair are varied from her contemporary fiction writers. Nair's Eating Waspsexplores the life of ten women characters of various ages and socio-cultural background. This research paper titled 'Psychological Trauma, Memory, and Healing of Womenin Anita Nair's Eating Wasps'intricately present the themes of psychological trauma, memory, and healing of the six women characterswithin its narrative, mainly through the lives of its female protagonists. This paper explores how trauma, both individualand societal, affects the psychological and emotional states of women characters in the novel. Nair delves into the psychological implications of trauma as well as the complexities of memory, identity, and often painful process of healing. This study explores the pressures that societal expectations place on women and how they influence their personal and emotional well-being and captures the tensions between societal expectations and individual desires, highlighting the uncertainty of identity and the emotional complexities tied to women's roles inIndia.This paper proposes how Nair addresses the trauma manifests in the characters of Eating Wasps, and memory plays a pivotal role in their emotional backdrop, and how healing, was not easy, is a central theme in self-recovery through their experiences.
Keywords: agonies, desire, challenges, criticize, disapproval, agency, female sexuality, patriarchy.

Literature views reality critically.The arena of reading and writing was the dominion of the male for a long time. It was undeniably unthinkable for a woman even to think of education. After the Vedic age, the status of women began to reduce. Then followed a long history – there are so many ups and downs in the ground of women's reading and writing. Women started to write using male pseudonyms so that the readers would not fling them away because they were written by a woman. Gender politics was there from the beginning but not identified and focused to a great degree unlike it is done in the 21stcentury. Still, women from the very beginning were trying to create a space of their own. Literature is greatly enhanced by the literary influences of the women writers – Kamala Das, Kamala Markandaya, Jaishree Misra, Mahashweta Devi, Anita Desai, Arundhati Roy, Shashi Deshpande, Jhumpa Lahiri, Shobha De,Sudha Murty and more.

Each of these writers develop a style of their own, but they have one thing in common- all of them talk about how women's journey from subjugation to liberation has made them successful to some extent to keep her existence in the patriarchal society. There has always been a gap between the mythical women and the real women. To break the myth and to include them in reality is feminisms.

Anita Nair, a novelist of the later half of the 20th century, has made a deep psychological journey on the minds of women. Her focus is on the Indian women who are urban, middle- class, educated, cultured and some of them, even empowered. The women characters in her novels are, like the colonial women, been reduced to certain stereotypes and the society denies to authorize them an identity. So her women characters desire for freedom and self-identity – to establish a space of their own.

Nair openly talks about women's sexuality, physical relations, extramarital affairs, sex without marriage. These are not exceptional thoughts but in Indian society these words are still in prohibition. It is almost unthinkable for an Indian unmarried woman

to make a relation with a man who is married, as Sreelakshmi, in*Eating Wasp*. Her culture cannot permit her to do that. Both the mind and the body shape the self. But in a country like India, explicit sexuality of a woman is considered a shame. Finally, it often leads to the reassuring of a woman. Nair has never tried to hide the sexual needs of a woman. It is a very basic instinct but mostly the Indian women are made-up to be presented as a model of chastity. Responding to the body is not a very good idea for a woman. She will have to suppress her desire for societal norms.

Psychological trauma in *Eating Wasps* is portrayed as a complex and multifaceted experience, emerging from personal histories, societal pressures, and emotionalturmoils. The female characters undergo trauma in various forms like patriarchal oppression, personalbetrayals and emotional negligence.Sreelakshmi a thirty-five-year-old unmarried, an award-winning author, and Zoology lecturer describes herself as "Kerala's Virginia Woolf" commits suicide at the beginning of the novel.It happened in the year 1965.

Sreelakshmi's experiences of trauma are skilfully knotted throughout the narrative, revealing the fragmented nature of traumatic memory. Nair employs non-linear narrative techniques, juxtaposing Sreelakshmi's past and present, to convey the ways in which traumatic experiences can become trapped in the present. The wasp metaphor appears throughout the novel, serves as ainfluential symbol of Sreelakshmi's trauma, representing the pain and fear that she has internalized.In Sreelakshmi's funeral the society tries to explain her death as"She had an incurable disease. She was in love with a married man. She was in love with a man who dumped her. She was pregnant. She was depressed. Something humiliating happened at the college which Psychological Trauma of Women in Anita Nair's Eating Wasps led to this." (1).

Sreelakshmi made all choicesin her life like what to study, where to study, not to get married or to have an affair with a married man or not etc. Similarly, the final decision about her life was her own choice. Her suicide was also a disapproval against the patriarchal society which restricted her career and sexuality.Nagarajan in the article "Agnony and Conflict in Eating Wasps", he claims that "…killing

herself is more of a kick and resistance than an escape." (25) Nair highlights the ways in which societal expectations and norms can contribute to the trauma and silencing of women. Sreelakshmi's marriage and family dynamics are portrayed as a site of oppression, where she is forced to conform to traditional feminine roles and expectations. The novel critiques these societal norms, emphasizing the need for women to reclaim their voices and stories.

Urvashi, a smart married working woman in her thirties lacks satisfaction in her marriage and she simply plays a role of wife without any emotions or love towards her husband, She joins an app on the suggestion of her friend and had a relationship with a married man to whom she can share her feelings. The friendship turned to sexual intimacy. Soon she realizes their relationship is not based on love but only on sex. So she wants to break her relationship with him but he wants her. He started to threaten and demand her to return to the relationship. She firmly says, "But I feel nothing for you. How can you want to be with someone who feels nothing for you? I can't. I reallycan't." (160) Through Urvasi Nair insists that women have the right to say 'no' at any stage of relationship.Her lover whom she trusts became a cyberstalker.She is compelled to withdraw herself from the digital world.But she didn't regret about her choices,"refused to be shamed into obedience" (178)

Urvashi undergoes trauma in the form of emotional suppression and personal surrender. In traditional Indian society as a woman, she is forced to play the roles of wife and mother sacrificing all her individual desires and needs.This stereotypical view of the society leads to a deep sense of dissatisfaction and emotional pain, which Nair depicts through her internal struggles. The suppression she faces is not just about physical or direct exploitation but about hersense of inner self craving for unfulfilled emotional needs.

Nair made her readers understood them with all the faults of their characters. All of the characters in the book are flawed and confused like all normal human beings; they are trying to find happiness according to their desires.Nair shows the significant discrepancies between how we view women and how we read them in literature.Their journey to understand their own desires and reject the expectations placed upon them by society is the

psychological trauma faced by the characters. They try to challenges the norms surrounding female identity in their culture and society. In the view of Sandeep Kumar and Ram Krishnan, as discussed in the article, "Social, Cultural and Gender Aspects in Anita Nair's Novel "Eating Wasps", "…Nair challenges social norms and beliefs that act as a hindrance to the development of women's personalities in our society. But she goes beyond the concept of fighting against the challenges and intends to establish a woman as a human being without binds. Anita Nair wants to equate women to men." (31)

Liliana, a dancer is an enigmatic character. She is mysterious and attractive woman married to a wealthy man. Nair depicts this character as unhappy and unfulfilled in her marriage despite of her privileged position. Liliana is referred to as "Pussy Mouth" by her husband and other characters. The nickname reflects the patriarchal attitudes in the society. 'Pussy Mouth' is a symbol by which Liliana is objectified and reduced to her physical appearance and specifically her sexuality. It projects the waywomen are marginalized, oppressed, and silenced, and how their bodies and sexuality are controlled by patriarchal norms. The nickname dehumanizes her, that she is nothing more than a sexual object. But she is bold enough to face the society without any hesitation to handle the reality and to escape from the shame forced on her. Nair illustrates how these forms of psychological trauma are internalized, affecting how the characters view themselves, their relationships, and their ability to assert their independence.

Memory in *Eating Wasps* plays a critical role in the expression of trauma and the capability for healing it.The memories of the characters are not only the experiences of the past but the recollections that influence their physical, psychological, and emotional situation in the present. That traumarooted in the memory of the characters shaping their present through the unfulfilled feelings and unrefined experiences. Nair highlights the complex nature of memory and how different people can experience the same incident in different ways.Sreelakshmi, Urvashi, Liliana and other characters like Najma, Maya, and Megha must handle their painful memories in order to heal. The process of healing is difficult and painful but it should be done necessarily for their growth and recovery.

Nair expresses how their traumatic experiences are repressed and revealed throughout the narration of the story. This shows the ways in which the trauma can be hidden from oneself. The characters highlight the complexity of memory and how it shape one's sense of identity and relationships with others.Their memory of their marriage, for example, carries both the weight of guilt and dissatisfaction, shaping their sense of identity as a wife and mother. These memories are sources of pain, and also serve as reminders of what they had endured, creating a tension between holding on to the past and the desire to break free from it.In *Eating Wasps*, memory is portrayed as fragmented narration of the characters. The characters memories often appear in incoherent ways, reflecting the psychological fragmentation trauma.

Memory becomes a source of both pain and power; it haunts the characters, but it is also through revisiting these memories that they begin to understand their emotional scars and work toward healing.Healing is neither immediate nor simple it is slow and continuous process. Nair paints healing as a long, difficult journey that requires confronting painful memories, hidden emotions, and facing the traumas that have shaped the characters' lives. Healing is not portrayed as a linear process but as complicated process.The other victim of the story was Brinda a girl with an extra ordinary talent and winner of district Badminton tournament. Brinda won many international medals and expect to participate Olympic games. A girl working hard to make India proud by bagging medals in Olympic games. But the societydiscourages her by saying:

Actually, the short skirts suit her. What doesn't is dressing up in all these fineries.I was thinking the same. She's like a boy dressed up. All angles and no curves. Girls need curves.Do you think she's on steroids? They say most sports people take them. Even her face has none of the softness ofa girl's. (Nair 128)

After hearing these comments regarding her physical structure she could not concentrate on her game further.Lifebecomes meaningless to her and she moved out of the ground at themoment she was

nearing her victory.She could not tackle her traumaexposed against her by the society.

The other character Nazma 24 year old young Muslim woman brought up in poverty by her mother whose father was a drunken and he died when she was one year old. She was different from the traditional Muslim woman and grows with modesty in her thoughts by her mother.Nazma mother worked in a catering company and brought up her daughter.She made Najma to join at a school run by Muslimcharity.Her mother hated burkha and did not force her daughter to wear it. Nair criticizes: "Onceupon a time she used to wonder what perverse mind had created the burkha: its hideousness appalled her tohide herself as if she were a shameful creature" (56).Imtiaz, a man working in the catering company proposed her to marry, but her mother refused his proposal saying that her daughter deserves a better man than him. Feeling insulted he attack her with a bottle of acid saying he would not allow her tomarry anyone else. She was almost broken and couldn't show her face to the world as it gives nightmare to others. She hardly recovers from that hopeless situation and regained her health. She decided to show her gratitude and tribute to her mother Nazaria for her fearless will power and her rebellious attitude against this patriarchal society. She took determination to face the world courageously through her physical appearance and psychologically free against the subjugation of the society without wearing burkha again to hide her.

Nair suggests that trauma is not an individual experience but a societal one. The trauma faced by women in patriarchal societies are they hidetheir desires and their voices are suppressed and subjugated which makes healing a additional difficult process.The trauma does not destroyed but recurs in various formsthrough past memories, emotional collapses, and difficult conversations. *Eating Wasps*presents healing not just as a personal journey but that requires societal change and shared actions to concentrate on the sources of trauma.

Nair's *Eating Wasps* intricately explores the link between psychological trauma, memory, and healing, particularly within the lives of women. Through the emotional and psychological journeys of her characters, Nair illustrates how trauma is deeply embedded in both personal and collective memory, shaping individuals' sense of identity, and their relationships. The novel highlights the complexity of healing, emphasizing that it is not a straightforward or immediate process but one that requires ongoing effort, self-exploration, and emotional support.

Eating Wasps underscores the idea that healing is an ongoing journey one that involves confronting painful memories, reclaiming one's sense of self, and seeking solace in shared experiences. Nair's portrayal of trauma and healing serves as the importance of defying the past to move forward in life. Nair left to the readers to make conclusions for all the stories of *Eating Wasp*. This paper torchesa comprehensive exploration of psychological trauma, memory, and healing in *Eating Wasps*.

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THE SOUL OF INDIAN MULTICULTURALISM: EMBRACING DIFFERENCES, FOSTERING UNITY

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Abstract
India is a vibrant tapestry of cultural diversity, where various languages, religions, traditions, and social identities intertwine, shaping its distinctive multicultural essence. This research paper delves into the heart of Indian multiculturalism, underscoring how the acceptance and celebration of cultural differences fortify social harmony, national unity, and collective identity. It traces the historical evolution of India's cultural landscape, examining the delicate balance between tradition and modernity and the profound impact of globalization on cultural values, practices, and societal interactions. Through in-depth analysis and case studies, this paper explores the intricate socio-cultural fabric of India, focusing on pivotal elements such as language, caste, religion, community dynamics, festivals, cuisine, and socio-economic structures. Additionally, it highlights the significant role of literature, art, and media in shaping the discourse on multiculturalism. By fostering inclusivity, mutual respect, and cross-cultural engagement, India not only safeguards its rich heritage but also exemplifies unity in diversity within an ever-evolving global framework. This study ultimately underscores the resilience of India's multicultural identity and its enduring significance in fostering social cohesion, national integration, and cultural sustainability in an increasingly interconnected world.
Keywords: language, caste, food, religion, festivals

Introduction

In sociology and literature, multiculturalism refers to how societies navigate cultural diversity. In political philosophy, it pertains to the formulation and implementation of policies that ensure the equitable treatment of different cultures. India remains a prime example of a multicultural society, home to 122 major languages and 599 additional languages. Indian society is inherently multi-cultural, multi-religious, and multi-linguistic, setting it apart from other nations such as the United States, Canada, and Australia. The cultural landscape of India is incredibly diverse, varying across states, regions, and religions, making it one of the most complex and dynamic multicultural societies in the world. "India is home to 122 major languages and 599 additional languages, reflecting its immense linguistic and cultural diversity (Census of India 2011)."

Despite its significance, multiculturalism in India is often overlooked in cultural studies and progressive critical theory. However, its diverse socio-cultural fabric provides a unique lens through which we can explore the interactions between tradition and modernity, as well as the impact of globalization on cultural practices.

Diversity and heterogeneity have long been defining characteristics of India's social and cultural landscape. As a multi-ethnic and multi-lingual society, India offers an intriguing context for understanding and practicing multiculturalism. Studying its cultural diversity helps in respecting the richness of traditions while also addressing the challenges associated with social integration and inclusivity.

The official language of India is Hindi in the Devanagari script, as per Article 343 of the Indian Constitution. The initiative to promote Hindi on a global scale was first introduced by Rashtra Bhasha Prachar Samiti, Wardha, leading to the first World Hindi Conference in 1975 in Nagpur. Hindi, an Indo-Aryan language, is now one of the two official languages of India, alongside English. "The Eighth Schedule of the Indian Constitution officially recognizes 22 languages, while over 1,600 languages and dialects are spoken across the country" (Constitution of India, Art. 343).

India, also known as Bharat, boasts a vast cultural heritage spread across 28 states and 8 Union Territories, each with its dialects, linguistic traditions, and cultural practices. The country is unique in that language changes approximately every 100 kilometers, leading to immense linguistic diversity. Contrary to popular belief, India does not have a national language; rather, Modern Standard Hindi and Indian English function as the official languages.

At the time of India's independence, the Constitution recognized 14 official languages. However, today, the Eighth Schedule of the Constitution lists 22 officially recognized languages, including Tamil, Hindi, Gujarati, Bengali, Malayalam, Manipuri, Punjabi, Sanskrit, Nepali, Telugu, and Urdu, among others. This linguistic diversity is a testament to India's rich multicultural heritage and its commitment to preserving regional identities. Caste System in India

The term "caste" originates from the Spanish and Portuguese word "casta," meaning race, lineage, or breed. The caste system in India emerged through historical traditions, political structures, and occupational roles, shaping the social hierarchy that continues to influence Indian society today. "Patrick Olivelle talks in the book, *Manusmriti: The Laws of Manu* 'The caste system in India has historically dictated social hierarchy, with its roots traced to ancient Hindu texts such as the Manusmriti' (P 78). The caste system is traditionally divided into four main groups based on the Purusha Sukta of the Rigveda:

Brahmins – Scholars, teachers, and priests, believed to have originated from Brahma's head, symbolizing knowledge and wisdom.

Kshatriyas – Warriors and rulers, associated with Brahma's arms, representing strength and protection.

Vaishyas – Traders and merchants, linked to Brahma's thighs, signifying commerce and agriculture.

Shudras – Artisans and laborers, believed to have come from Brahma's feet, symbolizing service and support for society.

This hierarchical system not only dictated social roles but also shaped occupational identities, with professions being passed down through generations. Over time, caste-based distinctions became deeply ingrained in Indian society, leading to rigid social stratification. In contemporary India, the caste system has undergone significant transformations, with efforts toward social equity and inclusivity. However, caste continues to play a crucial role in shaping identity, social interactions, and access to resources. Unlike many other ancient civilizations where cultural systems faded over time, India has retained and evolved its traditional structures, integrating them into modern religious and social frameworks.

India is renowned for its rich and diverse culinary heritage, distinguished by its masterful use of herbs and spices. The country's cuisine varies significantly across regions, with two broad classifications—North Indian and South Indian cuisine. Staples such as wheat, rice, and pulses form the foundation of Indian meals, yet each region adds its distinct flavors, ingredients, and cooking techniques.

With globalization and increased migration, Indian cuisine has evolved, incorporating international influences while retaining its traditional essence. Simultaneously, the Indianization of global cuisines has introduced unique fusion dishes, reflecting the dynamic nature of India's culinary landscape. Across the country, various regional cuisines—including Bengali, Gujarati, Kashmiri, Mughlai, Punjabi, Rajasthani, and South Indian—offer a remarkable diversity of flavors and textures, each deeply rooted in local traditions. In the book '*Indian Food: A Historical Companion"* Achaya said that "Mughlai cuisine, a blend of Persian and Indian influences, emerged during the Mughal Empire and remains a defining feature of North Indian culinary traditions (P 134)."

Bengali cuisine is celebrated for its harmonious blend of sweet and spicy flavors. A distinctive feature is the use of panch phoron, a unique five-spice blend comprising mustard, fenugreek seeds, cumin seeds, aniseed, and black cumin seeds. The cuisine showcases an array of delicacies, from fish curries and rice-based dishes to delectable sweets like rasgulla and sandesh. Gujarati cuisine is predominantly vegetarian and is known for its nutritional balance and distinctive sweet undertones. The famous Gujarati thali, which includes an assortment of lentils, vegetables, pickles, and bread-

like roti and thepla, is a true representation of the state's culinary diversity.

The cuisine of Kashmir has been shaped by its cultural influences from Central Asia, Persia, and Afghanistan. Historically associated with Kashmiri Pandits, it has evolved to include rich, aromatic dishes. Rice is a staple, accompanied by flavorful curries such as rogan josh, yakhni, and dum aloo. The use of saffron and dry fruits adds a distinctive richness to Kashmiri meals. Emerging during the Mughal Empire, Mughlai cuisine represents a luxurious fusion of North Indian and Central Asian culinary styles. Known for its rich, spicy, and aromatic flavors, it remains a favorite among food enthusiasts. Signature dishes include biryani, keema matar, murgh kali mirch, mutton rogan josh, kofta shorba, anjeer halwa, and shahi kaju aloo.

Punjabi cuisine is known for its bold flavors and generous use of butter, ghee, and spices. It offers a variety of vegetarian and non-vegetarian delicacies, enjoyed by people across India and beyond. Home-cooked Punjabi meals differ significantly from restaurant-style dishes, which are often richer and more indulgent. Popular Punjabi specialties include butter chicken, tandoori chicken, channa masala, dal makhani, paneer tikka, and lotus stem curry. South Indian cuisine is light, nutritious, and predominantly rice-based, with an emphasis on lentils and coconut.

The region's five states—Tamil Nadu, Karnataka, Kerala, Andhra Pradesh, and Telangana—each have their distinct culinary traditions. Known for their delicate balance of flavors and textures, South Indian dishes include dosa, vada, idli, uttapam, bisi bele bhaat, payasam, curd rice, rasam, and puttu with kadala curry. India's diverse culinary traditions reflect its rich history, cultural exchanges, and geographical influences. Each region contributes to the vibrant mosaic of Indian cuisine, ensuring that food remains a powerful symbol of identity and unity. As Indian flavors continue to evolve and gain global recognition, the country's gastronomic heritage remains an enduring testament to its multicultural essence.

India is a spiritual and religiously diverse nation, home to a multitude of faiths, beliefs, and traditions. It is the birthplace of several major world religions, including Hinduism, Sikhism, Jainism, and Buddhism, collectively known as Eastern religions.

Religion plays a profound role in shaping the identity and daily lives of Indians, as it is deeply intertwined with their values, ethics, and philosophies of life. Beyond its indigenous religions, India is also home to Christianity, Islam, Zoroastrianism, and Judaism, making it one of the most religiously pluralistic societies in the world. Each religion in India is not only defined by its theological beliefs but also by its rituals, ceremonies, and cultural practices. This rich religious landscape fosters spiritual diversity, contributing to the country's unique multicultural identity.

Experiencing India's festivals is witnessing the grandeur of its cultural and spiritual heritage. With its vibrant mix of traditions and communities, India celebrates festivals throughout the year, each reflecting the nation's diversity and unity. These festivals serve as platforms for cross-cultural exchanges, bringing together people from different backgrounds through rituals, music, dance, cuisine, and age-old traditions.

Each festival in India holds a distinct historical and mythological significance, making them unique and cherished occasions. Some of the most prominent festivals include: "The festival of Diwali, deeply rooted in Hindu mythology, commemorates Lord Rama's return to Ayodhya after his exile (Valmiki, Ramayana 142)."

Diwali – Known as the Festival of Lights, Diwali commemorates Lord Rama's return to Ayodhya after 14 years of exile and symbolizes the victory of good over evil.

Holi – Often called the Festival of Colors, Holi marks the arrival of spring and celebrates joy, love, and renewal.

Navratri – Meaning "nine nights" in Sanskrit, Navratri is a major Hindu festival dedicated to the worship of Goddess Durga, celebrated with dance, music, and fasting.

Durga Puja – A festival deeply rooted in Bengali culture, Durga Puja honors Goddess Durga's triumph over evil and is grandly celebrated in West Bengal, Assam, Odisha, Tripura, Jharkhand, and Bihar.

Ganesh Chaturthi – Commemorating the birth of Lord Ganesha, this festival is marked by elaborate processions, prayers, and cultural performances.

Christmas – Celebrated by Christians across India, Christmas marks the birth of Jesus Christ and is observed with midnight masses, carols, and festive gatherings.

New Year – Welcoming the beginning of a new calendar year, New Year's celebrations in India reflect both traditional and contemporary influences.

Onam – The biggest festival of Kerala, Onam honors the homecoming of King Mahabali and is known for its floral rangolis, traditional feasts, and boat races.

Eid al-Adha (Bakrid) – One of the most significant Islamic festivals, Bakrid, or the Festival of Sacrifice, is observed with prayers, feasts, and acts of charity.

Pongal – A widely celebrated harvest festival in Tamil Nadu, Pongal expresses gratitude to nature and the Sun God for agricultural abundance.

Independence Day & Gandhi Jayanti – These national celebrations honor India's freedom struggle and the legacy of Mahatma Gandhi, fostering a spirit of patriotism and unity. India's religious and cultural diversity is vividly reflected in its festivals, which bring people together in celebration, devotion, and joy. These festivals transcend religious boundaries, fostering a shared sense of belonging and cultural appreciation. Whether rooted in mythology, history, or seasonal traditions, each festival serves as a testament to India's rich heritage and harmonious coexistence of different communities.

Conclusion

India's multiculturalism stands as a testament to its ability to embrace diversity while fostering unity. As a nation enriched by a multitude of languages, religions, traditions, and communities, India demonstrates how cultural differences can coexist in harmony, shaping a vibrant and dynamic national identity. "India's multicultural framework is continuously shaped by policy reforms and cultural integration programs (Ministry of Culture 2022)."

The country's linguistic diversity, caste dynamics, culinary traditions, religious pluralism, and colorful festivals form an intricate yet interconnected socio-cultural fabric that defines its essence. Despite challenges arising from social stratification, globalization, and modernization, India continues to evolve and adapt while preserving its historical heritage and deep-rooted traditions. The delicate balance between tradition and modernity, coupled with an inclusive and adaptive cultural ethos, has positioned India as a remarkable example of multicultural coexistence. Through tolerance, mutual respect, and cross-cultural engagement, India exemplifies how diversity can serve as a unifying force rather than a dividing one. In an era of increasing global interconnectedness, India's multicultural spirit remains an enduring inspiration, underscoring the significance of cultural inclusivity, social cohesion, and national integration in shaping a more harmonious and progressive world.

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